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LATEST EDITION

HANDWRITTEN NOTES

PRE+ MAINS

General Study paper - 1

Part – 4 Art & Culture



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PRE + MAINS

**UNION PUBLIC SERVICE
COMMISSION (U.P.S.C.)**

GENERAL STUDY PAPER – 1

Part – 4 Art & Culture

PREFACE

Dear Aspirants, Presented Notes "UPSC – CSE (PRE + MAINS)" have been prepared by a team of teachers, colleagues and toppers who are expert in various subjects.

These notes will help the Aspirants to the fullest extent possible in the examination Of Civil Services conducted by the **UNION PUBLIC SERVICE COMMISSION (UPSC)**.

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ART AND CULTURE

SR. NO.	CHAPTER NAME	PAGE NO
----------------	---------------------	----------------

1.	<i>Introduction</i>	1
-----------	----------------------------	----------

- *Idea Of Culture*
- *Concept Of Culture*
- *Importance Of Culture In Human Life*
- *Cultural Zones Of India*
- *General Characteristics Of Culture*

Section — A Visual Arts

2.	<i>Indian Architecture, Sculpture And Pottery</i>	4
-----------	--	----------

- *Introductions*
- *Indian Architecture*
- *Architecture Of India*
- *Architecture In Ancient India*
- *Harappan Art And Architecture*
 - *Sculptures Of Harappan Civilisation*
 - *Seals*
 - *Bronze Figures*
 - *Terracotta*
 - *Pottery*
 - *Ornaments*

3.	<i>Mauryan Art</i>	11
-----------	---------------------------	-----------

- *Introduction*
- *Mauryan Art Can Be Classified As Follows*
- *Pillar Edicts And Inscriptions*
- *Stupas, Chaityas And Vihars*
- *Architecture*
- *Depiction Of Buddha At Stupas*
- *Popular Art*
- *Post Mauryan Art S*

- *Difference Between Gandhara, Mathura And Amravati Schools*
- *Greek Art And Roman Art*
- *Gupta Age*
 - *Important Caves Of The Gupta Period*
- *Other Important Rock Cut Caves*
- *Sculptures*
- *Temple Architecture*
 - *Nagara School Of Architecture*
 - *Temple Architecture In South India*
 - *Chola Art*
 - *Dravidian Style Of Temple Architecture*
 - *Features Of Dravidian Style Of Temple Architecture*
 - *Chola Sculpture*
 - *Some Features Of Natraj*
- *Other Schools Of Art*
- *Hoysala Art*
- *Famous Universities Of Ancient India*
- *Prominent Temples In India*
- *Names Of Jyotirlingas , Location And State*
- *Temples Outside India*
- *Buddhist Pilgrimage Sites In India*
- *Jain Pilgrimage Sites In India*
- *Architecture In Medieval India*
 - *Architecture During Delhi Sultanate Period*
 - *Provincial Schools Of Architecture*
 - *Mughal Architecture*
 - *Architecture In Kashmir*
 - *Temples In Kashmir*
 - *Temples Of Parsi Community In India*
 - *Sun Temples In India*
- *Modern Architecture*
 - *Portuguese Influence*
 - *French Influence*
 - *British Influence*
- *Post—Independence Architecture*

4. Indian Paintings

49

- *Introduction*
- *Features Of Indian Paintings*
- *Principles Of Indian Paintings*
- *Prehistoric Paintings*
- *Upper Paleolithic Period Paintings*
- *Mesolithic Period*
- *(10000 - 4000 Bc)*
- *Chalcolithic Period*
- *Classification Of Indian Paintings*
 - *Mural Paintings In India*
 - *Ajanta Caves Paintings*
 - *Ellora Cave Paintings*
 - *Paintings And Location*
- *Miniature Paintings*
 - *Introduction*
 - *Techniques Of Miniature Paintings*
 - *History Of Miniature Painting In India*
 - *Pala School Of Art (11th To 12th Centuries)*
 - *Apabhramsa School Of Art*
 - *Difference Between Pala And Apabhramsa School Of Art*
 - *Transition Period Miniature*
 - *Miniature Art During Delhi Sultanate*
 - *Miniature Art During Mughal Era (1560 - 1860 A.D.)*
 - *Some Mughal Manuscripts*
 - *Early Mughal Painters*
 - *The Deccani Schools (Circa 1560-1800 A.D.)*
 - *Regional School Of Art*
 - *Salient Features Of This School Of Painting*
 - *Marwar School Of Painting*
 - *Amber - Jaipur School Of Painting*
 - *Kishangarh School Of Painting*
 - *Bikaner*
 - *Pahari Styles Of Paintings (17th -19th Century)*
 - *Ragamala Paintings*
- *Modern Paintings*

- *Essential Characteristics Of The Modern Or Contemporary Art*
- *Evolution Of Modern Painting*
- *Classification Of Modern Painting*
 - *Company Painting*
 - *Bazaar Paintings*
 - *Patna Kalam*
 - *Picturesque Art*
 - *Portraits Art*
 - *Painting History*
- ***Bengal School Of Art***
 - *Salient Features Of The Bengal School Of Art*
 - *Cubist Style Of Painting*
 - *Progressive Artists Group*
 - *Objective Of The Progressive Artists' Group*
- ***The Decline Of The Pag***
- ***Indian Folk Paintings***

5. Indian Handicrafts

94

- *Pre-British India*
- *Under Colonial Period*
- *Post-Independence India*
- *Handicrafts Of India - Basic Characteristics*
- *Glassware*
- *Handicraft On Clothes*
- *Ivory Crafting*
- *Terracotta Crafts*
- *Clay And Pottery*
- *Bronze Crafts*
- *Crafts From Metals*
- *Leather Products*
- *Various Regional Footwear In India*
- *Wooden Work*
- *Embroidery Crafts*
 - *Types Of Embroidery Art*
- *Floor Designs*

- *Handlooms Of India*
 - *Strength Of The Handloom & Handicrafts Sector*
 - *Challenges Faced By Handicraft & Handloom Sector*

6. Unesco's List Of World Heritage Sites In India

112

- *Introduction*
- *Criteria For Selection*
- *Criteria For Cultural Sites*
- *Criteria For Natural Sites*
- *Legal Status Of Designated Sites*
- *Cultural Sites In India*
- *Natural Sites In India*
- *Mixed Site In India*
- *Benefits Of The World Heritage Site Status*

Section – B **Performing Arts**

7. Indian Music

130

- *Introduction*
- *The Origin*
- *History Of Music In India*
 - *Music In Ancient India*
 - *Music In Medieval India*
 - *Music In Modern India*
- *Anatomy Of Indian Music*
- *Classification Of Indian Music*
 - *Hindustani Music*
 - *Major Styles Of Hindustani Music*
 - *Semi-Classical Styles Of Hindustani Music*
 - *Traditions In Indian Music - Gharana System*
 - *Carnatic Music*
 - *Carnatic Composition*
 - *Trinity Of Carnatic Music*
 - *Hindustani Vs. Carnatic Style*
 - *Similarities*
 - *Differences*

- *Folk Music*
 - *Fusion Of Classical And Folk*
- *Modern Music*
 - *Some Of The Important Developments During This Are*
 - *Modernism In Indian Music*
 - *Forms Of Modern Music*
- *Musical Instruments*
 - *4 Major Categories Of Musical Instruments*
- *Awanad / Avanaddha Vadya*
 - *Sushir Vadya*
 - *Ghana Vadya*
 - *Tata Vadya*
- *Folk Musical Instruments*
- *Impact Of Western Music On Indian Musical Traditions*
 - *Positives*
 - *Negatives*
 - *Way Forward*
- *Modern Developments In Music*
- *Marris College Of Music*
- *Communities Related To Music*

8. Indian Dance Forms

167

- *Introduction*
- *Background*
- *Brief History Of Dance In India*
- *Aspects Of Dance*
- *Indian Classical Dance Forms*
- *Classical Dances Of India*
 - *Some Of The Features*
- *List Of Classical Dances In India State Of Origin*
- *Folk Dances*
 - *Folk Dances Of India*
 - *State Folk Dances*
 - *Folk Dance Of North India*
 - *Folk Dance Of Western India*
 - *Folk Dance Of Eastern India*

- *Folk Dance Of Central India*
- *Folk Dance Of South India*
- *Folk Dance Of North East India*
- *Other Folk And Tribal Dances Of India*

9. Indian Theatre

191

- *Definition*
- *Introduction*
- *Significance*
- *Classical Sanskrit Theatre*
 - *Some Of The Salient Features Of Sanskrit Drama*
 - *Inspiration*
 - *Purpose*
 - *Emphasis On Sentiment*
 - *Classification Of Plays*
 - *Some Of The Famous Ancient Sanskrit Classical Playwrights*
 - *Drawback Of Sanskrit Drama*
 - *Reasons For Decline Of Sanskrit Theatre*
- *Folk Theatre*
 - *Theatre Of Entertainment*
 - *Ritual Theatre*
 - *South Indian Theatre*
- *Modern Indian Theatre*
 - *Overview*
 - *Origin Of Modern Indian Theatre*
 - *Colonial Era Revival*
 - *Salient Features Associated With Modern Indian Theatre*
 - *Modern Indian Drama And Nationalism*
- *Post-Independence Plays*
 - *Ideological Shift*

10. Indian Puppetry

206

- *Introduction*
- *Indian Origin*
- *Indian Circus*

- *Some Of India's Major Circuses*
- *Circus — A Marginal Industry*
 - *Circus- A Dying Art And Industry In India*
 - *Revival Of Circus : Possible Remedies*
- *Unesco's*
 - *List Of Intangible Cultural Heritage*
 - *Features Of Intangible Cultural Heritage*
 - *List Of Intangible Cultural Heritage In Need Of Urgent Protection*

Section — C Culture Of India

11. Languages In India

221

- *Introduction*
- *Classification Of Indian Languages*
 - *Indian Languages*
- *Old Indo-Aryan Group*
 - *Development Of Sanskrit*
- *Middle Indo-Aryan Group*
- *Modern Indo-Aryan Group*
- *Others*
- *Official Languages*
 - *The 22 Official Languages Currently*
- *Classical Language*
 - *Current Classical Languages*
 - *Benefits*
- *National Translation Mission*
 - *About Ntm*
 - *Origin*
 - *Aims & Objectives*
 - *Beneficiaries*
- *Linguistics Diversity Index (LDI)*
- *Ancient Scripts Of India*
 - *List Of Ancient Indian Scripts*

12. Religions In India

235

- **Introduction**
- **Hinduism**
 - *Origins Of Hinduism*
 - *History Of Hinduism*
 - *Four Sect Under Hinduism*
 - *Prominent Sects Under Shaivism*
 - *Other Branches*
 - *Other Hindu Traditions*
- **The Brahma Movement**
 - *Movements By Swami Vivekananda And Ramakrishna Mission*
- **The Arya Samaj**
- **Buddhism**
 - *Basics About Buddha*
 - *Tenets Of Buddhism*
 - *Four Noble Truths*
 - *Major Buddhist Texts*
 - *Three Pitakas*
 - *Buddhist Councils*
 - *Schools Of Buddhism*
 - *Vajrayana(Tantric Buddhism)*
 - *Other Prominent Personalities Associated With Buddhism*
 - *Spread Of Buddhism*
 - *Contribution Of Buddhism To Indian Culture*
 - *Buddhism As A Way Of Soft Diplomacy*
 - *Way Forward*
 - *Unesco's Heritage Sites Related To Buddhism*
- **Jainism**
 - *Origin*
 - *Tenets Of Jainism*
 - *Five Doctrines Of Jainism*
 - *Sects/ School*
 - *Major Sub-Sects*
 - *Minor Sub-Sets*
 - *Terapanthi Vs Bispanthi*
 - *Popular Practices Under Jainism*

- *Spread Of Jainism*
- *Jain Council*
- *Jain Architecture*
 - *Types Of Jain Architecture*
 - *Statues*
 - *Jianalaya (Temple)*
- *Jain Literature/Texts*
 - *Agam Or Canonical Literature (Agam Sutras)*
 - *Non- Agam Literature*
- *Contribution Of Jainism*
- *Sectarian Lists The Following Eight Auspicious Symbols Under Jainism*
- *Difference Between Jainism And Buddhism*
- *Relevance Of Jain Ideology In Today's World*
- *Islam*
 - *Principles Of Islam*
 - *Basic Islamic Beliefs*
 - *Main Sects Of Islam*
 - *Prophets Of Islam*
 - *Prophet Muhammad*
 - *Islam In India*
 - *Important Places Of Worship*
 - *Smain Aspects Related To Islam*
 - *Sufism*
 - *Evolution And Main Aspects Associated With Sufism*
- *Christianity*
 - *Origin*
 - *Fundamental Principles Of Christianity*
 - *Bible*
 - *Christian Sects*
 - *Christianity In India*
 - *The Syrian Church*
 - *The Roman Catholic Church*
 - *The Protestant Missions*
 - *The North Indian Church*

- *Religious Reform Movement In Christianity*
 - *Reasons For The Religious Reform Movement*
 - *Religious Reform Or Protestant Movement*
 - *Impact Of Religious Reforms*
 - *The Conclusion*
 - ***Sikhism***
 - *Philosophy And Beliefs*
 - *History And Practices*
 - *The Ten Gurus In Sikhism*
 - *Important Gurudwaras In Sikhism*
 - *The Sikh Literature: The Adi Granth And The Dasam Granth*
 - *About Guru Nanak*
 - *Teachings Of Sikh Religion*
 - *Conclusion*
 - ***Zoroastrianism***
 - *History Of Zoroastrianism - Religion In India*
 - *Principle Beliefs Of Zoroastrianism*
 - *Evolution And General Aspects Associated With The Religion*
 - ***Judaism***
 - *Basic Aspects Associated With The Religion*
 - *Jews In India*
 - *Main Jews Groups In India*
 - *History Of Judaism*
 - *Beliefs And Practices In Judaism*
 - *Jewish Sects*

13. Indian Literature

271

- *Introduction*
- *Indian Literature*
- *Literature In Ancient India*
- *Vedas*
 - *Types Of Vedas*
- *Brahamanas*
- *Aranyakas*
- *Upanishads*
 - *Aitareya Upanishad*

- *Brhadāranyaka Upanishad*
- *Taittirīya Upanishad*
- *Chāndogya Upanishad*
- *Kena Upanishad*
- *Īsa Upanishad*
- *Śvetāśvatara Upanishad*
- *Katha Upanishad*
- *Muktika Upanishad*
- *Māandūkya*
- *Praśna*
- *The Mahabharata And The Ramayana*
 - *Ramayana*
 - *Mahabharata*
 - *Srimad Bhagavad Gita*
- *The Puranas*
- *Classical Sanskrit Literature*
- *Sanskrit Drama*
- *Sanskrit Poetry*
- *Other Major Sanskrit Texts*
- *Some Of The Scientific Texts Written In This Period Are*
- *Literature In Pali And Prakrit*
- *Other Buddhist Literary Texts*
- *Jain Literature*
 - *Jain Agamas*
 - *Sikh Literature*
 - *The Important Literary Works Related To Sikhism Are*
 - *Early Dravidian Literature*
 - *Three Major Sangams*
 - *Malayalam Literature*
 - *Telugu Literature*
 - *Kannada Literature*
 - *Other Major Texts In Kannada Literature*
- *Mediaeval Literature*
 - *Women Poets Of Bhakti*
 - *Other Trends In Medieval Literature*
 - *Persian Literature During Mediaeval Period*

- Famous Persian Historians Of The Mughal Period
- Hindi And Its Dialects
- Modern Literature
 - Hindi Literature
 - Bengali Literature
 - Assamese Literature
 - Oriya Literature
 - Gujarati Literature
 - Rajasthani Literature
 - Sindhi Literature
 - Marathi Literature
 - Kashmiri Literature
 - Punjabi Literature
 - Santali Literature
 - Maithili Literature

Schools Of Philosophy

- Orthodox Schools
- Heterodox Schools
- Purva Mimamsa (Jaimini)
- Vedanta
- Carvaka School Or Lokayata Philosophy
 - Some Of Their Main Teachings Are
 - Buddhist Philosophy (Siddhartha Gautama)
 - Jain Philosophy (Mahavira)

14. Indian Cinema

326

- An Overview
- Important Characteristics Of Indian Cinema
- History Of Indian Cinema
- War Ravaged 1940s
- Coming Of Age - 1950s
- The Golden Era (Late 1940s-1960s)
- The ' Angry Young Man 'Phase -1970-80
- Phase Of Romantic Cinema-
- 1980 -2000
- The Parallel Cinema

- *Role Of Women In Indian Cinema*
- *South Indian Cinema*
- *Indian Cinematograph Act Of 1952*
- *Four Categories Of Classification*
- *Censorship In India*
- *Institutions In India Associated With Films Industry In India*
- *Some Important Facts Related To Indian Cinema*

15. Science And Technology Through The Ages

341

- *Introduction*
- *Mathematics*
- *Astronomy*
- *Geometry*
- *Bhaskaracharya*
- *Aryabhata*
- *Brahmagupta*
- *Srinivasa Ramanujan*
- *P.C. Mahalanobis*
- *Calyampudi Radhakrishna Rao*
- *D. R. Kaprekar*
- *Satyendranath Bose*
- *Medicine*
- *Charak Samhita*
- *Sushruta Samhita*
- *Physics And Chemistry*
- *Chemistry*
- *Ship Building And Navigation*
- *Two Famous Sports of India During Ancient Times*

16. Calendars In India

350

- *Solar System*
- *Lunar System*
- *Luni-Solar System*
- *Various Months Which Exist Within These Three Systems Of Calendar*
- *Types Of Calendar In India*

- Vikram Samvat
- Saka Samvat
- Hijri Calendar
- Gregorian Calendar
- National Calendar Of India
- Hindu Calendar

17. Fairs And Festivals Of India

357

- Introduction
- Religious Festivals
- Secular Festivals
- Hindu Festival
- Muslim Festival
- Christian Festival
- Sikh Festivals
- Jain Festivals
- Buddhist Festivals
- Ploughing Festival
- Losar Festival
- Sindhi Festivals
- Parsi Festivals (Zoroastrianism)
- Other Festivals Of The Parsis
- Pateti Festival
- Secular Festival
- Famous Festivals In North East India
- Famous Fairs In India
- Fairs And Festival Of India(State Wise List)

18. Awards And Honours

384

- Civilian Awards
 - Bharat Ratna- 1st Degree Of Honour
 - Padma Vibhushan- 2nd Degree Of Honour
 - Padma Bhushan- 3rd Degree Of Honour
 - Padma Shri- 4th Degree Of Honour
- Gallantry Awards
 - Param Vir Chakra

- *Ashoka Chakra*
- *Mahavir Chakra*
- *Kirti Chakra*
- *Vir Chakra*
- *Shaurya Chakra*
- *Major Facts About The Gallantry Awards*
- *Selection Process For Gallantry Awards*
- *National Film Awards*
 - *Dadasaheb Phalke Award*
 - *Sahitya Akademi Award*
- *Other Literary Honours*
- *Fukuoka Prize*

19. Law And Culture

390

- *Introduction*
- *Cultural And Educational Rights*
- *Article 29*
- *Article 30*
- *Article 49*
- *Article 51a*

20. Martial Arts In India

391

- *Some Of The Popular And Prevalent Types Of Martial Arts In India*

21. Cultural Institutions In India

395

- *Archaeological Survey Of India*
- *Indira Gandhi National Centre For The Arts - New Delhi*
- *National Archives Of India*
- *Indian Society Of Oriental Art*
- *Indian Council For Cultural Relations*
- *Indian Council Of Historical Research*
- *National Mission For Manuscripts*
- *Lalit Kala Academy*
- *Sangeet Natak Academy*
- *National School Of Drama*

- Museums
- Indian Museum
- Literary Institutions
- National Book Trust
- National Library
- Central Secretariat Library
- Centre For Cultural Resources And Training (Ccrt)
- National Educational Resources Centre (Nerc)

22. Coins In Ancient And Medieval India

399

- Evolution Of Coin System In India
- Different Eras Of Coinage In India
- Ancient Indian Coinage Of India
- Coins In The Vedic Period
- Ancient Dynastic Coins
- Coinage By The Indo-Greeks
- Coins Of Different Ancient Indian Dynasties
- Medieval India Coinage Of India
- Pre-Colonial, Princely States And British India Coinage
- Post-Independence Coinage Of India
- Significance Of Numismatics In History

23. Indian Culture Abroad

405

- Role Of Naval Trade
- List Of Prominent Ports In Ancient Times
- Mathematics From India To Abroad
- Indian Science And Technology Abroad
- Influence Of Indian Religion Abroad
 - Hinduism Abroad
 - Buddhism Abroad
 - Jainism Abroad
- Indian Languages Abroad
- Role Of Indian Universities And Scholars
- Indian Sports And Games Abroad
- Delhi – A City Of Seven Sisters
 - Seven Cities Of Delhi

- Quila Rai Pithora (Lalkot Fort)
- Mehrauli
- Siri
- Tughlakabad
- Firozabad
- Shergarh
- Shahjahanabad

24. Bhakti And Sufi Movement

413

■ Bhakti Movement

- Origin
- Bhakti Movement In South India
- Founders Of The Bhakti Movement
- Main Principles Of Bhakti Movement
- Main Features Of The Bhakti Movement
- The Movement Developed Under Two Different Schools Of Thought
- Significance Of Bhakthi Movement
- Impact Of Bhakti Movement
- Women In Bhakti Movement
- Effects Of The Bhakti Movement
- Bhakthi Saints
- Famous Women During This Period
- Conclusion

■ The Sufi Movement

- Origin
- The Essential Characteristics Of Sufism
- Three Stages In The History Of Sufism
- Sufism And Music
- Important Features
- Important Silsila/Orders Of Sufis

25. Famous Personalities Of India

422

- Important Kings In India
- Most Famous Mathematicians Of India
- Famous Medicine Men In India

- *Authors In India*
- *Famous Travelers In India*
- *Other Famous Personalities*
- *List Of Famous Personalities & Their Nickname*

26. Geographical Indications

428

- *Introduction*
- *Who Issues GI Tag In India?*
- *Benefits Of GI Tags*
- *Significance Of GI Tag*
- *Way Forward For GI*
- *List Of GI Tags In India(2021)*

..... *Thank You*.....

SECTION – A (VISUAL ARTS)

CHAPTER – 2

INDIAN ARCHITECTURE, SCULPTURE AND POTTERY

INTRODUCTION

The word 'architecture' is derived from the Latin word 'tekton' which means builder. **Architecture** refers to designing of and construction of buildings. In Architecture, various types of materials are used i.e. stone, wood, glass, metal etc. Architecture involves study of engineering and engineering mathematics and depends upon measurement. sculpture involves creativity, imagination and may not depend on measurement.

The term architecture encompasses everything from a simple mud structure to colossal stone temples. Unlike other specimens of art forms which are vulnerable to decay over the period of time, the architectural structure remained in a relatively well preserved state due to its

Ancient India •Harappan Art •Mauryan Art •Post Mauryan Art •Gupta Age Art •South Indian Art	Mediaeval India •Delhi Sultanate •Mughal Art	Modern India •Indo-Gothic Art •Neo-Roman Style
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ruggedness and physically strong nature. Architecture is not a modern phenomenon. It began as soon as the early cave man began to build his/her own shelter to live in. Indian Architecture evolved in various stages in different parts and regions of the country.

Apart from the natural and obvious evolutions from the prehistoric and historic periods, the evolution of Architecture was generally affected by many great and important historic developments. Naturally, the emergence and decay of great empires and dynasties in the subcontinent, each in their way influenced the growth and shaped the evolution of **architecture**. Example - Taj Mahal, Red fort, etc.

Sculpture, on the other hand, is derived from Proto-Indo-European (PIE) root 'kel' which means 'to cut or cleave'. Sculptures are smaller works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements. Sculptures are relatively smaller 3-dimensional works of art. Sculpture is made of a single piece/type of material. Sculpture involves creativity, imagination and may not depend on measurement. Examples - Natraj's Image, Dancing Girl, etc.

INDIAN ARCHITECTURE

The story of Indian art and architecture is a story of evolution. From the ancient Harappa valley civilization to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous, the confluence of different cultures and styles, etc. are all reflected in the evolution of Indian architecture and sculpture. India has a rich heritage of Architecture and Sculptures. The architecture style of India underwent many changes over the period of time.

ARCHITECTURE OF INDIA

ARCHITECTURE IN ANCIENT INDIA

The architectural style of India during ancient period underwent through different

phases, each time adding newer elements brought by different cultures.

Ancient Indian architecture is the architecture of the Indian subcontinent from the Indian Bronze Age to around 800 CE. By this endpoint Buddhism in India had greatly declined, and Hinduism was predominant, and religious and secular building styles had taken on forms, with great regional variation, which they largely retained until and beyond the great changes brought about by the arrival of first Islam, and then Europeans.

Much early Indian architecture was in wood, which has almost always decayed or burnt, or brick, which has often been taken away for re-use. The large amount of Indian rock-cut architecture, essentially beginning around 250 BCE, is therefore especially important, as much of it clearly adapts forms from contemporary constructed buildings of which no examples remain. There are also a number of important sites where the floor-plan has survived to be excavated, but the upper parts of structures have vanished.

Harappan Art and Architecture

A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium BCE and spread across large parts of North-western and Western India. This is what we know as Harappan civilisation or Indus Valley civilisation.

- A marked feature of this ancient civilisation was the vivid imagination and artistic sensibilities exuded by the numerous sculptures, seals, potteries, jewelleryes found at the excavation sites.
- Harappa and Mohenjo-daro - the two major sites of this civilisation - are among the

earliest and finest examples of urban civic planning including the **rectangular grid pattern** of towns with roads run in north-south and east west direction cutting each other at **right angles**.

- Mainly **three types of buildings** have been found in the excavation sites - dwelling houses, public buildings and public baths.
- The planned network of roads, houses and **advanced drainage systems** indicate the planning and engineering skills that developed during those times.
- The city was divided into two parts - An upraised **citadel** and the lower part of the city.
 - The Harappans used **burnt mud bricks** of standardised dimensions for the purpose of construction.
 - Besides it, the building of granaries and **Great Bath** exemplify the careful consideration of architecture for various purposes.
 - Presence of wells has also been observed at many sites.



The following table shows the Harappan sites and remains found at these sites :

<p>1. Harappa (Pakistan : on the bank of Ravi River)</p>	<ul style="list-style-type: none"> • Stone symbol of lingam and yoni. • 2 Rows of six granaries • Sculpture of Mother-Goddess • A wooden mortar containing wheat and barley • A male torso (red sandstone) • A Bronze Sculpture-Dog chasing a deer • Coffin Burial
<p>2. Mohenjodaro (Pakistan : on the bank of Indus River)</p>	<ul style="list-style-type: none"> • The Great Bath • A sculpture of bearded priest • Bronze statue of Dancing Girl (Tribhanga position) • Pashupati Seal- A yogi sitting cross legged surrounded by Elephant Tiger (left side) , rhinoceros and a buffalo (right side) and 2 deers below his seat • The Great Granaries • Post Cremation Burial
<p>3. Dholavira, Kutch (Gujarat) [Latest IVC city]</p>	<ul style="list-style-type: none"> • It was discovered by J.P. Joshi in 1967-68 • Inscription containing 10 large sized signs • A big water reservoir • Stadium, dams and embankments • Unique Water harnessing System • UNESCO World Heritage Site
<p>4. Lothal (Gujarat) Manchester of Indus Valley civilisation</p>	<ul style="list-style-type: none"> • Practice of Cremation • Objects chess, rice husk, fire altar, • painted jar, terracotta figures of horse & ship. First man-made port • A dockyard, showing it was a site for naval trade • Objects for measuring angles of 45°, 90°, 180°. Chess playing game.
<p>5. Rakhigarhi (Haryana) Largest IVC site</p>	<ul style="list-style-type: none"> • It is known as provincial capital of Indus Valley Civilization • Findings - terracotta bricks, cemetery, • drains, granary
<p>6. Surkotada (Gujarat)</p>	<ul style="list-style-type: none"> • First remains of bones of an animal resembling Horse (disputed among

CHAPTER - 3

MAURYAN ART

INTRODUCTION

The Mauryas had established themselves as a great power in the 4th century BCE and by the 3rd century, they had large parts of India under their control.

At this time there were many modes of religious practices including the worship of Yakshas and mother-goddesses. Nevertheless, Buddhism became the most popular.

After the Harappan civilization, monumental stone sculpture and architecture appears only in the Mauryan period.

The Mauryan art and architecture were heavily influenced by Buddhism and Jainism with lesser prominence of Brahmanical elements.

There were pillars, sculptures, rock-cut architecture, buildings like stupas, viharas and chaityas that served many purposes. They are exquisite in aesthetic quality and brilliant in their design and execution.

The Mauryan Kings undertook the task of building colossal palaces, Stupas and Pillars. Besides it, the pottery, sculpture making and cave paintings were done with the help of individual efforts.

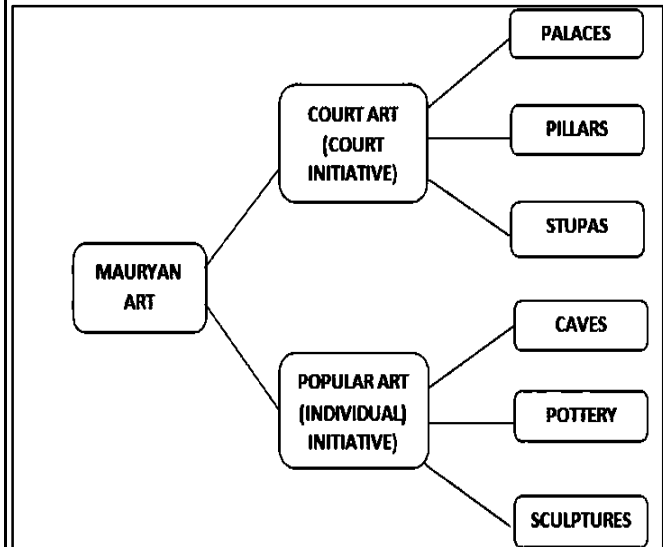
The Great Mauryan ruler Ashoka embraced Buddhism and the immense Buddhist missionary activities that followed during his rule paved the way for the development of Mauryan sculptural and architectural styles. King Ashoka patronized the shraman tradition in the third century BCE.

The shraman tradition refers to several Indian religious movements parallel to but separate from the historical vedic religion. It includes

Jainism, Buddhism, and others such as Ajvikas, and Carvak.

Mauryan Art can be classified as follows:

Court Art :



The Mauryan rulers commissioned a large number of architectural works (in the form of pillars, stupas and palaces) for political as well as religious reasons. These works are referred to as **Court Art**.

Palaces:

The Mauryan Empire was the first powerful empire to come to power in India.

Greek historian, Megasthenes, described the palaces of the Mauryan empire as one of the greatest creations of mankind and Chinese traveler Fa Hien called Mauryan palaces as god gifted monuments.

Persian Influence: The palace of Chandragupta Maurya was inspired by the Achaemenid palaces at Persepolis in Iran.

Material Used: Wood was the principal building material used during the Mauryan Empire.

Examples: The Mauryan capital at Pataliputra, Ashoka's palace at Kumrahar (It had a high central Pillar and was a three storey wooden

structure, the palace walls were decorated with carvings and sculptures), Chandragupta Maurya's palace.



•site of palace at Kumrahar

Pillars:

During the time of Ashoka, the Inscription of Pillars - as a symbol of the state or to commemorate battle victories - assumed a great significance. He also used Pillars to propagate imperial **sermons as well**.

The court art of Ashoka is best seen in the white-grey sandstone columns erected by him all over his empire either to mark a sacred site associated with Buddha's life or to commemorate a great event. On many of these pillars are inscribed the famous edicts of Ashoka propagating the Dhamma (laws of the Buddha) or the imperial sermons of Ashoka to his people.

Architecture: Mauryan pillars mainly comprise of four parts:

Shaft: A long shaft formed the base and was made up of a single piece of stone or monolith.

Capital: On top of the shaft lay the capital, which was either lotus-shaped or bell-shaped.

Abacus: Above the capital, there was a circular or rectangular base known as the abacus.

Capital Figure: All the capital figures (usually animals like a bull, lion, elephant, etc) are vigorous and carved standing on a square or circular abacus.

Rising to an average height of about 40 feet, the pillars in their most developed state, are tall, tapering monoliths with sculptured capitals, incorporating a series of fluted petals in elongated shape, (which falling together takes the form of a bell, commonly known as the Persepolitan Bell) surmounted by a square or circular abacus ornamented with animal and floral motifs in relief.

The Pillars were usually made of **chunar sandstone**. Noteworthy are the lion capital of Sarnath, the bull capital of Rampurva and the lion capital of Lauriya Nandangarh.

These pillars were carved in two types of stone. Some were of spotted red and white sandstone from the region of Mathura, the others of buff colored fine grained hard sandstone usually with small black spots quarried in Chunar near Varanasi. The uniformity of style in the pillar capital suggests that they were all sculpted by the craftsmen from the same region.

The tradition of constructing pillars is very old and it may be observed that erection of pillars was prevalent in the Achaemenian empire as well.

But the Mauryan pillars are different from the Achaemenian pillars. The Mauryan pillars are rock-cut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason.

Objective: The main objective was to disseminate the Buddhist ideology and court orders in the entire Mauryan empire.

Language: While most Ashoka pillar edicts were in Pali and Prakrit language, few were written in Greek or Aramaic languages also.

On the other hand, Romans used art for ornamentation and decoration and are realistic in nature as opposed to Greek idealism. Roman art projects realism and depicts real people and major historical events. The Romans used concrete in their sculptures. They were also famous for their mural paintings.

GUPTA AGE

The emergence of the Gupta Empire in the 4th century A.D. is often hailed as the "Golden period of Indian Architecture". While the earlier Gupta rulers were Buddhists and continued the traditions of Buddhist architecture, temple architecture came to the fore front under the patronage of the Hindu rulers of the later Gupta phase. The Guptas period made great progress in the field of art, culture, and architecture.

Temple architecture reached its climax during this period. Similarly, Buddhist and Jain art also reached its peak during the Gupta Age.

The Gupta rulers, especially in the later phase, were Brahmanical rulers. However, they showed exemplary tolerance for all other religions.

Three principal deities were worshipped - Vishnu in the Northern and Central part of India, Shiva in the Southern part and Shakti in the Eastern part of India as well as in the Malabar coast or South-west part of India.

Caves:

During the Gupta period, architectural development of the caves remained constant. The use of mural paintings on the walls of the caves became an extra feature. Some of the finest examples of mural paintings can be found in the caves of Ajanta(Sahyadri ranges on Waghora River near Aurangabad in Maharashtra)and Ellora(100km away from Ajanta Caves ,Maharashtra)

Important Caves of the Gupta Period:

Udayagiri Caves: Located in Vidisha, Madhya Pradesh, 20 rock-cut chambers were excavated during the Gupta period, two of which bear inscriptions from the reign of Chandra Gupta II.

- These caves have one of the earliest Hindu Sculptures,it also has caves dedicated to Shiva, Narasimha ,Narayan and Skanda.
- One of the most important Udayagiri caves is Cave 5, the Varaha Cave .
- Its main feature is a colossal rock-cut relief of the boar-incarnation of God Vishnu or sculpture of Varaha rescuing the Earth Goddess from chaos in the presence of adoring gods and saints.
- It is famous for having numerous sculptures on the hill walls.

Ajanta Caves: Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora river near Aurangabad in Maharashtra.

These caves were carved out in 4th century AD out of volcanic rocks.It consists of a set of 29 caves, carved in a horse-shoe shape. 25 of them were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls.

The Ajanta caves were inscribed by the Buddhist monks, under the patronage of the

Vakataka kings - Harishena being a prominent one.

The figures in these caves were done using fresco painting and demonstrate considerable naturalism.

The colours were obtained from local vegetation and minerals.

The outlines of the paintings were done in red colour and then the inside was painted.

One of the striking features is the absence of blue colour in the paintings.

The paintings are generally themed around Buddhism - the life of Buddha and Jataka stories.

References of the Ajanta caves can be found in the travel accounts of Chinese Buddhist travellers Fa Hien and Hieun Tsang.

Some prominent sculptures of Ajanta Caves are:

- Mahaparinirvana of Buddha in Cave.no 26.
- Naga king and his consort in Cave.no 19

Ellora Caves: Ellora caves are another important site of cave architecture.

It's located nearly 100 Kms away from Ajanta caves. It is a group of 34 caves - 17 Brahmanical, 12 Buddhist and 5 Jain. These caves were developed during the period between 5th and 11th centuries A.D. (newer as compared to the Ajanta caves).

The cave reflects a natural diversity in terms of theme and architectural styles

- Caves 1 - 12 ; Buddhist
- Caves 13 - 29 ; Hindu
- Caves 30 - 34 ; Jain (Digambara sect)

Some prominent caves:

- Cave no. 14 - Ravan ki khai
- Cave no. 15 - Dashavatara temple.
- Cave no. 16 - Kailash temple
- Cave no. 29 - Dumar Lena
- Cave no. 21 - Rameshwar Temple
- Cave no. 32 & 33 - Jain caves : Indra sabha and Jagannath sabha



Elephanta Caves : The Elephanta caves located near Mumbai, were originally a Buddhist site which was later dominated by the Shaivite faith. It is contemporary with Ellora and its sculptures show slenderness in the body, with stark light and dark effects.

Bagh Caves: Located on the bank of the Bagh river in Madhya Pradesh, Bagh Caves is a group of 9 Buddhist caves developed around the 6th Century A.D.

It is architecturally very similar to the Ajanta caves in terms of their design, execution and decoration. These are remarkable and interesting rock-cut shrines and monasteries. In modern times these caves were first discovered in 1818.

Other Important Rock Cut Caves:

Udayagiri and Khandagiri Caves, Odisha: They were made under the Kalinga King Kharavela in 1st-2nd century BC near modern-day Bhubaneswar.

The cave complex has both man-made and natural caves possibly carved out for residence of Jain monks. There are 18 caves in Udayagiri and 15 in Khandagiri. Udayagiri caves are famous for the Hathigumpha inscription which is carved out in Brahmi script.

Junagadh Caves : These are Buddhist caves located in Junagadh district of Gujarat. A unique feature of this cave is the presence of a 30 - 50 ft high citadel known as " upar kot " in front of the prayer hall.

Sittanavasal Caves (Arivar Koil): Located 16 km northwest of Pudukkottai town in Tamil Nadu, these famous rock-cut caves are known for the paintings in the Jain temples.

Jogimara Cave: It is an artificially carved out cave located in Surguja district of

3. JAGGADALA: A centre of learning for the Vajrayana sect of Buddhism, in Bengal. Many scholars took shelter here after Nalanda and Vikramshila declined. It was probably established by King Ramapala of Pala dynasty.

4. VALABHI: It was situated in Saurashtra, Gujarat. It was an important centre of learning for Hinayana Buddhism. Various disciplines like administration and statecraft, laws, philosophy etc were taught here. It was visited by the Chinese scholar, Hsuan Tsang. It was supported by the grants of rulers of Maitraka Dynasty of Gujarat.

5. NALANDA: The most renowned university of South Asia. It is not clear as to who established it; it was in existence during the Gupta period. It gained prominence under Harshavardhana's reign and Pala kings. All three Buddhist doctrines were taught here, however, it was a major site for Mahayana Buddhist teachings. Subjects like Vedas, fine arts, grammar, philosophy, logic, medicine, etc were also taught here. It had eight separate compounds and even had dormitories for students. It attracted scholars from Central Asia, South-East Asia and other parts of the world. The teachings in the university deeply influenced Tibetan Buddhism. Famous scholars of Nalanda are Nagarjuna (Madhyamika Shunyavad) and Aryabhatta the astronomer. Hsuan Tsang spent two years at the university. Another Chinese scholar, I-Tsing, spent ten years at Nalanda in the late 7th century.

6. TAKSHASHILA: It was located in modern-day Pakistan. It is estimated to exist around the 5th century BC. It is believed that Chanakya composed the Arthashastra at this place. Both Buddhist and Hindu theologies were taught here. Subjects like Political Science, Hunting, medicine, law, military tactics were taught here. Noted teachers and

students from Takshashila include Chanakya, Charaka, Panini, Jivaka, Prasenajit, etc.

7. KANCHEEPURAM: It was a centre of learning for Hinduism, Jainism and Buddhism from 1st century AD and achieved great name under the rule of Pallavas.

8. MANYAKHETA: now called Malkhed (Karnataka). It rose to prominence under the Rashtrakuta rule. Scholars of Jainism, Buddhism and Hinduism studied here. It has a 'matha' of Dvaita school of thought.

9. PUSHPAGIRI VIHARA and LALITAGIRI (Odisha): It was established by Kalinga kings around 3rd century AD near the Udayagiri hills. It was mainly a Buddhist learning centre.

10. SHARADA PEETH: It is located in present-day Pakistan-occupied-Kashmir. It was an important place for the Sanskrit scholars and many important texts were written here. It also has a Sharda Devi temple.

11. NAGARJUNAKONDA: It is situated 160 km from Amaravathi in Andhra Pradesh and it was a major Buddhist centre with scholars from Sri Lanka, China, etc coming for higher-education. It had many Viharas, Stupas, etc. It was named after Nagarjuna, a south Indian scholar of Mahayana Buddhism.

PROMINENT TEMPLES in INDIA

Lord Venkateswara Temple, Andhra Pradesh:

- The temple on Tirumala hills is also known as Tirupati Balaji temple. It is also called a temple of seven hills.
- The temple is in Dravidian Architecture style. Built by king Thondaiman, Tamil ruler. Later developed by Chola Dynasty kings.

Mahabodhi Temple, Bihar:

- It is the Buddhist temple
- The Central Tower Of Mahabodhi is 180 feet tall i.e. 54 metres. It is one of the oldest brick structures. The brickwork depicts the life of Buddha. It is a UNESCO World Heritage Site.

Somnath Temple, Gujarat:

- It is also known as Deo Patan. It is one of the 12 jyotirlinga shrines of Lord Shiva.
- There is no land in between seashores from Somnath temple to Antarctica. Constructed in Chalukyan style.
- 1947 – Sardar Vallabh Bhai Patel ordered the reconstruction of the temple that was completed in 1951.

Dwarkadhish Temple, Gujarat:

- It is also known as Jagat Mandir.
- It is one of the four Hindu pilgrimages (Char Dham).
- The original structure was destroyed by Mahmud Brgada in 1472. Presently, in the Chalukya architecture style.

Vaishno Devi Temple, Jammu and Kashmir:

- It is 5200 feet above sea level atop Trikuta Hills.
- It is a Cave temple.

Amarnath Temple, Jammu and Kashmir:

- A cave temple situated at an altitude of 3888 metres.
- It is one of the 51 Shakti Peeths.
- It is believed that Bhrigu Muni (A great sage) was the first to have discovered Amarnath.

Virupaksha Temple, Karnataka:

- Built by Lakkana Dandesha, a chieftain under the ruler Deva Raya II of the Vijayanagara Empire.

- It forms a part of the Group of Monuments at Hampi that is designated as a UNESCO World Heritage Site.

Gomateshwara Temple, Karnataka:

- It is also known as Bahubali temple.
- The tallest monolithic statue (Of Gomateshwara) in the world carved out of a single block of granite.
- It is a Jain temple that is 57 feet high.
- Bahubali statue is one of the largest free-standing statues in the world depicting the prolonged meditation of Bahubali.

Padmanabhaswamy Temple, Kerala:

- The architecture is the fusion of Chera and Dravidian styles.

Khajuraho Temple, Madhya Pradesh:

- They are a group of temples built by the rulers of Chandela Dynasty.
- There were 85 temples scattered over an area of 9 square miles, of which only 25 temples are remaining.
- Famous for nagara style architecture and known for extensive erotic sculptures

Siddhivinayak Temple, Maharashtra:

- It is one of the richest temples in India.
- It was constructed by Laxman Vithu & Dubai Patil in 1801.

Konark Sun Temple, Odisha:

- Built in the 13th century by King Narasimhadeva I (AD 1238-1264) during the Ganga Empire.
- It is conceived as a gigantic chariot of the Sun God built in Kalinga architecture (Odisha style of architecture).

Jagannath Temple, Odisha:

- It is also called Yamanika Tirtha.

enlightenment. It enshrines images of Tirthankaras in several postures including Padmasana and kayotsarga and were made around 6th century AD. Recently, in 2016, The Statue of Ahimsa, an 108 ft

idol carved here.

ARCHITECTURE IN MEDIEVAL INDIA

With the Arab conquest of Sind in 712 A.D, the arrival of the Islamic rulers to the western frontiers of India had started. By 12th century A.D., the throne of Delhi had been occupied by an Islamic ruler, which marked the onset of the medieval period of Indian history. In subsequent years, Indian architecture underwent a massive change. New elements, such as

calligraphy, ornamentation using inlay work, etc. were introduced to reflect the tastes and preferences of the new rulers. However, the local architects retained certain flavours of the local architectural traditions as well. Thus, we see a confluence of Persian

style with the Indian style in this period of architecture. Hence, it is known as Indo-Islamic architecture or Indo-Saracenic architecture.

Indo-Islamic Style

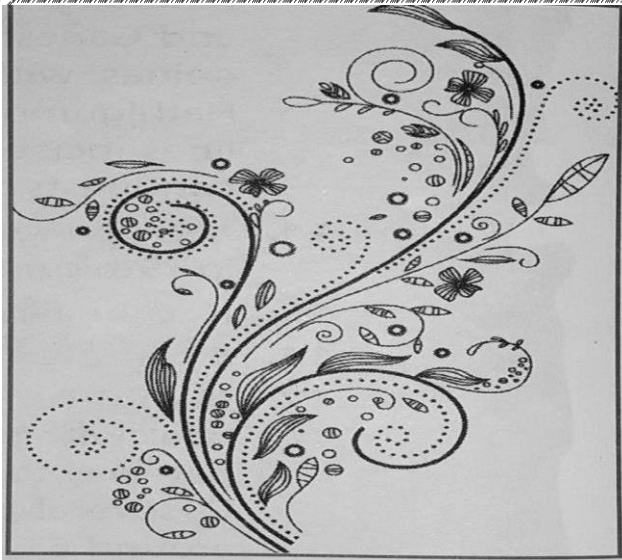
Indo-Islamic architecture encompasses a wide range of styles from various backgrounds that helped shape the architecture of the Indian subcontinent from the advent of Islam in the Indian subcontinent around the 7th century. It has left influences on modern Indian, Pakistani and Bangladeshi architecture. Both secular and religious buildings are influenced by Indo-Islamic

architecture which exhibits Indian, Persian, Arab and the Turkish. The Islamic rule in India saw the introduction of many new

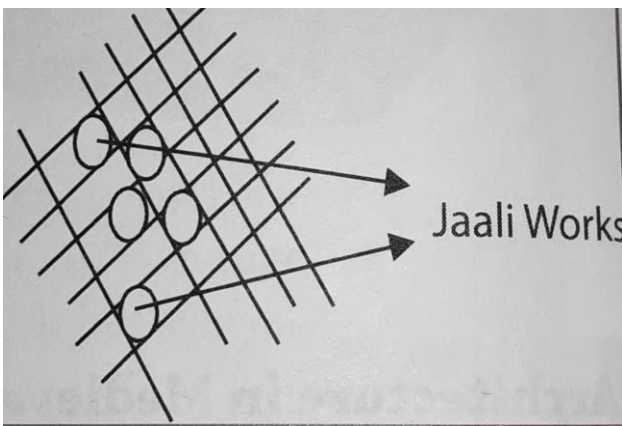
elements in the building style also. This was very much distinct from the already prevailing building style adopted in the construction of temples and other secular architecture.

Some of the features of Indo-Islamic architecture are given as follows:

- The main elements in the Islamic Architecture is the introduction of arches and beams, and it is the arcuate style of construction while the traditional Indian building style is trabeate, using pillars and beams and lintels. The early buildings of the Slave dynasty did not employ true Islamic building styles and consisted of false domes and false arches. Later, the introduction of true arches and true domes starts, the earliest example is the Alai Darwaza by the side of Qutub Minar.
- Mortar was used as a cementing agent in their constructions.
- The Indo-Islamic architecture avoided the use of human and animal figures.
- The different religious beliefs are also reflected in the mode of construction and architectural styles.
- The Islamic style also incorporated many elements from the traditional Indian style and a compound style emanated. The introduction of decorative brackets, balconies, pendentive decorations, etc in the architecture is an example in this regard.
- Arabesque method (geometrical vegetal ornamentation and characterised by a continuous stem which split regularly producing a series of counterpoised, leafy and secondary stem) used for decoration.



- The other distinguishing features of Indo-Islamic architecture are the utilisation of kiosks (chhatris), tall towers (minars) and half-domed double portals. As human worship and its representation are not allowed in Islam, the buildings and other edifices are generally decorated richly in geometrical - form of decorative patterns to imbibe a sense of symmetry. These designs were carved on stone in low relief, cut on plaster, painted or inlaid. The use of lime as mortar was also a major element distinct from the traditional building style.



- The tomb architecture is also another feature of the Islamic architecture as the practice of the burial of the dead is adopted. The general pattern of the tomb architecture consists of a domed chamber (hujra), a cenotaph in its centre with a mihrab on the western wall and the real grave in the underground chamber.

To this general tomb architecture, the Mughals added a new dimension by introducing gardens all around the tomb.

- The Mughal tombs are generally placed at the centre of a huge garden complex, the latter being subdivided into square compartments, the style is known as char-bagh. The Mughals also built large gardens in various levels and terraces on the char-bagh pattern. Scholars trace the evolution of the char-bagh pattern of gardening to the original land of the Mughals, the Kabul Valley, where depending upon the landscape and terrain, gardens and residential complexes were laid out.

The Mughals inherited this garden type and superbly transformed it according to the new terrains in India.

Thus, evolved a transformed style of char-bagh pattern of gardening. The Mughals are also credited to have introduced the double dome system of dome architecture and the pietra-dura style of inlay decorations.

- An important feature of the architecture during this period was the use of water in the premises of construction in different forms i.e. courtyard pools, fountains and small drains.

Water was used primarily for three purposes:

- > Religious Purpose
- > Cooling the premises
- > Decorative Purpose.

- The architectures of these times also used the pietra-dura technique for the inlay of precious stones and gems into the stone walls.

great heights under their benign rule, but all this ended abruptly under the last of the great Mughals, Aurangzeb, a puritanic Muslim, who tried to put the clock back and in this process stopped it and broke it by trying to reverse the entire conciliatory policy of his ancestors. He looked upon art, music, dance, painting and even architecture as an evil born of worldly desire and therefore there was an abrupt decline and eventual downfall in aesthetic appreciation and architectural enterprise.

Babur

Babar, the founder of the Mughal empire, was a man of culture and exceptional aesthetic taste.

For 4 years he ruled in India most of his time was spent in war. Babur undertook the construction of Panipat and Rohilkhand, both constructed in 1526 A.D. However, his reign was too short-lived to inspire any new style or technique. He was fond of formal gardens and a couple of gardens are ascribed to him. No architecture worthy of note was made during his times except perhaps a couple of mosques.

Humayun

After Babur's death, his son, Humayun, succeeded him but he was driven out of India by Sher Shah Suri and after taking asylum in Iran, he eventually returned and overthrew Sikander Shah Suri, and regained his throne. Humayun's reign was marked with constant power struggle with Sher Shah Suri. So, He couldn't focus much on art and architecture. He led the foundation of a city named Dinpanah, but couldn't finish it. Persian style became prominent in the architecture of this period.

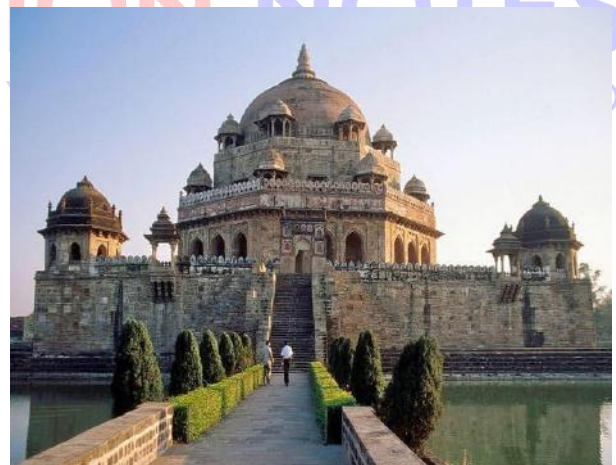
Sher Shah Suri

The Suri made use of red and dark grey stone lattice screens, decorative turrets, painted ceilings and coloured tiles.

During his brief reign, Sher Shah built few monuments. He built the Qila-i-n-Quanah (Mosque of the Old Fort) mosque in Delhi. He built the famous Rohtas Fort in Pakistan. He constructed the Sher Shah Suri Masjid in Patna in Afghan style to mark his reign.

His period is a transition from Lodhi style to Mughal style of architecture. He also undertook the reconstruction and extension of an old Mauryan route and renamed it as Sadak-e-Azam (Great Road) which was later called Grand Trunk Road.

He ensured adequate presence of sarais and trees for travellers. Sher Shah Suri's tomb was built at his birthplace Sasaram.



It is made up of red sandstone and is situated inside a lake. The constructions under Sher Shah continued the traditions of the Delhi Sultanate period.

After Akbar ascended the throne of Delhi in 1556, the golden period of Mughal art and architecture started.

नोट - प्रिय IAS उम्मीदवारों, यहाँ हमने इस टॉपिक का मात्र SAMPLE ही दिया है, पूरा टॉपिक नहीं दिया है। यदि आपको हमारे नोट्स के सैंपल अच्छे लगे हों तो कम्पलीट नोट्स खरीदने के लिए नीचे दिए गये हमारे संपर्क नंबर पर कॉल कीजिए या लिंक पर क्लिक करें। दोस्तों, हमें पूर्ण विश्वास है कि ये नोट्स आपकी “UPSC IAS (PRE. & MAINS)” की परीक्षा में पूर्ण संभव मदद करेंगे और आप “INFUSION NOTES” के साथ IAS की परीक्षा में जरूर सफल होंगे, धन्यवाद।

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प्रिय दोस्तों, अब तक हमारे विभिन्न नोट्स में से विभिन्न परीक्षाओं में आये हुए प्रश्नों के परिणाम -

<u>EXAM (परीक्षा)</u>	<u>EXAM DATE</u>	<u>हमारे नोट्स में से आये हुए प्रश्न</u>
RAS PRE. 2021	27 अक्टूबर 2021	74 प्रश्न (150 में से) CUT OFF - 64
UPSC - IAS PRE. (2022)	05 JUNE 2022	69 (100 में से)
SSC GD 2021	16 नवम्बर	68 (100 में से)
SSC GD 2021	01 दिसम्बर	65 (100 में से)
SSC GD 2021	08 दिसम्बर	67 (100 में से)
राजस्थान S.I. 2021	13 सितम्बर	113 (200 में से)
राजस्थान S.I. 2021	14 सितम्बर	119 (200 में से)

राजस्थान S.I. 2021	15 सितम्बर	126 (200 में से)
RAJASTHAN PATWARI 2021	23 अक्तूबर (1st शिफ्ट)	79 (150 में से)
RAJASTHAN PATWARI 2021	23 अक्तूबर (2 nd शिफ्ट)	103 (150 में से)
RAJASTHAN PATWARI 2021	24 अक्तूबर (1st शिफ्ट)	95 (150 में से)
RAJASTHAN PATWARI 2021	24 अक्तूबर (2 nd शिफ्ट)	91 (150 में से)
RAJASTHAN VDO 2021	27 दिसंबर (1 st शिफ्ट)	59 (100 में से)
RAJASTHAN VDO 2021	27 दिसंबर (2 nd शिफ्ट)	61 (100 में से)
RAJASTHAN VDO 2021	28 दिसंबर (1 st शिफ्ट)	56 (100 में से)
RAJASTHAN VDO 2021	28 दिसंबर (2 nd शिफ्ट)	57 (100 में से)
U.P. SI 2021	14 नवम्बर 2021 1 st शिफ्ट	91 (160 में से)
U.P. SI 2021	21 नवम्बर 2021 (1 st शिफ्ट)	89 (160 में से)

& Many More Exams

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CHAPTER - 8

INDIAN DANCE FORMS

Introduction

Dance is an expression of self and emotion. It involves physicality of movement both bodily and facial. For centuries, dance has been a part of various cultures – from primitive man to the modern individual. Right from Celebrating marriage, birth, warding off evil and pacifying the supernatural, dance has been a mode to fulfill various desires and aspirations. Dance has traditionally been an important part of religion and culture in India.

Diverse culture of India has the treasure of a variety of classical, folk and tribal dances in regions across the

country. The uniqueness of dances of India binds the entire country together. Dances of India reflect its cultural richness.

BACKGROUND

As the story goes in Bharata's Natya Shastra, when Lord Brahma was requested by the Gods to create a pastime, he combined certain aspects of the four Vedas and created a fifth Veda known as Natya Veda.

Natya is an amalgamation of dance, drama and music and included Pathya (words) from Rig Veda, Abhinaya (gestures) from Yajur Veda, Geet (music) from Sam Veda and Rasa (emotions) from Atharva Veda.

This highlights the divine importance attached to dance in the Indian cultural tradition. From Shiva's tandava dance, which signifies the cycle of creation, preservation and destruction, to the feminine response of

Parvati, Indian mythology is replete with examples of dance forms and expressions.

Similarly, the engravings of community dancing at Bhimbetka and the sculpture of Bronze dancing girl of the Harappan civilisation highlights the importance of dance as means of social entertainment.

The first formal mention of dance is found in Bharata Muni's famous work Natya Shastra which gives a most comprehensive and vivid treatise on the various facets of Indian classical dance. The work was compiled in between 200 BCE and 2nd century A.D. and describes in detail the techniques, postures, emotions, ornaments, stage and even the audience. Bharata Muni describes dance as the 'complete art' encompassing within its scope all other forms of art – music, sculpture, poetry and drama.

Brief HISTORY of dance in India

Dance is a product of society and while interacting with it can trace its roots to several centuries. The origins of dance in India goes back to ancient times. The earliest paleolithic and neolithic cave paintings such as the UNESCO world heritage site at Bhimbetka rock shelters in Madhya Pradesh show dance scenes. Several sculptures found at Indus Valley Civilization archaeological sites, now distributed between Pakistan and India, show dance figures. For example, the Dancing Girl sculpture dated to about 2500 BCE shows a 10.5 centimetres high figurine in a dance pose.

The Vedas integrate rituals with performance arts, such as a dramatic play, where not only praises to gods were recited or sung, but the dialogues were part of a dramatic representation and discussion of spiritual themes.

The evidence of earliest dance related texts are in Natasutras, which are mentioned in the text of Panini, the sage who wrote the classic on Sanskrit grammar, and who is dated to about 500 BCE.

Dance in Medieval India along with the culture and customs of the country experienced disgrace. However, Dance in Medieval India witnessed an ascend with the coming of the Mughals in India. The establishment of The Mughal kingdom raised the popularity of some forms of dance like Kathak during the period. During the initial period of their stay in India, the British showed complete indifference to the Indian music and dances, because they were hardly able to appreciate its richness and variety. Encouraged by the efforts of the Indian artists, also slowly developed taste in Indian dance.

Sangeet Natya Academy

To promote dance in the country there is Sangeet Natya Academy, the national academy for performing arts in India, recognizes traditional dances as Indian classical dances, while other sources and scholars recognize more.

The academy functions as the apex body of the performing arts in the country to preserve and promote the vast cultural heritage of India expressed in music, dance and drama.

It also works with governments and art academies in states and territories of the country.

ASPECTS OF DANCE

As per Natya Shastra, there are two basic aspects of Indian classical dance.

- **Lasya** - It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine features of dance as an art form.

- **Tandava** - This is symbolic to the male aspects of dance and has more emphasis on rhythm and movement.

As per Abhinaya Darpan, Nandikeshwara's famous treatise on dance, an act has been broken

into **three basic elements**:

- **Nritta** - It refers to the basic dance steps, performed rhythmically but devoid of any expression or mood.

- **Natya** - It means dramatic representations and refers to the story that is elaborated through the dance recital.

- **Nritya** - Nritya refers to the sentiment and the emotions evoked through dance. It includes the mimee and the different methods of expression including mudras in the dance.

Nandikeshwara further elaborates the Nayaka- Nayika Bhav in which the eternal deity is seen and the devotee who performs the dance is the heroine of the act. There are **nine rasas** or emotions that are expressed through the dance. The nine rasas are - Love, Heroism, Pathos, Humour, Anger, Fear, Disgust, Wonder and Peace.

Shringaar for love

Haasya for laughter and comedy

Roudra for anger

Karuna for tragedy

Bibhatsa for disgust

Bhayanak for horror

Veera for heroism

Famous proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rehman etc.



3. Kathakali (Kerala)

In the temples of Kerala, two forms of dance-drama, Ramanattam and Krishnattam, evolved under the patronage of feudal lords, narrating episodes from Ramayana and Mahabharata. These folk drama traditions latter became the source of Kathakali, which

derived its name from the words 'Katha' meaning story and 'Kali' meaning drama. It is closely related to Koodiyattam (Sanskrit drama tradition) and other ancient martial-arts performances also. It is a wonderful combination of music, dance and drama.

However, with the breakdown of the feudal set up, Kathakali started to decline as an art form. It was revived in the 1930s by the famous Malayali poet V. N. Menon under the patronage of Mukunda Raja.

● Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a direct influence on Kathakali in its form and technique.

● Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.

● Heavy make-up and stunning costumes (elaborate masks, huge skirts and big head-dresses) are used.

● The dancers enact the roles (kings, gods, demons etc.) of the stories with particular make-up and costume, the vocalists narrate the legend and the percussionists play the musical instruments.

● Different facial colours indicate different mental stages & character, e.g. green - nobility, black - wicked, red patches - combining royalty & evil. Hand gestures, facial expressions and eye movements are important.

● Weight of the body is on the outer edges of the feet which are slightly bent and curved.

● Ramankutty Nair and Kalamandalam Gopi were the prominent artists.



4. Kathak (North India)

Kathak Tracing its origins from the Ras Leela of Brajbhoomi, Kathak is the traditional dance form of Uttar Pradesh. Kathak derived its name from the 'Kathika' or the story-tellers who recited verses from the epics, with gestures and music.

It was primarily a temple or village performance wherein the dancers narrated

FOLK DANCES

Folk Dances are performed on various occasions like festivals, weddings, the arrival of the season, etc. These dances are full of energy and vitality. Some are performed by men and women separately while in others they perform together. Each of these dance forms has a specific costume, extensive jewelry, sometimes headgears, etc. offering a unique identity to it.

FOLK DANCES of INDIA

India is a land of diversities and festivals where folk dances are a way of expression and hold great importance in ancient history.

- Indian folk dance is a simple dance, and is performed to express joy and happiness among themselves.

- Folk dance is performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding, festivals and some old social customs.
- The dances are extremely simple with a minimum of steps or movement. The dances burst with verve and vitality.
- Men and women perform some dances exclusively, while in some performances men and women dance together. On most occasions, the dancers sing themselves, while being accompanied by artists on the instruments.
- Each form of dance has a specific costume. Most costumes are extraordinary with extensive jewels.
- While there are numerous ancient folk and tribal dances, many are constantly being improved. The skill and the imagination of the dances influence the performance. There are various folk dances performed in India.

State

Folk Dances

Andhra Pradesh

Bhamakalapam, Veeranatyam, Dappu, Tappeta Gullu, Kuchipudi, Vilasini Natyam, Andhra Natyam, Lambadi, Dhimsa, Kolattam, Butta Bommalu

Arunachal Pradesh

Ponung, Popir, Bardo Chham, Buiya, Chalo, Wancho, Pasi Kongki

Assam

Bagurumba, Naga dance, Khel Gopal, Tabal Chongli, Bihu, Bichhua, Natpuja, Maharas, Kaligopal, Canoe, Jhumura Hobjanai

Bihar

Panwariya, Sama Chakwa, Bidesia, Jata-Jatin, Bakho-Bakhain

Chhattisgarh

● **Rajasthan**

" **Ghoomar:** Ghoomar is a traditional women's folk dance of Rajasthan. It is performed by groups of

women in swirling robes accompanied by men and women singing together.

" **Kalbelia:** It is performed by Nachato Rajasthan the women's group of the Kalbelia community

of Rajasthan.

" **Ghodi and Kachchhi Ghodi:** It is an Indian folk dance that originates from the Shekhawati region

of Rajasthan. Dancers wear novelty horse costumes and participate in mock fights while a singer

narrates folk tales about local bandits.

● **Maharashtra**

" **Lavani:** It is a combination of traditional song and dance, which is particularly performed to the beats of Dholki, a percussion instrument. Lavani is noted for its powerful rhythm and erotic sentiment.

■ **Folk dance of Eastern India**

● **Bihar**

" **Bideshiya:** It is a form of dance drama which holds a unique place amongst folk dances from

Bihar. It is believed to be created by Bhikhari Thakur, a person who was barber by profession

and left everything for his passion of drama.

" **Fagua:** It is a special dance form and also a type of folk song which is sung and performed in the

festival of Holi.

" **Jat-Jatin:** It is the most popular folk dance of North Bihar, especially in Mithila and Koshi

region. It is performed by a pair of men and women.

" **Jhjhian:** It is sung when there is no rain for a long time. Through `Jhjhian` people try to portray

drought where there is no rain. They pray to Lord Indra for rain. This dance is ritualistic in nature

with the songs showing deep devotion to Lord Indra.

" **Jhumri:** It is another popular dance form of Bihar. It is very much similar to Garba of Gujarat.

" **Kajari:** It is a popular dance form in the Bhojpuri speaking region of Bihar. It is often used to

describe the longing of a maiden for her lover as the black monsoon cloud come hanging in the

summer skies, and the style is notably sung during the rainy season.

" **Painki:** It is another popular dance form of Bihar. The dance reminds us of infantry and its agility,

courage, and excitement.

" **Sohar:** It is mainly performed to celebrate the birth of a child. Sohar is also a type of folk song

which is sung in order to praise the child and women dance on it.

India.

" **Dhol Cholam:** It is a drum dance which forms an essential part of the Holi festivities, known in Manipur as Yaosang.

● Assam

The folk dances of Assam include the popular Bihu, Bagurumba and Bhortal dance.

● Meghalaya

The popular folk dances of Meghalaya are the Shad Suk Mynsiem, Laho, Do Dru Sua, Shad Nongkrem and more.

● Nagaland

The Chang Lo is the main dance of Nagaland performed by the Chang tribe.

Other FOLK AND TRIBAL DANCES of India

GOTIPUA DANCE (ODISHA)

Gotipua, a traditional dance form of Odissi folk in praise of Lord Jagannath. This dance form is said to have originated around the beginning of the 16th Century. Etymologically, 'Gotipua' in Oriya means 'single boy'. But the dance is performed in groups. The boys are recruited to learn the dance at a very young age, and undergo training until their adolescence, when their androgynous appearances begin to change.

When the Mahari (Female dancers in temples) dance form started declining, the male dancers continued the tradition by dressing up as the female dancers.

In Gotipua, the dancers themselves sing.

CHHAU

Chhau Dance is one of the most renowned tribal martial dances of India. The dance is performed with a Mask, which gives it the name Chau (Chhaya means mask).

Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes.

Its three distinct styles hail from the regions of Seraikella, Purulia and Mayurbhanj, the first two using masks.

Chhau dance is intimately connected to regional festivals, notably the spring festival Chaitra Parva.

The dance is accompanied with loud beats and instruments like drums and marui.

CHAAM OF SIKKIM MONASTERIES

Chaam is one of the forms of ritual dance of the Lamas, which features colorful masks and are held at various monasteries during the festivals.

Costumed Llamas with painted masks, ceremonial swords and sparkling jewels, leap and swing to the rhythm of drums, horns and music.

There are several types of Chaams like Singhi Chaam dedicated to the Mythical Lion, the Yak chham dedicated to the Yaks.

Singhi Cham

It is a masked dance of Sikkim, depicting snow lions – the cultural symbol of the state.

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<u>EXAM (परीक्षा)</u>	<u>EXAM DATE</u>	<u>हमारे नोट्स में से आये हुए प्रश्न</u>
RAS PRE. 2021	27 अक्टूबर 2021	74 प्रश्न (150 में से) CUT OFF - 64
UPSC - IAS PRE. (2022)	05 JUNE 2022	69 (100 में से)
SSC GD 2021	16 नवम्बर	68 (100 में से)
SSC GD 2021	01 दिसम्बर	65 (100 में से)
SSC GD 2021	08 दिसम्बर	67 (100 में से)
राजस्थान S.I. 2021	13 सितम्बर	113 (200 में से)
राजस्थान S.I. 2021	14 सितम्बर	119 (200 में से)

राजस्थान S.I. 2021	15 सितम्बर	126 (200 में से)
RAJASTHAN PATWARI 2021	23 अक्तूबर (1st शिफ्ट)	79 (150 में से)
RAJASTHAN PATWARI 2021	23 अक्तूबर (2nd शिफ्ट)	103 (150 में से)
RAJASTHAN PATWARI 2021	24 अक्तूबर (1st शिफ्ट)	95 (150 में से)
RAJASTHAN PATWARI 2021	24 अक्तूबर (2nd शिफ्ट)	91 (150 में से)
RAJASTHAN VDO 2021	27 दिसंबर (1st शिफ्ट)	59 (100 में से)
RAJASTHAN VDO 2021	27 दिसंबर (2nd शिफ्ट)	61 (100 में से)
RAJASTHAN VDO 2021	28 दिसंबर (1st शिफ्ट)	56 (100 में से)
RAJASTHAN VDO 2021	28 दिसंबर (2nd शिफ्ट)	57 (100 में से)
U.P. SI 2021	14 नवम्बर 2021 1st शिफ्ट	91 (160 में से)
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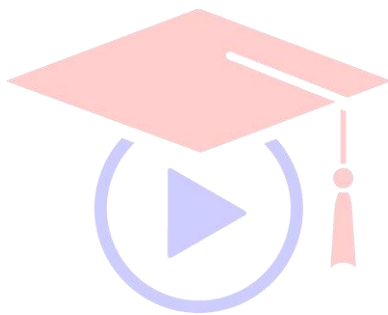
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Jewish sects:

The Jews have three principle sects: Orthodox, Conservative, and Reformist.

- The Orthodox cling to all ancient traditions and forms of religious worship and practices
- The founder of the Reform movement adopted the philosophy of changing with the times, and religious services and rituals were considerably shortened.
- The Conservative Jews followed a middle path, retaining some features of the Orthodox groups but permitting relaxation in certain cases.

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CHAPTER - 13

INDIAN LITERATURE

Introduction:

The word literature has been driven from the Latin word *litteratura* or 'writing formed with letters'. It refers to any form of writing that has some literary merit.

It is classified broadly into fiction and non-fiction.

Literature broadly is any collection of written work, but it is also used more narrowly for writings specifically considered to be an art form, especially prose fiction, drama, and poetry. In recent centuries, the definition has expanded to include oral literature, much of which has been transcribed. Literature is a method of recording, preserving, and transmitting knowledge and entertainment, and can also have a social, psychological, spiritual, or political role.

Literature, as an art form, can also include works in various non-fiction genres, such as biography, diaries, memoir, letters, and the essay. Within its broad definition, literature includes non-fictional books, articles or other printed information on a particular subject.

Indian Literature

Indian literature includes everything which is included in the word 'literature' in its broadest sense: religious and mundane, epic and lyric, dramatic and didactic poetry, narrative and scientific prose, as well as oral poetry and song. In the Vedas (3000 BC-1000 BC), when one finds such expressions, "I am standing in water but I am very thirsty", one marvels at the continuity of a rich heritage which is both modern and traditional. It is, therefore, not very correct

to say that ancient Indian literature includes only the religious classics of Hinduism, Buddhism and Jainism. Jain narrative literature in the Prakrit language is full of erotic stories and realism.

Indian Literature refers to the literature produced on the Indian subcontinent. The earliest works of Indian Literature were orally transmitted. Sanskrit literature begins with the Rig Veda. The Sanskrit epics Ramayana and Mahabharata appeared towards the end of the first millennium BCE. Classical Sanskrit literature, Tamil Sangam Literature and Pali Literature flourished in the first few centuries of the first millennium CE. Literature in Kannada and Telugu appeared in the 9th and 11th Centuries respectively. Later Literature in Marathi, Bengali, Hindi, Persian, Urdu began to appear.

In India, four major speech groups are followed, i.e. the Austric, Dravidian, Sino-Tibetan and Indo-European.

Literature in Ancient India

Vedas

The Vedas are the oldest religious texts which are related to the religion of Hinduism. The Vedas which are written in Vedic Sanskrit (the ancient language of Indo-Aryans) consist of several hymns in praise of Hindu God and Goddess.

- The term 'Vedas' means knowledge and it is derived from the Sanskrit root word 'Vid' which means finding, knowing or understanding.

- There are four types of Vedas – Rig Veda, Yajur Veda, Sama Veda and Atharva Veda. Of all the four, Rig Veda is the oldest one.

- They are the earliest literary source of Indo-Aryan civilization. They are also one of the earliest Sanskrit literature in the World.

- Originally, the Vedas existed in oral forms and were passed generation after generation from teacher to the disciples. It was between 1500 BCE to 500 BCE, they were put into writing.

In general, the Vedic literatures are classified into two types. They're

Shruti Literature – It means the literatures which are heard or communicated from the beginning. These texts are authorless.

Smriti Literature – It means the literatures which are remembered or created based on the memory. These texts are written by sages. Itihasas, the puranas, the Dharma Sastra are some of the smriti literature.

- Vedas are classified as Shruti Literature because the sages/ rishis attained this jnana in a state of samadhi called Shruti.

- The Vedas are considered as Apaurusheya which means "not of a man" i.e they were not written by anyone but are eternal creation.

- According to the Vedanta and Mimamsa schools of philosophy, the Vedas are regarded as Svatah Pramana, meaning self-evident means of knowledge.

- The Vedas are the ancient Indo-Aryan religious literature which consists of mantras in praise of various gods and goddesses.

The four Vedas are Rig Veda, Yajur Veda, Sama Veda and Atharva Veda. These four Vedas are collectively known as Chaturveda.

Each of these four vedas are further classified into four divisions:

- **The Samhitas:** This text consists of a collection of mantras, hymns and prayers. They constitute the core part of the Vedas.
- **The Brahmanas:** It consists of the commentaries and interpretations of the mantras (Samhita). It is referred to as the Karma Kanda part of the Vedas.
- **The Aranyakas:** It is the third part of vedas and it discusses the philosophy behind the ritualistic ceremonies and sacrifice. They are extracted from the Brahmanas.
- **The Upanishads:** These are the later vedic texts which form the foundations of Hindu religion. Here the philosophical messages of the Vedas are discussed in the form of conversation between the teacher and the student.

Rig Veda

The Rig Veda is the oldest among all the four Vedas and it is the earliest text of the Indo-European languages. It is the oldest known Vedic-Sanskrit text.

- Initially they were transmitted to generations by rich oral literary traditions and they were put into writing during the 1st millennium BCE.
- The earlier portion/ chapters of the RigVeda were composed in the greater Punjab region i.e. in the Northwest India and Pakistan, while the later texts were composed in the regions around the present day Haryana.
- The Rig Veda consists of the collection of prayers offered to various Gods such as Agni, Indra, Mitra, Varuna etc., by several sages and poets.
- About two-third of the hymns of Rig Veda, praises the gods Agni and Indra.
- It comprises 10 books, also known as Mandalas which consists of 1028 hymns in about 10,600 verses. Out of the 10 books, the books II to IX were written earlier and they deal with the cosmology and praises of various deities. The books I and X were added

in the later stages and it consists of philosophical questions and virtues that existed in the ancient Aryan society.

- The various hymns of Rig Veda reveal the history of early vedic period.

Yajur Veda

Yajur Veda is the second of four vedas and is known as the book of rituals. The Yajur Veda was composed about one or two centuries after the compilation of the Rig Veda. It dates back to 1000 to 800 BCE.

- It consists of recitations, mantras, chants and ritual worship formulas which are involved directly in the worship services.
- Since the Yajur Veda is exclusively meant for the purpose of sacrificial rituals, it is regarded as the guide to Adhvaryu priests who perform all the ritual sacrifices.
- It consists of 40 adhyayas and 1875 verses, most of which are developed from the verses of Rig Veda. Several verses of the Yajur Veda depict the religious and social life of the vedic people.
- The Yajur Veda is of two types,
 - **White/ Bright Yajur Veda:** It is also known as Shukla Yajur Veda. It consists of the verses which are orderly arranged and hold a clear explanation. There is a clear separation between the Samhitas and Brahmanas. At present, the Shukla Yajur Veda consists of two Samhita – Madhyandina Samhita and Kanva Samhita.
 - **Black/ Dark Yajur Veda:** It is also known as Krishna Yajur Veda. The verses under this Yajur Veda are unclear and are poorly arranged.
 - Unlike Shukla Yajur Veda, there is no clear separation between the Samhitas and Brahmanas here. The Krishna Yajur Veda consists of four Samhita – Taittiriya

It was translated by Max Müller in 1879. It was rendered in verse by Edwin Arnold as "The Secret of Death". The central story is immortality and covers the story of the encounter of Nachiketa, son of sage Vajasravasa, with Yama, God of death.

Muktika Upanishad

This Upanishad deals with the Para Vidya and Apar Vidya. The Para Vidya is knowledge that leads to Self Realization , Apar Vidya deals with everything else or the material knowledge.

Mundaka Upanishad is notable as the source of the phrase Satyameva jayate .

Māandūkya

Mandukya is the Shortest Upanishad. It contains twelve verses expounding the mystic syllable Aum, the three psychological states of waking, dreaming and sleeping, and the transcendent fourth state of illumination.

Praśna

Six pupils interested in knowing divinity or Brahman come to sage Pippalada and requests him to clarify their spiritual doubts. Therefore, this Upanishad is in Question Answer format.

There is minor difference between upanishads and aranyakas ,classified as

upanishads	Jnan
aranyakas	Karma kanda

The Mahabharata and The Ramayana

These two great epics are also called Mahakavya as they have become a part of the collective memory of those who follow the Hindu religion. Both the texts have been compiled and added to through the ages and what we see today is an amalgamation of several transmissions made by sages as well as bards or storytellers. Together with the two epics, the Ramayana and the Mahabharata, they are the origins of many of the stories and anecdotes of the social, religious and cultural history of India.

Ramayana

The most famous and revered recension of the Ramayana is by the sage **Valmiki** who is

also called **Adikavi** or the first amongst the poets. By the same logic Ramayana is called **Adhikavya** or the first amongst the poetry. Although there is a great debate on the dating of Ramayana, most historians argue that it was first compiled around 1500 BC.

It contains 24 thousand slokas and is divided into seven parts, called **kandas**. According to Valmiki himself, he wanted to carry the essence of the lessons of the Vedas to the common people by singing the virtuous deeds of Ramachandra.

Ramayana describes the life of Rama, the eldest son of the king of Ayodhya, Dasaratha. When the old king Dasaratha wanted to place Rama, the crown prince, on throne, Rama decided to go to forest for fourteen years as a penance to fulfill his father's promise to his second queen Kaikeyee to keep her request at right time and Kaikeyee demanded the banishment of Rama to forest so that her son Bharata could seat on the throne; death of king Dasaratha in extreme sorrow for Rama's departure; Rama accompanied by his devoted wife Sita and younger brother Laxman went away to

forest; a shocked Bharata went to bring Rama back, but on Rama's refusal he brought his foot-wear to place on throne and to rule the country on behalf of his elder brother; departure of Rama from Chitrakuta

to Dandakaranya and stay there in a hut at Panchavati forest; abduction of Sita by the demon king of Lanka, Ravana; constructing a bridge over sea, Rama's invasion of Lanka; rescue of Sita after destruction of the demons this success of Rama has been considered to be **the victory of good over evil**; after fourteen years of exile, return of Rama, Sita and Laxman to Ayodhya; Rama's paternal administration of his people; the suspicion expressed by a subject about the chastity of Sita while in Ravana's custody; on report of the matter to Rama by a spy, Rama's order to Laxman to abandon Sita in a forest even though she was pregnant; Sita's stay in Valiniki's Tapovan where her two sons Kusha and Lava were born; taught and trained by Valmiki, the royal sons grew up as heroic boys; visit of Valmiki to Ayodhya with Kusha and Lava; Kusha and Lava's melodious song of Valmiki's Ramayana before the assembled gathering; on demands of all Sita's return; in order to prove her purity before all, her prayer to mother earth to take her back and her disappearance when the earth split to absorb her; and at last, giving Koshala to Kusha and North Koshala to Lava to rule as kings ; Rama's abandonment of his mortal body in the river Saraju. This is the substance of the great epic Ramayana.

Valmiki described every episode of Rama's life in great detail. Side by side he added many instructive stories to give the epic a vast shape. The purpose was to keep mankind on a virtuous path. This epic has influenced and regulated the Indian way of life like a social and moral constitution. Ramayan depicts the values of truthfulness, morality and nobility as supreme ideals of life.

In this epic, through the story of Rama who is projected as the ideal man ,men are instructed to achieve the four fold objectives of (**purushartha**) of mankind:

Dharma	Religion or righteousness
Artha	Monetary achievements in the worldly sphere
Kama	Fulfilling worldly desires
Moksha	Liberations from these desires

It also reflects the spirit of that time, the spirit of the people, the nature of ideal monarchy, patriotism towards motherland and human relations in perfect form. For thousands of years, the people of India have derived inspirations from the lessons of the Ramayana to live a nobler and higher life.

Mahabharata:

Great and glorious is the land of Bharata. To describe the deeds of the dynasty of Bharata, Vyasa wrote The Mahabharata. No where on earth is to be seen such a lengthy poetic-work as the Mahabharata. It contains one lakh ten thousand slokas.

Mahabharata was viewed in those days as a (religious) text of History. According to some authorities, the essence of different philosophies of the Vedas and Upanishads were presented in the shape of interesting themes, episodes and stories for the understanding of the common people. As a store-house of knowledge Vyasa's Mahabharata has influenced Indian thought through centuries of time. Man and woman, the old and the young, the learned and the illiterate, all sections of people of the Indian

- He patronised Kannada poets Mallanarya, Chatu Vittal- anatha, Timmanna Kavi. Vyasatirtha, a kannada saint was his Rajaguru.
- Krishna Deva Rayana Dinachari in Kannada is another work on him.
- While travelling via Vijayawada during his Kalinga campaign, himself wrote Amuktamalyada which is a treatise stating the instance of Lord Vishnu in his dream.
- He also wrote treatises in Sanskrit which includes Madalasa Charita, Satyavedu Parinaya and Rasamanjari and Jambavati Kalyana.
- He patronised the Tamil poet Haridasa.

Kannada Literature

The Jain scholars made the first foray into Kannada literature. The best example of a Jain-influenced text is **Dharmanathapurana** written by **Madhava** on the life of the fifteenth Tirthankara. Several other scholars like Uritta Vilasa wrote Dharma Parikshe on the Jain teachings of this period.

One of the first recorded texts in Kannada is called Kavirajamarga, which was written by Nripatunga Amoghavarsha I, in the tenth century. He was also a very powerful Rashtrakuta king.

Kannada language has many great scholars but the 'ratnatraya' or 'the three gems' were unparalleled. The ratnatraya consisted of three poets called

- Pampa
- Ponna and
- Ranna.

It is also in the tenth century that Pampa, better known as the 'father of Kannada' wrote two of his greatest poetic works, Adipurana and Vikramarjuna Vijaya. Pampa who was renowned for his mastery over the rasa involved in the poetic compositions, was attached to the court of Chalukya Arikesari. The second gem or Ponna has written a famous treatise, titled Shanti Purana and the third gem, Ranna has authored Ajitanatha Purano. These two poets were attached to the court of the Rashtrakuta king Krishna III.

Other major texts in Kannada literature are:

Poets	Texts
Harishwar	Harishchandra Kavya Somanatha Charita
Bandhuvarma	Harivansh Abhyudaya

	Jiva Sambodhana
Rudra Bhata	Jagannatha Vijaya
Andayya	Madana Vijaya or Kabbigara Kava (This text was celebrated as it was the first pure Kannada text which did not have any Sanskrit word)

Although Kannada became a full-fledged language by the 10th century, the growth of Kannada literature has been closely attributed to the patronage from the Vijayanagara empire.

Once the literature flourished several books clarifying the grammar of the language were written like Shabdamanidarpana by Kesirja.

Another major anthology from this period is by the famous Kannada author Mallikarjuna, titled Suktisudharnava.

Several quasi-religious texts were also composed in this period.

Narahari composed Tarave Ramayana, which is said to be the first story on Rama inspired by the Valmiki Ramayana and written entirely in Kannada. Another famous text was Jaimini Bharata. It was written by Lakshamisha and became so famous that it is also called the Kamata-Karicutavana-Chaitra (the spring of the Karnataka mango grove).

The title of being the people's poet was given to Sarvajna who composed tripadi (three-lined poems).

Even more exceptional is the first poetess of some repute in Kannada called Honnamma

who wrote the Hadibadeya Dharma (Duty of a devout wife).

MEDIAEVAL LITERATURE

Around 1000 A.D. local differences in Prakrit grew more and more pronounced, which later came to be known as **Apabhramsa**, and this led to the modern Indian languages taking shape and being born.

•These languages, conditioned by the regional, linguistic and ethnic environment, assumed different linguistic characteristics.

•Constitutionally recognised modern Indian languages and Konkani, Marathi, Sindhi, Gujarati (Western); Manipuri, Bengali, Oriya and Assamese (Eastern); Tamil, Telugu, Malayalam and Kannada (Southern) and Hindi, Urdu, Kashmiri, Dogri, Punjabi, Maithili, Nepali and Sanskrit (Northern).

•Two tribal languages, Bodo and Santhali are also recognised by the Constitution. Out of these 22 languages, Tamil is the oldest modern Indian language maintaining its linguistic character with little change for about 2000 years.

Urdu is the youngest of the modern Indian languages, taking its shape in the 14th century A.D., deriving its script from an Arabic-Persian origin, but vocabulary from Indo-Aryan sources, i.e. Persian and Hindi.

Sanskrit, though the oldest classical language, is still very much in use, and hence is included in the list of modern Indian languages by the Constitution of India.

The most powerful trend of medieval Indian literature between 1000 and 1800 A.D. is devotional (bhakti) poetry which dominates almost all the major languages of the country. Unlike the dark middle ages of Europe, India's middle ages brought about a very rich tradition of devotional literature of remarkable merit which dispels the superstitious assumption of a dark period of India's history.

Bhakti literature is the most important development of the medieval period. It is love poetry. Love for one's Lord, Krishna or Rama, the two main incarnations of the great God Vishnu. This love is depicted as love between husband and wife, or between lovers, or between servant and master, or between parents and child. This is personalisation of the godhood, which means a truthful perception of God residing in you, and also harmony in life which only love can bring. Worldly love is Kama (Eros) and divine love is Prema (mystic Eros). The dominating note in bhakti is ecstasy and total identity with God. It is a poetic approach to religion and an ascetic approach to poetry. It is poetry of connections – connecting the worldly with the divine, and as a result, the old form of secular love poetry began to have a new meaning in all languages. The rise of bhakti poetry gave rise to regional languages (Bhasa). The conception of bhakti did away with the elite tradition of Sanskrit and accepted the more acceptable language of the common man. Kabir (Hindi) says that

Sanskrit is like water of a well stagnant, Bhasa like flowing water. A seventh century Shaiva Tamil writer Manikarvachakar has something similar to say about in his book of poetry Thiruvachakam. Bhakti also attacked the age-old caste system and devoted itself to the worship of humanity, because the catch-word of bhakti is that God is there in every human being. The movement was in essence subaltern, as most of its poets belonged to the so-called 'lower' castes. Bhakti is antitheology and against any kind of conceptual erudition.

The power of ancient bhakti poetry in Tamil set in motion what might well be considered a pan-Indian efflorescence.

After Tamil, Pampa's great court epics were composed in Kannada in the 10th century. Devotional literature in Kannada, the Vachanas (sayings) of the various saints of the Krishna, Rama and Shiva cults, is well known. Basavanna was a famous Kannada poet, a Shiva devotee and a great social reformer. Allama Prabhu (Kannada) wrote great poetry under the garb of religion. Chronologically, Marathi, the close successor of Kannada, became the next venue for bhakti. Gyaneshwar (1275 A.D.) is the first and foremost bhakti poet in Marathi. In his teens (he died at the age of 21) he became famous for his poetic contribution to bhakti for Vitthal (Vishnu).

Eknath wrote his short poetic narratives and devotional abhang (a literary form), and after him it was Tukarram (1608-1649 A.D.) whose songs cast a spell all over Maharashtra.

And then it is Gujarati in the 12th century. Gujarati poets like Narsi Mehta and Premananda occupy a prominent place in the galaxy of the Vaishnava poets. Afterwards, the sequential order is as follows: Kashmiri, Bengali, Assamese, Manipuri, Oriya, Maithili,

Bhushan and Raskhan also wrote about the devotion to Lord Krishna.

Mirabai is also famous as the oman who renounced the world for Lord Krishna and wrote Bhakti poetry for him. Bihari's Satsai is also famous in this regard.

MODERN LITERATURE

The 19th Century Indian Renaissance

In almost all the Indian languages, the modern age begins with the first struggle for India's freedom in 1857, or near that time. The impact of western civilization, the rise of political consciousness, and the change in society could be seen in what was written during that time. Contact with the western world resulted in India's acceptance of western thought on the one hand, and rejection of it on the other, and resulted in an effort made to revive her ancient glory and Indian consciousness.

A large number of writers opted for a synthesis between Indianization and westernization, in their search for a national ideology. All these attitudes were combined to bring about the renaissance in 19th century India. But it was a renaissance in a country which was under foreign domination. So it was not that kind of renaissance which had spread in 14th-15th century Europe, where scientific reasoning, individual freedom and humanism were the dominant characteristics.

The Indian renaissance took a different shape, in the context of the Indian race, moment and milieu, and as a result, nationalistic, reformistic and revivalistic thinking found its way into literature, which slowly turned itself into a pan-Indian movement, spearheaded in different parts of the country by renaissance leaders like Raja Rammohun Roy (1772-1833), Bankim

Chandra Chatterjee, Vivekananda, Madhav Govind Ranade, U.V. Swaminatha Aiyer, Gopal Krishna Gokhale, K.V. Pantulu, NarmadaShankar, Lalshankar Dave and others. The leaders of the renaissance, in fact, succeeded in instilling nationalistic fervour in the people, and induced in them a desire for social reform and a sentimental yearning for their past glory.

The most important literary event that revolutionised literature was the emergence of literary prose in all the modern Indian languages, and the advent of the printing press, under the patronage of an Englishman, William Carey (1761-1834), at Serampore, Bengal.

Sanskrit and Persian had a vast body of prose, but the necessity for prose in modern Indian languages, for use in administration and higher education, led to the emergence of prose in different languages at the beginning of the modern period.

The birth of newspapers and periodicals in Indian languages between 1800 and 1850 was extremely important for the development of prose. and the missionaries of Serampore started off Bengali Journalism in its career. The emergence of prose as a powerful medium brought a kind of change that coincided with the process of modernization.

The period of modern literature has been called Adhunik kal . Hindi emerged as one of the major languages in Northern India and yet several other languages made their mark, especially Bengali.

Hindi Literature

According to Acharya Ram Chandra Shukla, the entire history of Hindi literature may be understood by dividing it into three major phases.

CHAPTER - 22

COINS IN ANCIENT AND MEDIEVAL INDIA

India has been one of the earliest issuers of coins in the world and has been known for its sheer diversity in terms of minting techniques, motifs, sizes, shapes, the metals used, etc. The Coinage of India has played a very important role in the history of economic development of the country ever since its inception.

The motifs, symbols, stamps used on the Indian coins since ancient times depict a lot about the rulers and their reign. Many archaeologists and explorers have done a deep analysis of these ancient Indian coins. This study of coins is known as Numismatics.

Evolution of Coin System in India

• Before the introduction of coins, buying or selling of products was done through the barter system.

• Coins solved the issues associated with the barter system and precious metals were shaped, printed and stamped as a legal method for trading.

• The earliest known coins of India were silver punch-marked ones, bearing a design and were circulated in the Janapadas.

• With time and over the centuries, different metals were being used to make coins. Each of these would be made using different methods; shaped differently with unique marks and designs.

• Since the ancient era, coins in India have depicted the kings, gods, goddesses, and other motifs while medieval ones issued by kings in North India bear inscriptions in Arabic or Persian and the ones in South India depict beautiful motifs coupled with legends.

• The motifs on these coins depicted a lot about the cultural, social, architectural and economic state of the different rulers and dynasties that ruled over India.

• Coinage in India evolved over the years, in terms of its shapes, sizes, value, motifs and material. Initially, valuable metals were used to make coins but in the present day, post-independence coins are made out of mixed metals (in the form of token currency).

Different Eras of Coinage in India

Coins have been a very powerful medium for projecting the art of contemporary engravers to the populace in general.

The motifs have varied from portraits of royalty, personalities, heroic deeds, fauna and flora motifs, to allegories, etc.

Ancient Indian Coinage of India

The first documented coinage is deemed to start with 'Punch Marked' coins issued between the 7th-6th century BC and 1st century AD.

These coins were made out of silver and had images punched over them. The motifs found on these coins were mostly drawn from nature like the sun, various animal motifs, trees, hills etc. and some were geometrical symbols.

The Punch-marked coins can be further classified into four categories:

- Taxila-Gandhara type
- Kosala type
- Avanti type
- Magadhan type

Through the excavations held at sites from the Indus Valley Civilization (Mohenjo-Daro and Harappa), seals were found. However, there was no confirmation if these seals were used as coins or not.



These silver punch-marked coins comprised a different number of elements based on their value. The image given below describes the same:



Coins in the Vedic Period

The Rigveda has references to nishka (gold) and nishka greeva (ornaments of gold) but it is not sure if these could be understood as coins.

However, the later Vedic texts had references to nishka, suvarna, shatamana, and pada. But scholars are of the opinion that these terms do not indicate a wide circulation of conventional coins.

Ancient Dynastic Coins

Many dynasties ruled over India and each of them introduced their coins which depicted their culture and beliefs. These coins are generally placed between the 2nd century BC and 2nd century AD.

Coinage by the Indo-Greeks

The next prominent range of coins that were issued belongs to 2nd/1st century BCE by the Indo-Greeks. The Indo-Greeks system of coinage becomes significant because the minting was executed in a more refined manner.

- The coins were mostly made of silver, usually round, with exceptions to few rectangular or circular) bore the name of the issuing ruler along with depicting legends.
- For example, the coins of Menander and Strabo I show them passing through different stages of life, suggesting their long reigns.
- The language on these coins was Prakrit, inscribed mostly in Kharosthi script.



The coins of different ancient Indian dynasties:

Kushan Empire

- Attributed to Vima Kadphises
- Depicted iconographic forms were drawn from Greek, Mesopotamian, Zoroastrian and Indian mythology
- Major Indian deities portrayed were Shiva, Buddha and Kartikeya
- Gupta coins were influenced by Kushan gold coins

- Image of the deity of Tirupati, i.e., Lord Venkateswara was commonly represented on the coins
- These coins inspired the 'Single Swami' Pagodas of the Dutch and French and the 'Three Swami' Pagodas of the English East India Company

Pre-Colonial, Princely States and British India Coinage

The decline of the Mughal Empire in India gave birth to pre-colonial and princely state rule in the country.

Aspects and features of Coinage under these states:

Maratha Confederacy

- Maratha Mints and coinage were consolidated around the middle of the 18th century
- Three types of Rupees were in circulation:
 - Hali Sicca
 - Ankushi rupee
 - Chandori rupee
- The coins had the name of Chatrapati Shivaji Maharaj minted on them

Mysore

- Coins of both the Mughal and Vijayanagar standards were issued
- Gold coins carried the Hara-Gauri motif and the King's name on the reverse
- Smaller fraction coins carried the image of the deity Chamunda and the family deity of the Wodeyar family

Province of Awadh

- Gold ashrafi, silver rupee and copper fulus were a part of the monetary system

- It is believed that revolutionaries had minted coins in the name of the Nawab-Wazarat

Sikh

- Coins bore the name of Guru Gobind Singh

Hyderabad

- Nizam coins were issued in the name of Mughal emperors until 1858
- Later, new coins, named 'Hali sicca' (meaning current coin) were introduced
- In 1903-04 coins were machine struck for the first time, with the image of Charminar on one side and Persian inscription Nizam-ul-mulk Bahadur Asaf Jah on the other side
- The coins were: Ashrafi, Rupee, 8 Annas, 4 Annas, 2 Annas

Post Independence Coinage of India

After India's independence in 1947, India retained the monetary system and the currency and coinage of the earlier period and introduced a new distinctive series of coins on 15th August 1950.

The different series of coins that were introduced in India post-independence:

Frozen Series

• Lasted for three years (1947-1950), i.e., during the transition period until India became a republic

Denomination

1 Rupee = 16 Annas

1 Anna = 4 Pies

1 Pice = 3 Pies

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 6. We only mention **the content** that is important according to exam point of view.

How these notes helps you in your success:-

1. Notes are **completely prepared by experts and UPSC CSE toppers** in a very **convenient language** that you can easily understand and

- you don't need any coaching and other market books, like this your lakhs of money which you spent on coaching centres can be saved.
2. All material is completed on the basis of **last years question papers and topics** which helps you to save your time from reading extra data and different types of books available in market.
 3. These notes are prepared in a way that if any student does not clear the exam for any reason, then these notes will also help them for any other exam similar to this syllabus like **UPPSC, MPPSC, RAS etc.**
 4. These notes are created in a way that every student can easily read them, like weak, medium or intelligent students.



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