

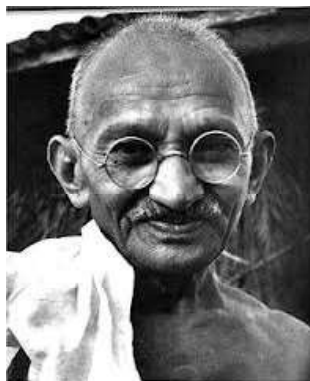
UPSC

CIVIL SERVICES MAIN EXAM REVISED STUDY MATERIALS

GENERAL STUDIES

PAPER - I

(INDIAN HERITAGE AND CULTURE, HISTORY
AND GEOGRAPHY OF THE WORLD
AND SOCIETY)



Develop India
Group

GENERAL STUDIES - I

Indian Heritage and Culture, History and Geography of the World and Society

SYLLABUS GENERAL STUDIES- I

Indian Heritage and Culture, History and Geography of the World and Society

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

Modern Indian history from about the middle of the eighteenth century until the present- significant events, personalities, issues

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

Post-independence consolidation and reorganization within the country.

History of the world will include events from 18th century such as industrial revolution, world wars, redrawing of national boundaries, colonization, decolonization, political philosophies like communism, capitalism, socialism etc.- their forms and effect on the society.

Salient features of **Indian Society, Diversity of India.**

Role of women and women's organization, population and associated issues, poverty and developmental issues, urbanization, their problems and their remedies.

Effects of globalization on Indian society

Social empowerment, communalism, regionalism & secularism.

Salient features of world's physical geography.

Distribution of key natural resources across the world (including South Asia and the Indian subcontinent); factors responsible for the location of primary, secondary, and tertiary sector industries in various parts of the world (including India)

Important Geophysical phenomena such as earthquakes, Tsunami, Volcanic activity, cyclone etc., geographical features and their location- changes in critical geographical features (including waterbodies and ice-caps) and in flora and fauna and the effects of such changes.

CONTENT

Indian Heritage	7	Indian Society	108
● Indian Heritage and Culture	7	● Salient features of Indian Society	108
● Salient aspects of Art Forms from ancient to modern times	8	● Diversity of India	109
● Art Forms in India	11	● Role of women and women's organization	111
● Notable Indian Painters	12	● Population and associated issues	115
● Rangoli	13	● Poverty and developmental issues	117
● Art in Ancient India	13	● Urbanization, their problems and their remedies	117
● Folk Arts of India	16	● Impact Of Urbanization	119
● Salient aspects of Literature from ancient to modern times	16	● Effects of globalization on Indian society	120
● Ancient literature	17	● Social Empowerment	122
● Modern Literature	20	● Communalism	123
● Salient aspects of Architecture from ancient to modern times	22	● Regionalism	123
● Modern Indian history	31	● Secularism	126
● The Freedom Struggle - its various stages and important contributors /contributions from different parts of the country	31	World's physical geography	129
History	31	● Salient features of world's physical geography	129
● Hind Swaraj	48	● Geography of the World	129
● Mohammad Ali Jinnah	74	● Origin of the Earth	129
● Important contributors /contributions	79	● Geological History of the Earth	130
● Timeline of Modern Indian Era	85	● The Shape and Size of the Earth	130
● Post-independence consolidation and reorganization within the country	86	● Latitude and Longitude	130
History of the world	88	● Important Parallels and Meridians	131
● World wars	90	● The Circles	131
● World War-I	91	● Motions of the Earth and Their Effects	131
● Redrawing of national boundaries	98	● Inclination of the Earth's Axis and Its Effect	131
● Colonization	100	● Local and Standard Time and the International Date Line	132
● Decolonization	101	● The Solar and the Sidereal Time	133
● Political philosophies	103	● The Earth and the Moon	133
● Communism & their forms and effect on the society	103	● Eclipses and Phases of the Moon	133
● The Bolshevik Revolution	104	● Solar Eclipse	134
● Capitalism & their forms and effect on the society	105	● Lunar Eclipse	134
● Socialism & their forms and effect on the society	107	● Moon and Tides	134
		● The Atmosphere	135
		● Troposphere	135
		● Stratosphere	136
		● Mesosphere	136
		● Ionosphere	136
		● Thermosphere, Exosphere and Mesosphere	136
		● Composition of the Atmosphere	136

(Indian Heritage and Culture, History and Geography of the World and Society)

● Importance of Various Constituents of Atmosphere	137	● Anticyclones	151
● Ozone Layer and Ozone Hole	137	● Climate	151
● Aurora and Magnetic Storms	137	● Water	153
● Weather and Climate	137	● Ground Water and Water Table	153
● Insolation and Heat Budget	137	● Sources of Ground Water	154
● Heat Budget	138	● Hydrosphere	155
● Greenhouse Effect	138	● Oceans of the World	155
● Temperature Distribution	139	● The Continental Shelf	155
● Temperature Zones	140	● The Continental Slope	156
● Vertical Distribution of Temperature	140	● The Continental Rise	156
● Inversion of Temperature	140	● The Abyssal Plain or the Deep Sea Plain	156
● Thermal Anomaly	141	● The Trenches and Their Origin	156
● Range of Temperature	141	● Salinity	156
● Mean Thermal Equator	141	● Distribution of Salinity	157
● Pressure	142	● Vertical Distribution of Salinity	157
● Planetary Winds	142	● Temperature of Oceans	157
● Shifts in the Position of Planetary Wind Belts	142	● Waves and Currents	158
● Air Divergence and Convergence	143	● Climatic Influence of Ocean Currents	158
● Seasonal and Local Winds	143	● Major Currents	159
● Important ISOs	143	● Famous warm and cold currents	159
● The Monsoon	143	● Straits and Isthmuses	159
● Variable Winds	145	● Lakes and Rivers	159
● Direction and Velocity of Winds	145	● Marine Resources	160
● The Jet Stream	145	● Lithosphere	161
● Vapour Pressure	146	● Interior Structure of the Earth	161
● Clouds	146	● Internal Structure of Earth	162
● Fog, Smog, Mist and Haze	146	● Classification of Rocks	162
● Precipitation	147	● Landforms	163
● Forms of Precipitation	147	● Landforms of the First Order- Oceans and Continents	164
● Mechanism of Condensation and Precipitation	147	● Tetrahedral Theory	164
● Types of Precipitation	147	● Continental Drift Theory	164
● Convectonal Precipitation	147	● Plate Tectonics Theory	165
● Orographic Precipitation	148	● Sea Floor Spreading	165
● Cyclonic Precipitation	148	● Landforms of the Second Order	165
● Frontal Precipitation	148	● Landforms made by various Grading agents	166
● Distribution of Rainfall	148	● Internal Forces and Their Impact	167
● Rain-shadow	148	● Volcanic Activity	167
● Air Masses and Fronts	148	● Forms or features of volcanicity	168
● Classification of Air Masses	149	● Distribution of Volcanoes	169
● Fronts	149	● Diastrophic Forces and Earth Movements	169
● Types of Fronts	149	● Folding and Warping	169
● Weather Associated with Warm and Cold Fronts	150	● Earthquakes	170
● Cold Front Weather	150	● Isostasy	171
● Cyclones and Anticyclones	150	● External forces and their Impact	171
● Cyclones	150	● Weathering	172

● Cycle of Erosion	177
● Soils	178
● Classification and Distribution of World Soils	179
● Major Soil Types	179
● Distribution of natural resources	180
● Distribution of key natural resources across the world (including South Asia and the Indian sub-continent)	180
● Minerals and Power Resources	180
● Power Resources	182
● Industrial Location	182
● Factors responsible for the location of primary, secondary, and tertiary sector industries in various parts of the world (including India)	182
Important Geophysical phenomena	184
● Earthquakes	184
● Earthquake Waves	185
● Earthquake Shadow Zone	185
● Origin of Earthquakes	185
● Naturally occurring earthquakes	185
● Ring of Fire	187
● Tsunami	188
● Volcanic activity	189
● Pacific Ring of Fire	190
● Cyclone	191
● Anticyclones	191
● Fronts	192
● Types of Fronts	192
● Weather Associated with Warm and Cold Fronts	192
● Cold Front Weather	193
● Geographical features and their location	193
● Changes in critical geographical features	193
● Waterbodies and the effects of such changes	194
● Flooding	195
● Ice-caps and the effects of such changes	197
● Flora and fauna and the effects of such changes	197
● Direct effects	197
● Indirect effects	197
IAS Main 2013 GS Solved Question Papers- 1	
(Answer written by IAS 2013 Topper Gaurav Agrawal)	
198	



INDIAN CULTURE AND HERITAGE

INDIAN HERITAGE

Indian culture and heritage is the only hope for vitiated humanity. Indian culture and inheritance has had lots of other commendable and extensive influences too and her ancient heritages, in this regard, deserve special mentions. This had its initiation at some stage in the Indus Valley Civilization and did develop to a greater extent during the Vedic era of ancient India, growth and fall of Buddhism, Golden age under the Gupta Empire, persistent intrusions from Central Asia, colonization of European powers in the later stages and certainly the glorious and colossal Indian freedom struggle. Another exclusivity of India is that her languages, chronicle of culture, religions, architecture, music and customs do differ from one place to another but above all, there does exist a commonality.

A nation that has no cultural heritage is like an orphan who has nothing to feed upon. An individual human being, a race or a nation must necessarily have certain roots somewhere. India is deep rooted in the culture of her past—the glorious past. India is a vast country, and centuries old. It is difficult to sum up her heritage in a few words. Her past has been full of glory. She has been the birth place of many great men and women. She has given birth to many great movements in religion, art and literature. These movements have not been limited to India alone, but they have travelled to other parts of the world. The India of today has a rich past over which we can look back with pride. Our past has given us a definite way of life, which is typically Indian and yet universal in approach.

The most prominent feature of India's culture is that it combines many cultures. India is a land of great variety and many influences have worked to produce modern India. India has shown great capacity for absorbing what came to her from outside. The base of the Indian civilization was formed by the coming together of the old Indus Valley Civilization and the

Aryan Civilization came from beyond the North-West frontier of India. It has been repeatedly influenced by other civilizations, though basically it has recognize the same. The Greeks, the Romans, the Scythians, the Turks, the Russians, the Arabs and the Europeans left their impression. India's capacity to absorb was so great that they all became Indian.

British rule in India brought a new element. The industrial civilization of the West brought in her influences. It produced changes in thought and outlook. The ideas of democracy of the parliamentary type were brought to India by the West. The English language also was helpful in bringing us in contact with the modern world by science.

For several hundred years India was weak and came under foreign rule. She lost her vitality. In ancient times, Indian missions went out, carrying India's religion, language, culture, habits and art, all over South-East Asia, Western and Central Asia. Ashoka, the great emperor, sent missionaries to spread Buddhism all over the then known world, some of the oldest books in Sanskrit drama have been found in the Gobi desert.

There came a period when narrow-mindedness entered Indian ways of thinking. Religion became a superstition. The ideas of caste cut Indian society into countless divisions. Foreigners took advantage of these and conquered India.

It was Gandhiji who made Indians aware of their ancient heritage which they had forgotten. He led us in our struggle for freedom. In this task he put into practice the basic wisdom of ancient India. That wisdom consisted in freedom from fear and freedom from hatred. To the ideals of truth and non-violence which had been preached long ago by the wise men of old, he gave a new shape.

Throughout her past India has preached and practiced tolerance and understanding. These have been the basis of Indian religion, philosophy, art and literature. Her sons went far and wide, unmindful of the

dangers in their ways, to spread this message of peace. By adopting peaceful means forgetting our independence, Gandhiji showed the superiority of peaceful methods over force and violence.

The charms and graciousness of the Indian way of life endures due to the philosophy of life which we have inherited from the past. Religion in India is not a thing to be put on and put off like Sunday clothes. It permeates the whole fabric of Indian life. What-ever we do, however great or small, is colored with religious sentiments. From the planting of a tree to the establishing of an industry, all are regarded as pious acts. Training and education, marriage and procreation, birth and death are all tinged with religious fervour.

It true that our attitude towards life is now rapidly becoming materialistic. The glamour of the western way of life with its glorification of material prosperity and its wonderful achievements in the field, of science and technology has modified our aim and ambitions. A new orientation has been given to Indian life. The ideal now chiefly adored is success or the ability which produces success. The Quit of success has dazzled our eyes and some of us have started looking down up to the old traditions and culture. The results, however, have not been very happy. We are losing our roots. Blind imitation of the west will just make us get lost in blind alley.

However, we must not also resist the winds of change and remain clinging to the past values and principles of life. We must not close our doors to the influences from the outside world. If those influences are good, they will strengthen the basic concepts of our culture and so enrich it as to make it truly representative of the life of our people. What is to be avoided is a blind imitation of cultures and values. Countries become great not because they have achieved progress in material things but because they follow noble traditions and base their life on what has been called by Tagore 'Dharma', or a moral way of life. We should remain true to the real genius of our land, the quality and habit of mind which has pre-served us through the ages.

Salient aspects of Art Forms from ancient to modern times

Art history can be studied many ways and is broken down into multiple coexisting disciplines. Factions

include but are not limited to connoisseurs, critics, and academic art historians.

Prehistoric Art

Prehistoric art comprises of all arts and crafts that are produced in cultures that lack the development of written language and record-keeping. Art from a culture progresses from being described as prehistoric when it either develops writing and record-keeping or has established significant connection with another culture that has.

Ancient Near East

The development of art in the ancient world societies would be characteristically different than it was in prehistoric societies. Textbook art history in the ancient near east would include art of Mesopotamian, Sumerian, Akkadian, Neo-Sumerian, Babylonian, Hittite, Elamite, Assyrian, Neo-Babylonian, Achaemid, Persian, and Sassanian societies.

Ancient Egyptian Art

This art category includes art that belong to the civilization located in Nile Valley from 5000 BC to 300 AD. Egyptian artwork was very stylized and symbolic in this period, with painting and sculpture being the most popular art. The quality of Egyptian art throughout the ancient period was observed to be of high quality, and remained quite stable throughout 3000 BC to 300 AD with little influence from outside cultures.

Greek Art

Greek art mainly specialized in architecture and sculpture. Greek art influenced both the West and the East. Not only did art in the Roman Empire draw Greek influence, but to the East, Alexander the Great's conquests facilitated centuries of contact between Indian, Central Asian, and Greek cultures. Greco-Buddhism art was one legacy of this interaction. The highly technical expectations of the Greeks would influence art in Europe for many generations. In the nineteenth century, Greek art traditions dominated the entire western art world.

Roman Art

Roman art spans Ancient Rome as well as the territories of the Roman Empire. While Roman art is believed to have borrowed from Greek art (which it did rely on quite heavily), it also contains elements from Etruscan, Egyptian, and native Italic culture. A prominent historian of Rome, Pliny, wrote that while many art forms advanced during Greek times remained more

advanced than Roman art even during Rome's prominent periods.

Early Christian Art

Early Christian art specifies the artwork produced by Christians in the time frame 100-500. Art before 100 could not be distinguished as Christian without uncertainty. Beyond 500, art by Christians portrayed elements of Byzantine art.

Christian art was difficult to track. One of the reasons is that most Christians were persecuted and were restricted from producing works of art. They may also consisted of lower classes, which is reflected by the lack of patronage for art creation. Aside from that, scriptural restrictions disapproved of production of carved wood or stone in the form of an idol. Christians may have bought pagan symbols, but transferred Christians ideology into them.

Byzantine Art

Byzantine art refers to art created in the territories of the Byzantine Empire between the fourth and fifteenth centuries. The Byzantine Empire was the political continuation of the Roman Empire, and therefore the classical artistic heritage is carried on through Byzantine art. Constantinople, the Byzantine capital, was adorned with large amounts of classical sculptures.

The most prominent feature of Byzantine art was that it became more abstract, favoring symbolism rather than realistic representations.

Art in Early Europe

This category includes art from European and Germanic societies before the Christianization of Europe. Some of these include Scythian, Celtic, Iron-Age European, Anglo-Saxon, and Viking societies.

Islamic Art

This category encompasses art produced in the seventh century and onwards by people residing in places inhabited or ruled by culturally Islamic populations. Islamic art does not necessarily include only religious art. It also includes elements from other aspects of Islamic society. Some Islamic theologians actively discouraged secular elements in art.

Islamic art includes the extensive use of decorated calligraphy and the use of arabesque, the geometrical repetition of vegetal or floral designs.

Early Medieval Art

Art from Medieval times were mostly religious in focus, funded by influential Church figures such as bish-

ops, abbey, or wealthy secular patrons. A distinguishing element of Medieval art concerns the lack of realism. With the collapse of the Roman Empire came the loss of the knowledge of realism and perspective drawing. Despite this, art was used during this era to convey religious ideology, and iconic art was oftentimes sufficient for such a task.

Gothic Art

Gothic art followed from a Medieval art progression that grew out of France from the Romanesque art tradition in the mid-twelfth century, spearheaded by the development of Gothic architecture. It grew popular north of the Alps but never quite overtook Italian classical styles. International Gothic developed in the late fourteenth century, developing further until the late fifteenth century. Late Gothic art grew in Germany as well as many areas well into the sixteenth century. Prominent Gothic art include panel-painting, sculpture, illuminated manuscript, fresco, and stained glass.

Renaissance Art in Italy

Early Renaissance art emerged in the Italian city-state of Florence. It began with Donatello and his revival of classical techniques such as contrapposto and subjects such as the unsupported nude. Many artists came after him, studying lost ideas such as Roman architecture. A large count of major artists, such as Brunelleschi, Donatello, Giotto, and Lorenzo Ghiberti worked on the Florence Cathedral.

In the fifteenth century Renaissance art progressed further, being termed the High Renaissance by the sixteenth century. Prominent artists from this era include Leonardo da Vinci, Michelangelo Buonarroti, and Raffaello Sanzio. While there are no distinct "Renaissance styles per se during this period, art by High Renaissance masters are all characterized by astounding technical skill. High Renaissance art commanded such authority that they would be used as reference for instruction for many generations to come. Artists could declare divine inspiration, raising the level of art to a status formerly limited to poetry. Artistry would become a respectable profession that it had not been.

Renaissance Art Outside Italy

Renaissance art outside Italy is often referred to as Northern Renaissance, which refers to the fact that most of Europe outside of Italy is north of it. The realism in art respected in Italy did not influence the

North until the late fifteenth century. Gothic influence remained popular even until the onset of Baroque styles. Many northern artists in the sixteenth century travelled to Rome for inspiration, of which often they found in High Renaissance art.

While Italian painters were more partial to Greco-Roman styles, Germanic and Netherlandish art tended to be more religious and mythological in nature. Northern Renaissance art also specialized in genre and landscape painting.

Baroque Art

Baroque art grew during the 17th and 18th centuries. It is considered part of the Counter-Reformation, the movement which sought to reconfigure the Catholic Church as a response to the Protestant Reformation. Baroque art placed great emphasis on high detail and overly ornate decorations. It would develop into Rococo in the mid-18th century, which was even more richly decorated and gaudy. Contempt for such ornateness would eventually inspire Neoclassicism.

18th Century Art

18th century art includes late Baroque in the early 18th century, Rococo in the mid-18th century, Neo-Classicism in the 18th to 19th century, and Romanticism in the late 18th and 19th century. The styles of Baroque and Rococo were highly ornate, and artists of these styles often served kings. Rococo which came after Baroque quickly fell out of favor when Louis XIV passed away. Disgust for him among artists and the public paved the way for the development of Neoclassicism.

Neoclassicists sought to revert to the simpler art of the Renaissance out of their distaste for the grandeur of Baroque and Rococo styles. Some of the most renowned neoclassicists include Canova, Ingres, and Jacques-Louis David.

Romanticism grew out of a certain group of individuals' rejection of Enlightenment ideas and the art of Neoclassicists. Romantic art focused on the utilization of motion and color to convey emotions, as opposed to the classicist use of Greco-Roman mythology and traditions. Romanticism emphasized portraying the beauty and power of nature.

19th Century Art

Art in the 19th century began with the continuation of Neo-classicism and Romanticism into the mid-century. After that, a new classification of art became popular: modernism. The date 1863 is commonly iden-

tified as the beginning of modern art; it was the year that Edouard Manet exhibited the painting "Le déjeuner sur l'herbe" in Paris. This is not to say that he is the father of modern art, however, as there were many others also who embarked towards new styles which would all constitute the art period known as modernism.

20th Century Art

20th century art came to be known as modernism, which began in the 19th century. Movements such as Post Impressionism and Art Nouveau from the previous century led to Die Brücke in Germany as well as Fauvism in France. The heart of Die Brücke led to what was called Expressionism which called for the emotions. Kandinsky of Munich led another German group called the Der Blaue Reiter, which associated the blue rider imagery with spiritual/mystical art of the future. Cubism by Picasso rejected the plastic ideas of the Renaissance by introducing multiple dimensions to 2 dimensional images.

Contemporary Art

Contemporary art is most commonly associated with produced since World War II. Exhibitions of contemporary art are typically at museums and other similar art institutions. These places are artist-run and are supported by the likes of awards, grants, prizes, and direct sales of exhibited works.

Contemporary art institutions are often criticized for their exclusivist behaviors, or more specifically, their tendencies to regulate what can or cannot be considered contemporary art. Outsider art, technically contemporary because they are created in present times, might be largely ignored by contemporary art institutions because the artists are self-taught and are therefore working beyond any art historical context.

Prints/Printmaking

Printmaking is the process of creating art through printing (typically on paper). Printmaking differs from photography in that it contains an element of original production, as opposed to the reproduction of an image, as in photography. Each print is made to be a unique copy with original qualities lent by the processes of printmaking, which is in contrast to photography in which one copy can be made in many multiples.

Prints are done by transferring ink from premade screens or matrices to paper medium. Examples of matrices are copper or zinc plates, polymer plates for

etching and engraving; aluminum, stone, or polymer for lithography; wooden blocks for wood engravings and woodcuts; and linoleum for linocuts.

Photography

Photography is the process of creating pictures by allowing radiation to burn on a radiation-sensitive film or image sensors. During the twentieth century people started to advocate and accept photography as fine arts. In the U.S., photographers such as Edward Steichen, John Szarkowski, Alfred Stieglitz, Edward Weston, and F. Holland Day spent their lives promoting photography as a fine arts. This resulted in a movement called Pictorialism, using soft foci for dream-like and romantic-looking photographs. A reaction to this was the advocacy of straight photography, which was to photograph objects as they were and not as imitations or representations of other things.

Chinese Art

Art in China dates back as far back as 10,000 BC, comprising of sculptures and simple pottery. Following this period was a series of art dynasties, each lasting as long as a few hundred years. Art in the Republic of China in Taiwan and other overseas Chinese communities can be considered Chinese art because they originate from the culture and heritage of China.

Japanese Art

Japanese art has a long history, starting as early as 10,000 BC all the way until the present. It ranges a variety of styles, including ancient pottery, wooden and bronze sculpture, and inked silk or paper. Modern Japanese art also includes manga, or cartoon.

Historically Japan was vulnerable to sudden onsets of novel and alien ideas, only to be followed by long-lasting eras of isolation and minimal contact with the world outside Japan. Over time the Japanese absorbed and assimilated elements of foreign cultures with their own indigenous aesthetic tastes. In the seventh and eighth centuries Japan developed complex art with the spread of Buddhism. In the ninth century, Japan started to rely less on Chinese influence and developed indigenous art forms. Secular art started to flourish more and more. Until the late fifteenth century both religious and secular art were popular. However, with the Onin War, Japan came under a century of economic, political, and social turmoil. After that, with the emergence of the Tokugawa shogunate state came the decline of religion, and the surviving arts be-

came largely secular.

Art in Southeast Asia

Southeast Asian art is associated with the geographical area that includes modern Thailand, Laos, Vietnam, Cambodia, Myanmar (formerly Burma), Singapore, Indonesia, and Malaysia. All these areas are also collectively known as Indochina. Influences come primarily from China, India, and indigenous cultures. Of all the Southeast Asian countries, Vietnam has the most influence from Chinese culture. In many Southeast Asian cultures, Hindu influence is retained despite Islamic conversion.

African Art

Art of Africa constitutes one of the most diverse creations, owing to the large amounts of independent societies and civilizations, each with its own artistic culture. African art also includes art by African Diasporas, such as African Americans. Characteristics common to most art from African culture include: emphasis on human forms, visual abstraction (as opposed to naturalistic representation), sculpture emphasis, three-dimensional qualities, and nonlinear scaling.

Art in the Americas

Art history in the Americas began in pre-Columbian times with indigenous cultures. This category refers to arts by indigenous peoples in the Americas from ancient times to present day. The indigenous peoples referred to include those of South America, Meso America, and North America, including Greenland.

Art of Pacific Cultures

Art of Pacific cultures refers to those from the oceanic regions of present day Australia, Melanesia, Micronesia, and Polynesia, including areas as far as Hawaii and Easter Island. Art from these peoples vary throughout different regions and cultures. Themes of the supernatural and fertility are the most common. Masks, tattoos, painting, petroglyphs, stone and wood carving, and textile are the most common art forms.

ART FORMS IN INDIA

Indian art originates from India in the 3000 BC, ranging towards present time. Compared to Western art, Indian art is more ornate and sensuous. Strong design is characteristic of Indian art both in ancient and modern times.

Indian subcontinent has always been the reservoir of talent, be it in the field of art, science, literature, or

any other field. However, special emphasis should be given to the famous Indian art and its various forms. The art work of this country, be it paintings or sculptures or even traditional arts like Rangoli, has always gathered appreciation from people residing in almost all the parts of the world. In this section, we will acquaint you with popular Indian art works.

Indian Paintings

The tradition of painting has been carried on in the Indian subcontinent since the ancient times. Standing as a testimony to this fact are the exquisite murals of Ajanta and Ellora, Buddhist palm leaf manuscripts, Mughal and Kangra schools of miniature Indian paintings, etc. Infact, records have been found that indicate the usage of paintings for decorating the doorways, guest rooms, etc. Some traditional Indian paintings, like those of Ajanta, Bagh and Sittanvasal, depict a love for nature and its forces.

With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them. Even the folk painting of India has become quite popular amongst art lovers, both at the national as well as the international level. Most of the folk paintings reflect a heavy influence of the local customs and traditions. In the following lines, we have provided information on the famous paintings of India :

Cave Painting

Cave paintings of India date back to the prehistoric times. The finest examples of these paintings comprise of the murals of Ajanta, Ellora, Bagh, Sittanvasal, etc, which reflect an emphasis on naturalism. Ancient cave paintings of India serve as a window to our ancestors, who used to inhabit these caves.

Madhubani Painting

Madhubani painting originated in a small village, known as Maithili, of the Bihar state of India. Initially, the womenfolk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams. With time, the paintings started becoming a part of festivities and special events, like marriage.

Miniature Painting

Miniatures paintings are beautiful handmade paintings, which are quite colorful but small in size. The highlight of these paintings is the intricate and delicate

brushwork, which lends them a unique identity.

Mughal Painting

Mughal painting reflects an exclusive combination of Indian, Persian and Islamic styles. As the name suggests, these paintings evolved as well as developed during the rule of Mughal Emperors in India, between 16th century and 19th century.

Mysore Painting

Mysore Painting is a form of classical South Indian painting, which evolved in the Mysore city of Karnataka. During that time, Mysore was under the reign of the Wodeyars and it was under their patronage that this school of painting reached its zenith.

Pahari Painting

Pahari painting is the name given to Rajput paintings, made in the in the Himachal Pradesh and Jammu & Kashmir states of India. These painting developed as well as flourished during the period of 17th to 19th century. Indian Pahadi paintings have been done mostly in miniature forms.

Rajput Painting

Rajput painting originated in the royal states of Rajasthan, somewhere around the late 16th and early 17th century. The Mughals ruled almost all the princely states of Rajasthan at that time and because of this; most of the schools of Rajput Painting in India reflect strong Mughal influence.

Tanjore Painting

Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu. The dense composition, surface richness and vibrant colors of Indian Thanjavur Paintings distinguish them from the other types of paintings.

Notable Indian Painters

Indian subcontinent is famous for being the home country of a large number of exceptionally brilliant artists, including painters, writers, singers, etc. The art of painting in India dates back to the ancient times, as is evident from the cave paintings of Ajanta and Ellora. Many painters of India have received global recognition also and their paintings have fetched millions of dollars in international auctions. From the paintings revolving around religious topics to the abstract ones, Indian painters have covered almost each and every arena. In the following lines, we have provided information about the famous painters of India:

Abanindranath Tagore

Abanindranath Tagore, the nephew of Rabindranath Tagore, was born on 7th August 1871. He was one of the most prominent artists of the Bengal school of painting, along with being the first major supporter of swadeshi values in the Indian art.

Amrita Shergill

Amrita Shergill, one of the most famous painters of India, was born on 30th January 1913 in Budapest city of Hungary. Her father, Umrao Singh Shergill Majithia was a Sikh aristocrat, who was a scholar in Sanskrit. Her mother was a Hungarian singer, Marie Antoinette Gottesmann.

F.N. Souza

Francis Newton Souza was born in the year 1924 in Saligao, a small town in the state of Goa. Tragedy struck him at a very young age, when he lost his father. He was also bogged down by a serious attack of small pox. Such incidences provoked him to create his own niche in this world.

Jamini Roy

Jamini Roy was one of the greatest painters of the 20th century. He was born in the year 1887, at Beliatar village in Bankura district of Bengal. His father, Ramataram Roy, was a middle class man who resigned from government service to pursue his interest in art.

Jatin Das

Jatin Das was born in the year 1941 in the Mayurbhanj district of Orissa. He is counted amongst the most creative artists of India and is proficient in painting, graphic art, sculpture, murals and even poetry. Jatin Das received training in the field of art at Sir J. J. School of Art in Bombay.

M.F. Hussain

M.F. Hussain, or Maqbool Fida Hussain, was born on 17th September 1915 in Pandharpur town of Maharashtra. He is one of the most famous artists of India, both at the national as well as the international level.

Nandlal Bose

Nandlal Bose was born in December 1882 in Bihar. A protégé of Havell and Abanindranath, he is today regarded as one of the most prominent artists of the modern India. Nandlal Bose attended Calcutta Government College of Art between 1905 and 1910.

Rabindranath Tagore

Rabindranath Tagore was a multitalented personality. He was a Bengali poet, a Brahma Samaj philoso-

pher, a visual artist, a playwright, a novelist, a painter and a composer, all combined into one. Rabindranath Tagore started composing art works at a very tender age.

Raja Ravi Varma

Raja Ravi Varma was born on 29th April 1848, in Kilimanoor, a small town of Kerala. He is known for his amazing paintings, which revolve mainly around the great epics of Mahabharata and Ramayana.

Satish Gujral

Satish Gujral is one of the greatest as well as the most versatile artists of the Indian subcontinent. He is known for making some of the most exquisite paintings, graphics, murals and sculptures, apart from indulging in architecture and interior designing.

S.H. Raza

S.H. Raza was born as Syed Haider Raza in the year 1922, in the state of Madhya Pradesh. One of the most distinguished artists of the Indian subcontinent, Raza has been settled in France since 1950. However, his ties with India remain as strong as ever.

Tyeb Mehta

One of the internationally recognized artists of India, Tyeb Mehta is a multitalented individual. Apart from being an exceptionally good painter, he is also a brilliant filmmaker.

Rangoli

Rangoli, one of the most beautiful and most pleasing art forms of India, is comprised of two words, 'rang' meaning 'color' and 'aavalli' meaning colored creepers' or 'row of colors'. Rangoli basically comprises of the art of making designs or patterns on the walls or the floor of the house, using finely ground white powder along with different colors. Numerous households in the Indian subcontinent make use of Rangoli designs for decorating the courtyard of their house.

- Ancient (3500 BC - 1200 AD)
- Islamic ascendancy (1192-1757)
- Colonial (1757-1947)
- Independence and postcolonial (After 1947)

Art in Ancient India

Each era is unique in its distinctive culture. In the same way Indian art forms have continuously evolved over thousands of years. In ancient India, various art forms like paintings, architecture and sculpture evolved. The history of art in ancient India begins with prehistoric rock paintings. Such rock paintings can be seen in

the Bhimbetaka paintings, belonging to the prehistoric age. Thereafter, an advanced town planning is seen in Harappa and Mohenjodaro, with their centrally planned cities indicating a highly developed architecture. Another remarkable example of sculpture from Harappan civilization comes in the form of the dancing girl from Mohenjodaro.

The use of symbolic forms in India is as old as the Harappan seals. The fire altars of the Vedic period, with their astronomical and mathematical significance also play an important role in the evolution of the later temples. It was followed by a period in the history of Indian art that is important for rock-cut caves and temple architecture. The Buddhists initiated the rock-cut caves, Hindus and Jains started to imitate them at Badami, Aihole, Ellora, Salsette, Elephanta, Aurangabad and Mahabalipuram. The rock-cut art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences.

Alongside the art forms like architecture, paintings and sculpture, there have been evolving, changing, transforming, folk and tribal art traditions in India. These art forms are expression of people belonging to different cultural and social groups of India. It is the expression of people whose life is tuned to the rhythms of nature and its laws of cyclic change and whose life is knotted with natural energy. It's been a tradition in India that gods and legends are transformed into contemporary forms and familiar images. Fairs, festivals and local deities play a vital role in the development of these arts forms.

It is an art where life and creativity are inseparable. The tribal arts have a unique sensitivity, as the tribal people possess an intense awareness very different from the settled and urbanized people. Their minds are supple and intense with myth, legends, snippets from epic, multitudinous gods born out of dream and fantasy. Their art is an expression of their life and holds their passion and mystery.

Art Medieval India

Art in medieval India is the final and inevitable development of the maturity of Gupta art. The Hindu sculptures, paintings and architectures are the most important works of medieval art in India. In the north the invasion of the Delhi sultanate and the Mughals brought in the Indo-Islamic art which is an important

movement in the history of medieval art in India. The paintings of the Rajput school of art are of great significance during this era. The architecture of the medieval period is regarded from its metaphysical aspect, that is, as a kind of magic replica of some unseen region or sacred being; and that it was precisely this metaphysical factor that determined the plan and elevation, rather than any aesthetic or functional consideration.

During the early thirteenth century, the Delhi Sultanates invaded the most of northern India. The Delhi sultanates included the Mamluk dynasty (1206-90), the Khilji dynasty (1290-1320), the Tughlaq dynasty (1320-1413), the Sayyid dynasty (1414-51) and the Lodhi dynasty (1451-1526). New techniques of art and architecture were introduced by them which were soon absorbed by the existing set up. There were many features in the Indian style of art which were similar to that of the foreign architectures for example both mosques and temples had open courtyards. This fact made the adaptation easier. In the art and architecture of this period a blend of Indian and foreign style was observed. The dome and the pointed arch were pioneered by the sultanates of Delhi which were considered as significant enhancing structure of the Islamic buildings. These exclusive styles were gradually incorporated in other structures as well. The local Indian craftsmen were trained in this Persian style of art which they used to adorn the structure. The Indian craftsmen incorporated their own thoughts which resulted in the fact that conventional Hindu patterns like the lotus found their way into Islamic structures.

The slave and the Khilji dynasty were the early dynasties of the sultanate period. They fashioned some elegantly planned structures, with fine works of art ornamenting them. Art and architecture was less adorned and more uncomplicated and sober during the reign of the Tughlaq whereas the Sayyids and the Lodhis incorporated more prolific style of art and introduced the idea of double dome. This innovative type of ornamentation was highly influenced by the Persian style. Art in terra cotta was also in vogue during this epoch. This period was marked with great experimentation done in the fields of art by the Indian artists. They amalgamated the Indian techniques with the new ideas of the foreigners which resulted in the formation

of a coherent whole.

The Delhi sultanates were absorbed by the Mughals who invaded India in the year 1526. The Mughals brought in the Indo-Islamic "Persian blend of art and architecture which included the features of Islamic art and architecture which had been introduced in India by the sultanates of Delhi. Medieval art in India reached its zenith during the reign of the Mughals. Humayun's tomb at Delhi embodies a marvelous landmark in the expansion and sophistication of the Mughal style. But it was under the rule of Akbar that art attained its highest peak. The huge Agra fort was a major architectural production during Akbar. The establishment of the capital city of Fatehpur Sikri and the huge fortification of the Red fort are among the others architectural magnificence during this era. The sand stones architectures of Akbar were replaced by marble masterpieces by his successors. The Taj Mahal built by Shah Jahan is a lavish marble architecture. The Mughals were great patrons of art and their intellectual competence and artistic view was articulated in the most sophisticated manner. With the Muslim invasion, Sufism gained an entry in the Indian panorama.

The art and architecture of the Rajputs holds a special position in the history of medieval art. The Rajputs were connoisseur of art and architecture which is reflected in the temples, forts and palaces built by them. The later Rajput period included the temple architecture of Orissa, Khajuraho, Rajasthan, Madhya Pradesh and the temples of the Pallava and the Hoysalas in the south. The Khajuraho temples constructed by the Chandela rulers belong to the Vaishnava, Shaiva and the Jain sects. The temples are built in well grained sand stone and are put up on a high platform terrace. The temples have a covered entrance, a hall, a vestibule and a sanctorum. The temple of Vijayanagar at Hampi is an important medieval architecture of India.

Architecture reached an elevated level of artistic excellence in the 11th and 12th century AD during the rule of the Chalukyas. It is witnessed in the architecture of the Jain temples of Gujarat. The Dilwara Jain temple at Mount Abu in Rajasthan is constructed in white marbles and is set up on a high platform with a compartment preserving a deity surrounded by a walled patio. There are other shrines around the courtyard which has images of Jain Tirthankaras. The oldest palaces of the Rajputs are found in Chittor and

Gwalior which dates from the mid fifteenth century. The Man mandir of Gwalior is enhanced in brilliant blue tiles. The skill and maturity of the Rajput style are evident in the palaces of Bikaner, Jodhpur, Jaisalmer and Udaipur. The buildings of the vast equipped city of Jaisalmer are constructed with yellow brown stone and the city of Bikaner is done in rich pink sand stone. The pink city of Jaipur marks the final phase of Rajput architecture. The town planning represents an intermingling of eastern and western ideas. The City Palace is at the hub of the walled city and is an impressive fusion of Rajput and Mughal architectural techniques.

The medieval painting is the work of the Rajput schools. Rajput painting is the work of artists attached to the princely courts in Rajasthan, Central India, and the Himalayan foothills of the Punjab from about the sixteenth to the nineteenth centuries. It is a style of painting that is apart in subject-matter and conception from the exactly contemporary work of the artists attached to the courts of the Mughals. Rajput painting always remained entirely traditional in its illustration of the Indian epics, romantic Vaishnava literature, and musical modes. The development of the Rajput school of painting is the pictorial counterpart of the vernacular literature of Hindustan. The Rajput miniatures are derived from earlier classic styles. In this regard Rajput art might be presented as a merging of folk art with hieratic and classic traditions. The Rajput paintings are in a sense the product of the development of popular Vaishnavism centered particularly on the devotion to Lord Rama and Lord Krishna who typified the worship of Vishnu and Shiva in their more accessible and loving aspects rather than in the hieratic form in which they were venerated according to Vedic ritual. The rise of popular Vaishnavism coincides with the renaissance of Hindu literature and the beginnings of Rajput painting in the late sixteenth century. Rajput paintings are usually on a small scale, although many of them are very obviously reductions of themes originally employed in mural compositions.

In India art in the medieval period witnesses a wide range of development and progress. The architecture and sculpture of this era is marked with Indo-Islamic style and also the continuation of the native art and architecture.

Art Modern India