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# GS 1 Culture

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## INDIAN ART FORMS

### Paintings

#### Culture

- **Culture** denotes a way of life. It means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect.
- Art is an important part of our life which gives meaning and form to our imagination, thoughts and denotes our way of life.
- India as diverse nation has seen multitudes of art forms ranging from ancient prehistoric arts in caves till date where new elements of art forms is dominating the space. Further it also has regional variations and folk traditions in its fold.
- A huge portion of Indian artworks are influenced by different religions and culture of the nation. Paintings, architecture, folk dance and other art forms are also influenced by the culture and religion.

#### Major Classification of Paintings in India

- **Mughal Painting:** These paintings originated in the Mughal courts of the 16th to 19th centuries, and are characterized by their fine detail, vibrant colors, and use of Persian and Indian motifs. They often depict scenes from courtly life, battles, and portraits of the emperors and their families.
- **Rajasthani Painting:** These paintings originated in the royal courts of Rajasthan in the 16th to 19th centuries, and are characterized by their bright colors, intricate detailing, and use of natural themes such as flora, fauna, and landscapes. They often depict scenes from Hindu mythology, love stories, and historical events.
- **Tanjore Painting:** These paintings originated in the town of Thanjavur in Tamil Nadu in the 16th century, and are characterized by their use of gold leaf and gemstones to create intricate and ornate works of art. They often depict Hindu gods and goddesses, as well as scenes from mythology and daily life.
- **Madhubani Painting:** These paintings originated in the Mithila region of Bihar, and are characterized by their use of bright colors and bold lines. They often depict scenes from Hindu mythology, and feature geometric patterns and nature themes such as flowers, birds, and animals.
- **Warli Painting:** These paintings originated in the Warli region of Maharashtra, and are characterized by their use of simple geometric shapes and lines to depict scenes from daily life. They often feature tribal motifs such as trees, animals, and people engaged in various activities.
- **Bengal School of Art:** This movement originated in Bengal in the early 20th century, and sought to revive traditional Indian art forms and techniques. It is characterized by its use of natural themes, bright colors, and a focus on capturing the essence of the Indian way of life.
- **Pattachitra Painting:** These paintings are traditional folk art forms from the eastern Indian state of Odisha. They are characterized by their intricate and detailed depiction of Hindu mythology and folklore on cloth canvas, using natural dyes and pigments.
- **Miniature Painting:** These paintings originated in the 16th century in the royal courts of India, and are characterized by their small size and detailed depiction of mythological scenes and portraits. They were often created using water colors and delicate brushwork.
- **Kalamkari Painting:** These paintings originated in Andhra Pradesh and Telangana in southern India, and are characterized by their use of hand-painted or block-printed fabrics to depict mythological scenes, nature motifs, and traditional designs. The paintings are created using natural dyes and pigments.



## PAINTINGS

**1. MANDALA ART- A CENTURY OLD MOTIF AND ART FORM**

**Context:** Mandala art has gained significant attention and popularity in recent times.

**What is mandala art form?**

Literally meaning the “circle” or the “centre” in Sanskrit, mandala is defined by a **geometric configuration** that usually incorporates the circular shape in some form.

- Mandala patterns are **motifs** that are centuries old, and are used to depict the **cosmos**.
- Mandala is rooted in Hinduism and Buddhism
- **Hinduism:** Mandala imagery first appeared in the Vedas (c. 1500-500 BC). In Hindu philosophical systems, a mandala or yantra is usually in the shape of a square with a circle at its centre.
- **Buddhism:** A traditional Buddhist mandala is a circular painting that is meant to help its creator discover their true self.
- **Spread:** By the sixth century, mandalas were recorded in China, Korea, Japan, Indonesia and Tibet.
- **Significance:** A mandala is a symbol of the universe in its ideal form, and its creation signifies the transformation of a universe of suffering into one of joy.

**How Mandala art form is being related to the modern context?**

As it relates to modern context, mandalas are used in a variety of ways.

- The art continues to appear in **Buddhist Thangka paintings**, it has a central place in the works of even mainstream artists associated with tantric and neo-tantric spiritual movements.
- In yoga, mandalas represent the same ancient ideals; signifying a sacred space to shut away external influences.
- Similarly, mandala art is used in healing circles. The circles are often associated with the restoration of the body, mind, and heart.

**Practice Question:**

**Q. The mandala art symbolizes the transitory nature of existence and the Buddhist value of non-attachment. Elucidate.**

**2. SANJHI PAINTING**

**Context:** Sanji Painting has been gifted by Indian PM to US President during Quad meeting.

**About Story**

According to folks, Radha and her friends prepared beautiful patterns on the ground with flowers in order to welcome Krishna as he returned from grazing his cows at dusk. Dusk, which

is sandhya in Hindi, is from where the word Sanjhi has emerged.

- Sanjhi art is the **traditional art of stenciling** (method of transferring a design by painting through shapes cut in a thin sheet of metal, paper or similar material).
- **Origin:** This painting has medieval origin in Mathura/ vrindavan region. The art grew in the **16th and 17th centuries**, when the walls and floors of temples were decorated with Sanjhi motifs.
- **Significance:** Known for its inherent spiritual implications that reach beyond immediate aesthetic appeal, it is considered to be one of the finest arts of spiritual expression.

The art depicts Indian mythological stories in numerous forms, with predominant focus on Krishna's Leela.

- **Important Features:**
- **Evening practice:** Traditionally done in evening (dusk). This was used extensively for decoration and propagating bhakti ideas during medieval times. Sanjhi was executed in the courtyards of the temple, and often outside the sanctum sanctorum.

- **Geometrical outline:** The most distinguishing feature of Sanjhi art is its geometrical outline. An octagon, a square, or a pentagon, is first drawn with dry colours, after which intricate designs of creepers, flowers, etc., are filled out and added to. In the centre is usually Lord Krishna with Radha.

- **Issues:** This ancient art is in danger of disappearing.

- **Solution:** For its conservation and wider dissemination it needs to be commercialised as was done with **madhubani painting**. If the Sanjhi patterns are used as prints on clothes, linen, etc., it will give the practitioners some income.



#### Practice Question:

**Q. With India gaining stature as an economic and military power, it evidently also needs to extend its cultural influence to strengthen the country's global claims as a cultural force.**

### 3. GOND PAINTING

**Context:** The famed Gond painting of Madhya Pradesh has received the prestigious **Geographical**

**Indication (GI)** tag. **Gonds** are largest tribe in MP.

#### About

The word 'Gond' comes from the Dravidian expression 'Kond' which means 'green mountain'.

- Gond painting is a **famous folk art** of the **Gond tribal community** of central India. It is a form of painting from folk and tribal art that is practiced by one of the largest tribes in India – the **Gond** – who are predominantly from **Madhya Pradesh**, but can also be found in pockets of **Andhra Pradesh, Maharashtra, Chhattisgarh, and Odisha**.

- **Origin:** The history of the Gond people dates nearly 1400 years.

- **Inspiration:** Gond paintings are a reflection of man's close connection with his natural surroundings.

- This art is blended with mystery, pattern, blend of colours and humour; these art pieces depict a modern psyche.

- **Features:**

- The paintings use vibrant colors like orange, yellow, blue and red, and are created with articulately drawn lines and dots as the method to bring it to life.



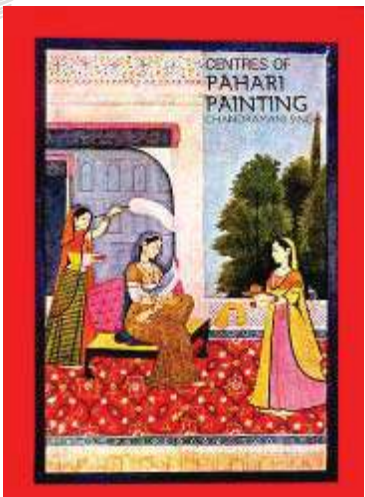
- With natural colors obtained from various sources like flowers, stones, etc. are used for the creation of these beautiful paintings.
- The painting reflects about nature, trees, plants, animals, moon, sun, river, drains, God and Goddesses, how the king used to fight, how the powers of tantra mantra (Black magic) worked.
- **Issue:** However the artists of Gond painting/art form coming from rural and backward tribal areas are facing difficulties to sustain their practice as they have to venture out outside of their practicing art for income generation.
- **Significance of GI Award:** Awarding of G.I will enable the people of tribal and Gond dominant communities to get direct benefits.

#### 4. BASHOLI (BASOLI) PAINTING

**Context:** Recently, the **Basholi (Basoli) paintings** received the **Geographical Indication (GI)** tag following approval of the National Bank for Agriculture and Rural Development, Jammu.

##### About

- Basholi painting is a reputed school of **miniature paintings**. The Basohli painting of Kathua is the **first independent GI-tagged product** from Jammu region.
- **Origin:** This painting under school of **Pahari miniature painting** that flourished in the **Indian hill states** during the late 17th and the 18th centuries, known for its bold vitality of colour and line.
- These paintings known for its vivid, evocative colors, bold lines, and deep-set facial patterns. It was founded by **Raja Bhupat Pal** in the 16th century.
- These paintings are considered as the **first school of Pahari paintings**, many of which have evolved into the much more detailed and widespread **style of Kangra painting school**.

Pahari paintings	Kangra painting
<p>Pahari painting was patronized by the Rajput kings who ruled many parts of the region in sub-Himalayan India, through Himachal Pradesh, which gave birth to a new idiom in Indian painting.</p> 	<p>Originated in the Northeastern state of Himachal Pradesh, Kangra paintings were highly endorsed in its name-sake city. Kangra School of Painting came into existence after the gradual decline of the Basohli art style in the middle of the 18th century.</p> <ul style="list-style-type: none"> <li>• The main centers where this art form is extensively practiced are <b>Bilaspur, Nurpur, Guler</b>, and of course, <b>Kangra</b>.</li> </ul> 

<ul style="list-style-type: none"> <li>• Pahari painting, means a painting from the 'hilly' regions, which during 17th-19th century were notably <b>Basohli, Mankot, Nurpur, Chamba, Kangra, Guler, Kulu-Mandi, and Garhwal</b> known for their painting styles.</li> </ul>	
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### Miniature Indian Paintings

- When India first came into contact with the **Islamic civilization**, miniature painting finally reached its full potential.
- Indian painting underwent a new stage of development during the Mughal Empire from there, artworks like illustrated manuscripts, book miniatures, portraiture, celebratory or genre scenes, and many others spread throughout India. Miniature Indian paintings are characterized by small and detailed paintings.

### Significance and need for preservation

- **The art is a social expression of the community** to celebrate different occasions in life. These are vital to generate livelihoods along with binding force within the society. The cultures and traditions have been passed on from generation to generation. Increasing urbanization, traditions and cultures are fast eroding.
- **The art forms and paintings like Gond** mentioned above is not just a leisure but a medium of employment identity, respect and symbol. Thus the recognition and preservation has multidimensional impact. It helps in inclusive manner.
- **New threats** like Increasing living costs and urban aspirations for a convenient life, brings the rural population to the cities. In the process of migration, the ancient practices are either looked down upon as 'backward' or are forgotten.
- Thus preserving them by way of promotion at highest level draws attention to their plight and need for conservation.

### Initiatives to preserve and promote languages, folk dance, Art and culture of tribals:

- **Young Talented Artists:** It is carried out to encourage and recognize the young talents especially in the field of rare art forms. Talented youngsters of the age group of 18-30 years are selected and given a onetime cash award of Rs. 10,000/-.
- **Guru Shishya Parampara:** It envisages transmitting our valued traditions to the coming generations.

- Disciples are trained under veterans in art forms which are rare and vanishing.
- Rare and vanishing art forms of the region are identified and eminent exponents are selected to carry out the training programmes in '**Gurukula**' tradition.
- **Institutional & Academic:** Government has established The National Gallery of Modern Art has the largest collection of modern art under one roof. The second one is the Lalit Kala Akademi which recognises and patronizes artists in all fields.
- **Inclusion in UNESCO's Heritage list-** Some of the famous site paintings like Ajanta have been included in the list for protection and preserving arts.
- **G.I tags** are an excellent way for protection and preservation as it also provides a distinct recognition to arts and their forms.
- **Others:**
  - Scheme for Conservation of Wall Painting (1996-97)
  - Tribal haats
  - Ek Bharat Shreshth Bharat program

## 5. DEPICTION OF KRISHNA IN ART FORMS

**Context:** A new book features 60 miniature works from the **Nathdwara Painting**.

### Nathdwara Paintings

- Nathdwara paintings refers to a painting tradition and school of artists that emerged in Nathdwara, a town 40 kms north of Udaipur city, in the **Western state of Rajasthan in India**.
- The Nathdwara School is a subset of the **Mewar School of painting**.
- Mewar Painting is seen as an important school in the 17th and 18th century miniature paintings.
- The sub-styles of Mewar painting include **Udaigarh, Devgarh and Nathdwara** as important centers of miniature production.
- Nathdwara paintings are of different sub- styles of which **Pichhwai paintings** are the most popular.
- The word Pichwai derives from the Sanskrit words 'Pich' meaning back and 'Wais' meaning hanging.

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- The central figure is often that of **Shrinathji Lord Krishna** as a seven-year-old boy with crescentshaped eyes, a garland of lotus buds around his neck. He is seen symbolically raising **Giri Govardhan** in his left hand while his right hand rests on his waist. A diamond shines on his chin.

• Nathdwara is a highly revered pilgrim centre for the **Vaishnavites**, especially those who belong to the 'Pushti Marg' sect (founded by Shree Vallabacharya). **Shrinathji** is considered a reincarnation of Krishna.

<b>Shrinathji</b>	Rajasthan
<b>Lord Jagannatha</b>	Puri, Odisha
<b>Vitthala</b>	Maharashtra
<b>Chennakeshava</b>	Karnataka
<b>Guruvayur</b>	Kerala

#### Different forms of Krishna across India

- During the explosion of **Bhakti movement** in India. Several poems and songs were written in an emotionally charged language that expressed love and devotion to God.
- Krishna came to have many local manifestations and came to be associated particular temples which became very famous with time.

#### Practice Question:

Q. Discuss the nature, evolution and striking features of paintings in India from pre-historic up to medieval period.

## DANCE

### 1. DANCE IS MEDITATION FOR THE MIND AND BODY



**Context:** International dance day observance on 29th April.

#### Origin of dance in India's culture





- Dance in India has a rich and vital tradition dating back to ancient times.
- Excavations, inscriptions, chronicles, genealogies of kings and artists, literary sources, sculpture and painting of different periods provide extensive evidence on dance.
- The earliest treatise on dance available to us is **Bharat Muni's Natyashastra**, the source book of the art of drama, dance and music.
- It is generally accepted that the date of the work is between the 2nd century B.C.E- 2nd Century C.E.
- The Natyashastra is also known as the fifth veda.
- There is also a legend that Brahma himself wrote the Natyaveda, which has over 36,000 verses.




#### Classical dances

- As per the **ancient treatises**, dance is considered as having three aspects:
- Natya
- Nritya
- Nritta
- A dancer should be trained to communicate the **navarasas**. These are: love (shringaara), mirth (haasya), compassion (karuna), valour (veera), anger (roudra), fear (bhayanak), disgust (bibhatsa), wonder (adbhuta) and peace (shaanta).
- An ancient classification followed in all styles is of Tandava and Lasya.
- **Tandava the masculine**, is heroic bold and vigorous.
- **Lasya the feminine** is soft, lyrical and graceful.
- Abhinaya, broadly means expression. This is achieved through angika, the body and limbs, vachikasong and speech and aharya, costume and adornment; and satvika, moods and emotions.
- There are dance forms in classical and regional dances like- **BharatNatyam, Kathakali, Kathak, Manipuri, Sattariya/Odissi, Mohiniattam and kuchipudi.**

<b>Bharatanatyam</b> 	<ul style="list-style-type: none"> <li>• Originating from Tamil Nadu, Bharatanatyam is one of the oldest and most classical dance forms in India (over 2000 years old).</li> <li>• It is characterized by intricate footwork, graceful hand gestures, and expressive facial expressions.</li> <li>• The Abhinaya Darpana by Nandikesvara is one of the main sources of textual material, for the study of the technique and grammar of body movement in Bharatnatyam Dance.</li> </ul>
<b>Kathak</b> 	<ul style="list-style-type: none"> <li>• Developed in North India, Kathak is a dance form that combines storytelling with rhythmic footwork and spins.</li> <li>• It is a stylised art form, the four aspects of <b>abhinaya – angika, aharya, vachika, satvika</b> and the <b>nritta, nritya and natya aspects</b> are combined perfectly.</li> <li>• The dancer expresses himself through codified hastamudras and facial expressions, closely following the <b>verses (padams)</b> that are sung.</li> <li>• Kathakali derives its textual sanction from <b>Balarama Bharatam</b> and <b>Hastalakshana Deepika</b>.</li> </ul>
<b>Odissi</b>	<ul style="list-style-type: none"> <li>• Hailing from the state of Odisha, Odissi is a highly expressive dance form known for its fluid movements, intricate postures, and emphasis on <b>facial expressions</b>.</li> <li>• It is inspired by the sculptures and temples</li> </ul>



		of the region.
<b>Kathakali</b>		<ul style="list-style-type: none"> <li>• Kathakali is a classical dance form of Kerala, demanding long years of training.</li> <li>• Believed to have evolved from <i>Ramanattam</i>, another classical art form composed by Kottarakkara Thampuran, Kathakali incorporates the techniques of some of the major ritual art forms of Kerala.</li> </ul>
<b>Manipuri</b>		<p>Native to Manipur, Manipuri dance is characterized by graceful movements, delicate hand gestures, and a unique blend of devotional and lyrical elements.</p> <ul style="list-style-type: none"> <li>• It is often accompanied by soulful music and poetry.</li> </ul>
<b>Kuchipudi</b>		<p>Emerging from Andhra Pradesh, Kuchipudi is a dynamic dance form that combines fast footwork, dramatic storytelling, and intricate rhythmic patterns.</p> <ul style="list-style-type: none"> <li>• It incorporates both masculine and feminine aspects of dance.</li> </ul>
<b>SaTriya</b>		<p>Sattriya, a 500-year-old dance form, is an Indian Classical dance that comes from the Vaishnavite monasteries of Assam.</p>

		
<p><b>Mohiniyattam</b></p> 		<p>Associated with the state of Kerala, Mohiniyattam is a graceful and lyrical dance form performed exclusively by women.</p> <ul style="list-style-type: none"> <li>• It emphasizes subtle facial expressions, slow movements, and flowing costumes</li> </ul>
<p><b>Garba</b></p> 		<ul style="list-style-type: none"> <li>• Popular in the state of Gujarat, Garba is a vibrant and joyful dance form performed during Navratri, a nine-night festival dedicated to the goddess Durga.</li> <li>• It involves circular movements, rhythmic hand claps, and traditional folk songs.</li> </ul>

## PYQ

Q. Discuss the Tandava dance as recorded in the early Indian inscriptions. (2013)

## 2. LEGEND PT BIRJU MAHARAJ

**Context:** Kathak legend Pt Birju Maharaj passed away recently.

### About

- Kathak doyen **Brij Mohan Nath Mishra**, popularly known as **Pandit Birju Maharaj** (1938-2022) was an exponent of the **Kalka-Bindadin gharana of Lucknow** and recipient of India's second highest civilian honour **Padma Vibushan**.

- Born in the house of Kathak exponent **Jagannath Maharaj**, better known as **Acchan Maharaj**, Birju Maharaj started performing from the age of seven.

- He trained under his father and **Guru Acchan Maharaj** and Uncles **Shambhu Maharaj** and **Lachhu Maharaj**.

### Contributions of Pt Birju Maharaj

- He belongs to a lineage that includes **Kalka Maharaj** and **Bindadin Maharaj**, hailed as the **founders**

of modern Kathak.

- Kalka Prasad Maharaj was at the court of the **Nawab of Awadh Wajid Ali Shah**.
- Thus his dance underlined the Lucknow **Kalka-Bindadin gharana features**
- *ang* (physical beauty)
- *layakari* (lyrical melody)
- *abhinaya* (mime)
- Complex rhythmic structures, lightning-fast spins and poetic expressions were his greatest contributions.
- He has established a style that has restored the traditional glory of Kathak, yet established a **strong connect with the contemporary world**.
- The style is now followed by dancers across gharanas. A style that has put Kathak on the global map.

### Kathak

- Kathak is a **major classical dance** form of Northern India.
- A traditional Kathak performance features a solo dancer on a stage, surrounded on all sides by the audience.
- The repertoire includes **amad** (the dramatic entrance of the dancer on stage); **thaat** (a slow, graceful section); **tukra, tora**, and **paran** (improvised dance compositions); **parhant** (rhythmic light steps), and **tatkar** (footwork).

Kathak dance can be performed by both men and women.

- **Gharanas:** Kathak is found in three distinct forms, called gharanas, named after the cities where the kathak dance tradition evolved – **Jaipur, Banaras and Lucknow**.
- The Jaipur gharana focuses more on the foot movements
- The Banaras and Lucknow gharanas focus more on facial expressions and graceful hand movements.

## VISUAL ART

### 1. TRADITIONAL INDIAN TEXTILES

**Context** Recently, UNESCO has released list of 50 exclusive and iconic heritage textile crafts of the country under report titled '*Handmade for the 21st century: Safeguarding Traditional Indian Textiles*'.

#### Key-highlights Types of Textiles

- Embroidered Textile  
(*Phulkari and Chikankari*)

- Resist dyed (*Ikat*)
- Printed Textile (*Kalamkari*)
- Hand woven textiles

(*Shawls* and specially

*Kashmiri shawls*)

• According to UNESCO, one of the major challenges to the safeguarding of Intangible Cultural Heritage in South Asia is the **lack of proper inventory and documentation**. The publication, which aims to bridge this gap, brings together years of research on the 50 selected textiles.

• The origin of textiles can **be traced to Indus valley civilisation where people** were using cotton and various colours like indigo were used on the fabric.

• There is clear evidence of the variety of textiles and embroidery in the **Ajanta murals** and miniature paintings, temple murals. **The art of weaving and dyeing cotton had been well**

• developed, but silk weaving came later. The art was practiced from the 1st century and by the **4th and 5th centuries, woven silk formed a major portion of exports.**

• **Textiles were the major attraction** that formed the bulk of the trade with Western and Eastern countries. Roman documents mention the export of silk from **India to Europe around the sixth century A.D.**

• **Masulipatnam on the western coast** was an important port, with traders coming in from China, Arabia, and European countries like **Portugal, France, and England**. Textile trade was carried on in the North, with caravan loads of woven textiles reaching Moscow. The Mughal Emperors with their fl air for beauty and luxury brought in new skills which mingled with the existing art, resulting in fi ne artworks.

#### Steps and initiatives taken:

• **National handicraft development program:** to increase the knowledge of the entire handicrafts sector about the new design trends & color forecasts so as to increase the exports from the country by increasing the new design led product.

• **Comprehensive handicraft cluster development scheme:** to assist the artisans & entrepreneurs to set up worldclass units with modern infrastructure, latest technology, and adequate training and HRD inputs, coupled with market linkages and production diversifi cation.

• **Ambedkar Hastashilp vikas yojna:** It intends to improve the handicraft artisans in India for their overall development. Under this the artisans are provided training and exposed to bigger marketplaces for better sale. It is implemented for typical handicraft artisans with a purpose to empower and develop them into a well-organized market.

• **SAMARTH (Scheme for Capacity Building in Textile Sector):** It will cater to bridge the shortage of



skilled workers.

**Practice Questions:**

**Q. How far conservation of art forms is ensured through inclusion in UNESCO's Heritage sites?**

**Identify the contemporary threats to art forms.**

**PYQ:**

**Q. Safeguarding the Indian Art Heritage is the need of the moment. Discuss. (2018)**

## **2. CARBON DATING OF EXCAVATED FINDS AT MAYILADUMPARAI, TAMIL NADU**

**Context:** Carbon dating of cultural deposits found during archaeological excavations in **Mayiladumparai in Krishnagiri district** has found they belong to **2172 BCE**, establishing that the **Tamils were aware of use of iron 4,200 years ago**.

### **Previous Theory**

Iron technology was thought to have been brought to the Indian Subcontinent with the migration of **Indo-Aryans**.

### **Key findings**

- Of the 28 **Accelerator Mass Spectrometry-based (AMS)** dating of sites in India, Iron Age burial site of **Adichanallur** in southern Tamil Nadu is the earliest.
- The 28 sites include sites in Karnataka and Uttar Pradesh.
- Through the findings, it has been established that Tamils who lived 4200 years ago were aware of iron.
- Dense forests were converted into fertile lands only after humankind began realising the use of iron.

This finding has answered questions relating to the start of agricultural activity in Tamil Nadu.

### **Iron Age in India**

- **Origin:** The Iron Age began around 1200 B.C. in the **Mediterranean region** and Near East with the collapse of several prominent **Bronze Age civilizations**.
- **Impact:**
  - It changed the earlier face of lithic-based culture and led to great changes in the sociocultural and economic conditions of early societies.
  - The use of iron led to change in the cultural milieu and also later ushered in the phase of urbanisation in **Ganga Valley**.

• This urbanisation which is popularly known as **second urbanisation** was characterized by coming up of cities and development of states in the **Ganga valley** and neighbouring regions and gradually in the entire subcontinent.

• **Significance of the findings:** Before the findings at Mayiladumparai, the earliest evidence of iron use for Tamil Nadu was from Thelunganur and Mangadu near Mettur, dating back to 1500 BCE.

• The significance of the findings lies in the fact that the timeline of Iron-age in India need to be revisited and the beginning of culture might be in 2000 BCE further narrowed down the gap between



Indus Valley Civilisation (IVC) and Sangam Age.

### 3. PRESERVATION OF ANCIENT ART FORMS IN INDIA

**Context:** Indian art forms serve as a means of preservation of cultural identity in a growing modernized world, making them invaluable, thus, there is a need to focus on the preservation of ancient art forms.

#### Significance of Ancient Art forms

- The art is a social expression of the community to celebrate different occasions in life.
- Indian arts include visual, performing and literary arts with multiple art types in each category.
- ☐ The cultural activities are vital to generate livelihoods along with binding force within the society.

The cultures and traditions have been passed on from generation to generation in the form of visual, performing and literary arts etc. Need for Preservation of Ancient art forms in India

Despite the rapid industrialization of the world, the rural communities continue to be the real flag bearers of our heritage traditions. Ironically, the developing and under-served rural population is actually the one still practicing the ancient cultures of the world.

- ☐ But with the increasing urbanization, traditions and cultures are fast eroding.
- ☐ Increasing living costs and urban aspirations for a convenient life, brings the rural population to the cities.
- ☐ In the process of migration, the ancient practices are either looked down upon as 'backward' or are forgotten.

Dying Arts and Crafts of India includes Chamba rumal paintings, Madhubani Paintings, craft of Kendrapara, Handloom Weaving, rangoli designs and portraits and many others.

Indian government awards Geographical tag to these art forms to protect it from getting printed or produced in non-traditional ways.

In spite of which, art forms like Madhubani Paintings or Warli or Kalamkari of India are frequently printed and even sold through high end fashion retail houses, in the name of promoting a traditional art.

#### Kaavi form of Painting (Case Study)

- ☐ Prime Minister commended Sagar Mule from Goa, involved in preserving the centuries-old Kaavi form.
- ☐ Kaavi form of painting was introduced by the Portuguese who ruled Goa until 1961.

It is a wall art done in bright red and white shades and found in the Konkan region of the country, especially in temples of Goa, Maharashtra and Karnataka.

- ☐ It is a form of etching on the walls of temples and homes that depicts the ancient history of India.

Lack of patronage from the government and locals forced art forms like Kaavi into oblivion.

#### Government Schemes

- ☐ Government has started many initiatives to preserve the rich art heritage of the country, such as,
- ☐ Scheme for Conservation of Wall Painting (1996-97)
- ☐ Ek Bharat Shreshth Bharat programme
- ☐ Tribal haats

GI tag to the local products, e-haat, etc.

#### 4. PROMOTING CULTURAL TOURISM IN INDIA

**Context:** Kerala Tourism department live-streamed **Theyyam performances** to promote cultural tourism

##### Significance of Cultural Tourism

- India has always been famous for its rich heritage and ancient culture. It is a mosaic of multicultural experiences. With a rich heritage and myriad attractions, the country is among the most popular tourist destinations in the world.
- It covers an area of 32, 87,263 sq. km, extending from the snow-covered Himalayan heights to the tropical rain forests of the south
- This cultural richness goes a long way toward projecting India as the ultimate **cultural tourism destination**.
- Cultural tourism brings us closer to the local and world culture, gives us the chance to know both tangible cultural heritage (historical centers, urban landscapes, museums), as well as intangible (customs, legends, music, dances, traditional cooking).
- It provides us with new knowledge, and teaches us and at the same time educates.
- It inculcates in us human values such as respect, tolerance, recognition and appreciation of opposing opinions, the valuation of personal identity, as well as the knowledge of national heritage that gives us national values.
- Popular places in India famous for Cultural Tourism are: - **Varanasi, Tamil Nadu, Kerala, Udaipur, Karnataka etc.**

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#### FESTIVALS

##### 1. CHARIOT FESTIVALS IN INDIA

**Context:** Annual chariot festivals carrying processional deities are held in temples across India.

##### Significance of Chariot Festivals in India:

- There are references about the word 'car' (Ratha) in the **Rig and Atharva Vedas**, and that there is a mention of 'car festival' in the **Shatapatha Brahmana**, an important Sanskrit text.
- There are references about military and royal chariots in the **Ramayana, the Mahabharata, and other**

##### Tamil literary works.

- **Inclusion:** Chariot is a moving temple; it makes it possible for the infirm, the poor, and the aged to worship their favourite deities, not by visiting the deity at the temple, but by getting the darshan of the deities at their doorsteps.
- **Equality:** Also, a temple car being drawn by a huge number of devotees, who represent different strata of the society, signifies that everybody is equal before god.

##### Different Chariot Festivals in India

<b>Tiruvuar chariot festival</b>	It is known for being one of the largest of its kind in Asia. 'Tiruvarur therottam', or the <b>Azhi ther</b> , as it is popularly called, is a historical event that is associated with the <b>Tiruvvarur Tyagarajaswamy temple</b>
<b>Aazhi Ther</b>	The event is mentioned in the ancient Tamil epic Silappathikaram and also in the <b>Thevaram hymns</b> by the <b>Saivite saints Appar, Sundarar, Manickavachagar, and Thirugnanasambandar.</b>
<b>Srivilliputhur car Festival</b>	The birth place of <b>Andal Nachiyar</b> , who composed the <b>Tamil hymns, Thiruppavai, Srivilliputhur</b> is well-known for its Aadi Pooram car festival.
<b>Chithirai festival, Madurai</b>	It marks the celestial wedding of <b>Goddess Meenakshi</b> with <b>Lord Sundareswarar.</b>
<b>Thanjavur</b>	The <b>Thanjavur Chariot</b> festival is a historical event associated with the Big Temple, Thanjavur. A sea of devotees from in and around Thanjavur will pull the temple car (Thiru Ther) of Lord Brahadeeswarar temple, popularly known as Big Temple, through the main streets. This important temple event is part of the annual Chithirai festival celebrations.
<b>Samayapuram</b>	Among the festivals held through the year at the temple, the <b>Poo Choridhal</b> , and the ther festival are considered significant

### Jagannath Rath Yatra:

- **Origin:** The Jagannath Temple is the most revered Vaishnava sites in India. Its origin dates back early medieval India.
- The current temple was built by **Anantavarman of the Chodaganga dynasty** in the **12th century**.
- This temple was called the "White Pagoda" and is a part of Char Dham pilgrimages.
- The Temple celebrates 148 festivals annually, which includes 12 yatras, 28 upayatras and 108 ritualistic festivals.
- Among these the Ratha Yatra festival of Jagannath deva celebrated in the month of Asadha (June-July) is the most well-known one.
- Images of all three deities Lord Jagannath, Lord Balabhadra, and Lordess Subhadra are ceremoniously brought out of the inner sanctum (Garbhagriha) from the chief temple in Jagannath Puri.
- They are placed in a chariot which is then pulled by volunteers from Jagannath puri temple to Gundicha Temple.
- For this festival, special chariots are built each year.

### Important Mentions

- This yatra is mentioned in Puranas.
- It is also mentioned in a 10th-11th century CE drama written during the rule of the Somavamshi dynasty, which talks of the yatra of lord Purusottama (Jagannatha) near the sea shore.
- The earliest iconographical evidence of this ratha yatra is from the Ganga dynasty era (13th-14<sup>th</sup> century CE).

## 2. ATTUKAL PONGALA

**Context** The famed Pongala, which is said to be the largest congregation of women in the world in connection with the annual festival at **Attukal Bhagavathy Temple** in **Thiruvananthapuram** celebrated on February 27 this year.

### Important facts about Attukal Pongala Festival

- **Attukal Pongala** is a 10-day religious festival celebrated at the **Attukal Bhagavathy Temple** in Thiruvananthapuram of Kerala.
- The festival is devoted to Attukal Devi or Attukalamma. It is a women-centric festival.
- The pongala preparation **starts** with the **ritual called 'Aduppuvettu'**.
- On the **ninth day**, there is a huge gathering of **millions of women** in the temple surroundings.
- These women prepare a divine food made of rice in earthen pots and offer it to the **Attukal Amma** (Goddess of the Temple).
- The offering is made by **valiyachennellu, native organic**. This variety is **rich in iron content**.
- This is the earliest Pongala festival in Kerala. The festival is marked as the **largest annual gathering of women by the Guinness World Records**.

### Attukal Bhagavathy Temple

- The **Attukal Bhagavathy Temple** is a Hindu religious shrine, dedicated to **Goddess Bhadrakali (Kannaki)**, the main deity of the temple. There are two idols of the Goddess in the sanctum sanctorum.
- **Architecture:** The temple structure is a harmonious conglomeration of both Kerala and Tamil styles of architecture.
- **Sculptures:**
  - The beautifully carved figures of **Mahishasuramardini, Goddess Kali, Rajarajeswari, Sree Parvathy** with **Lord Paramasiva** are depicted with other Gods.
  - The corridors walls also adorn the epic stories of the ten incarnations of Lord Vishnu viz., the "Desavathara".
  - On the southern Gopura, the puranic story of "**Dakshayaga**" is depicted in sculptures

## Some important famous festivals of Kerala

### Onam - The National Festival of Kerala

- It is a harvest festival celebrated by Malayalis.
- The festival is celebrated to commemorate **King Mahabali**, whose spirit is said to visit Kerala at the time of Onam.
- The earliest known reference to Onam is found in Maturaikkaaci – a Sangam-era Tamil poem.
- Onam is celebrated by making **Pookkalam** (the flower rangolis). Other rituals are also performed which includes **Vallam Kali** (the boat races), **Pulikali** (the tiger dances), **Kummattikali** (mask dances), **Onathallu** (martial arts), among others.

### Thiruvathira

- The Thiruvathira festival falls on the asterism Thiruvathira in the Malayalam month of Dhanu (December-January).
- The ArdraDarshan celebrated in Tamil Nadu corresponds to Thiruvathira of Kerala
- It is considered to be highly auspicious to worship Siva and the devotees go to the temple before sunrise for 'darshan'.

### 3. KAVUTHEENDAL CEREMONY OF THE MEENABHARANI FESTIVAL

**Context** For the first time in history, the kavutheendal ceremony of the **Meena Bharani festival** at **Sri Kurumba Bhagavathy Temple, Kodungalloor**, was observed with just one person.

#### About SreeKurumba Bhagavathi temple:

- **Sree Kurumba Bhagavathy Temple**, popularly known as **Kodungalloor Bhagavathy Temple**, is one of the oldest temples in the State of Kerala.
- The ancient shrine is dedicated to the Goddess in her **Bhadrakali form**.
- The deity is known as **Sree Kurumba** and fondly called Kodungallur Amma or the mother of Kodungallur by her devotees.
- The deity here represents the fierce form of the goddess who has eight arms with various attributes in each hand.
- In one hand, she holds the head of a demon Daruka, another a bell, another a sword, next an anklet, among others.
- The temple history dates back from the **Chera period**. It is believed to be erected by CheraChenguttuvan the famous Chera king.
- It is also one of the first temples in Kerala which removed the restrictions of caste and religion, and permitted devotees belonging to lower strata of the caste hierarchy, access for 27 days when other



temples barred their entry round the year.

- This was long before even the Temple Entry legislation became effective in Kerala.

### Annual festivals

- The temple is famous for the annual festival usually falls in the Malayalam month of *Meenam* (March-April) every year.
- **Kaavutheendal** ('polluting' the temple) and **Bharanipaatu** are the two significant rituals held as part of the MeenaBharani festival.

### Kavutheendal:

- The kavutheendal (polluting the temple) ritual is considered the largest congregation of oracles in the world.
- It is a ritual based on the notions of purity/impurity inherent in Brahminical Hinduism.
- According to popular narratives, Sri KurumbaBhagavathy is identified with Kannagi of *Silappathikaram* and also with the Kali-Darika story, part of Bhagavathy cult in Kerala.

### Bharani festival:

- The Bharani festival celebrates the birth of Bhadrakali (Hindu Goddess) who as per legend was born from the third eye of Lord Shiva and was the one who went to finish off the demon Darika.
- This is an extremely important festival, especially in Northern Kerala.

## ARCHITECTURE

### 1. ODISHA'S 11TH CENTURY LINGARAJ TEMPLE

**Context** Amid frequent incidents of delay in conduct of rituals and tussling among servitors, the state government may soon promulgate the **Lingaraj Temple Ordinance, 2020**.

#### About

- Odisha's Lingaraj temple is dedicated to **Lord Shiva**, who is also known as '**Lingaraj**'.
- It is approximately 54.8 metres high and enshrines a huge statue of Lord Shiva which is 8 feet in diameter and is made of granite.
- The deity is bathed everyday with milk, water and *bhang* (marijuana).
- It is believed that the temple's construction history dates back to the later half of **11th century**.
- The temple comprises four parts namely the main temple •

the '**GarbhGriha**'

- the '**BhogaMandap**'
- the '**YajnaShala**'
- the '**NatyaShala**'

- **Bindusagar**, the sacred pond near the temple, has a unique connection with Lord Lingaraj. It is the second most attractive place after the temple as religious scriptures say Bindusagar is the union of drops of water from various sacred rivers of India.
- Its main entry gate is called as the '**Simhadwara**' or the '**Lions' Gate**', situated on the eastern side of the temple. The outer walls of the temple are decorated with beautiful sculptures of beasts, birds, creepers, flowers, gods and goddesses.

### Architecture

- The remarkable structure of the temple gives the tint of **Kalinga style of architecture**.
- The temple is believed to be built by the kings from the **Somavamsi dynasty**, with later additions from the **Ganga rulers**.

• It is built in the **Deula style** that has four components, each increasing in the height to its predecessor, namely **vimana** (structure containing the sanctum)

**jagamohana** (assembly hall)

- **natamandira** (festival hall)
- **bhoga-mandapa** (hall of offerings)
- The aesthetic sculptures look at their apex in this architectural exhibition. Erected in red sandstone, Lingraj Temple has the stone of the darkest shade.
- The huge temple complex covers the vast lands of Bhubaneswar in a stretch. The tall spire of the temple extends to the height of 55 meters and literally, dominates the skyline of Bhubaneswar.
- The spacious courtyard comprises 50 small shrines that are dedicated to several Gods of the Hindu pantheon.

### Highlights of the redevelopment plan

- The plan has been made for the redevelopment of peripheral area of the 55-metre-tall temple, known as '**EkamravanKshetra**', in Bhubaneswar.
- The redevelopment will take place over 66 acres of land surrounding the temple.

## 2. SACRED ENSEMBLES OF THE HOYSALA

**Context:** Hoysala temples finalised as India's nomination for **World Heritage site for 2022-23**.

### Hoysala Temples

- The Hoysala temples of **Belur, Halebid and Somnathapura** in Karnataka have been selected as India's nomination for **UNESCO's list of World Heritage sites**.
- Hoysala Temples are a testimony to the rich historical and cultural heritage of India.
- Hoysaleswara temple, also called '**Halebidu**' temple, is a 12th-century temple dedicated to Lord Shiva,

the God of Destruction.

- It is said to be the largest monument in **Halebidu, Karnataka** and erstwhile capital of the **Hoysala Empire**.
- It was sponsored by **King Vishnuvardhana**.

**Architectural details of Hoysala Temples Indian architectural historical timeline**

<b>Indus Valley Civilisation</b>	<b>2600 BC -1000 BC</b>
<b>Jainism and Buddhism</b>	<b>900 BC- 300 BC</b>
<b>Maurya Period</b>	<b>321 BC - 232 BC</b>
<b>Gupta Dynasty</b>	<b>400 AD – 800 AD</b>
<b>Post Gupta</b>	<b>800 AD- 1000 AD</b>
<b>Chandella Dyansty</b>	<b>900 AD- 1100 AD</b>
<b>Chola Dynasty</b>	<b>1000 AD – 1200 AD</b>
<b>Hoysala Period</b>	<b>1100 AD- 1400 AD</b>
<b>Vijayanagar Kingdom</b>	<b>1350 AD – 1700 AD</b>

- **Masterpieces of Asian art:** Hoysala architects used their profound knowledge of temple architecture in different parts of India. The exceptional sculptural artistry of the Hoysala are considered among the masterpieces of Asian art.
- **Dravidian style:** These temples have a basic Dravidian style, but also show a strong influence of '**Bhumija**', which is seen in central India, along with '**Nagara**' traditions of northern and western India.
- **Hoysala temple form:** Hoysala architects made **informed selections** of features from other temple architecture style which further modified and then complemented with their own particular innovations.

This resulted in the birth of a completely novel Hoysala temple form.

- **Inclusive themes:** Hoysaleswara temple follows the **Shaivism tradition**, but includes themes from **Vaishnavism and Shaktism**, too, along with images from **Jainism**. The sculptures inside the temple depict scenes from the **Ramayana, the Mahabharata and the Bhagavata Purana**.

### Story of Indian Temple Architecture

The story includes great architectural marvels that have enriched the cultural landscape of India.

<b>Gupta Period</b>	<ul style="list-style-type: none"> <li>• Temple architecture as seen today with <b>Garbhagriha, Mandapa, Shikhara</b> started with Gupta age.</li> <li>• From <b>rock cut temples</b> to <b>free standing temples</b>, it was Gupta who started building temples with bricks.</li> <li>• <b>For example: Dashavatara temple at Deogarh and Krishna temple at Bhitargaon. This is nagara style or North Indian style of Architecture</b></li> </ul>
<b>Pallavas</b>	Pallava architecture can be sub-divided into two phases - the rock cut phase and the structural phase.

	<ul style="list-style-type: none"> <li>• <b>The Rock Cut Phase:</b> The phase lasted from the 610 to 668 AD and consisted of two groups of monuments - the Mahendra group and the Mamalla group.</li> <li>• <b>The Structural Phase:</b> The phase was when free-standing shrines were constructed with stone and mortar brought in for the purpose.</li> </ul>
<b>Chalukhyas</b>	<ul style="list-style-type: none"> <li>• <b>Chalukhyas</b> built many structural temples. They propounded the vesara style of architecture. Their main centres of architecture were Aihole, Badami and Pattadakal.</li> <li>• <b>Example</b> Virupaksha temple, Ravana phadi cave which is a rock cut temple, Ladhana temple at Aihole.</li> </ul>
<b>Dravidian</b>	<ul style="list-style-type: none"> <li>• The Dravidian architectural style emerged in the southern region of the Indian subcontinent thousands of years ago.</li> <li>• The structures built by the native Dravidian people, which were primarily called as Kovils are epic instances of Dravidian architecture.</li> <li>• These Kovils are dependent on complex carved stone. Such materials are the key to create step kind of designs which contain many statues of kings, deities, dancers, and warriors.</li> </ul>
<b>Kalinga</b>	<ul style="list-style-type: none"> <li>• The Kalinga architecture flourished in the ancient region of Kalinga. This architectural style can still be seen in the eastern Indian state of Odisha and the northern parts of Andhra Pradesh.</li> <li>• Most prominently, the Kalinga architectural style consists of three different types of temples, i.e., <b>Rekha Deula, Khakhara Deula, and Pidha Deula.</b></li> <li>• The diverse characteristics of the famous Kalinga architecture are; <b>architectural stipulations, historical connotations, and iconography, which honours the custom, traditions, and legends</b> which are associated with the structures.</li> </ul>
<b>Rashtrakutas</b>	<ul style="list-style-type: none"> <li>• Greatest achievement of Rashtrakutas in architecture is the Kailashnath temple at Ellora.</li> <li>• It is known for beautiful sculptures. Example-</li> <li>• <b>Goddess Durga</b> is shown as slaying the Buffalo demon.</li> <li>• In another sculpture Ravana was making attempts to lift <b>Mount Kailasa</b>, the abode of Siva.</li> <li>• <b>Ellora, Ajantha and Elephanta</b> are centres of their art.</li> </ul>
<b>Chola Period</b>	<ul style="list-style-type: none"> <li>• The Chola period saw the culmination of Dravida temple art resulting in the most sophisticated buildings.</li> <li>• The maturity and grandeur of Chola architecture found expression in the two magnificent temples of Thanjavur and Gangaikondacholapuram.</li> <li>• They are a masterpiece constituting the highwater mark of South Indian architecture.</li> </ul>
<b>Medieval Period</b>	<ul style="list-style-type: none"> <li>• During medieval period, the country witnessed rise of new architectural styles and features like <b>VEESARA (mix of Nagara &amp; Dravida)</b>, further in terms of distinguished styles we have Vallabhi types.</li> <li>• The kalinga and Chalukyan styles of temple architecture contributed by giving regional variations in temple architecture.</li> <li>• <b>Example:</b> Jaggannath Puri temple, shrines at <b>Aihole, Pattakadal, and Badami</b>, are examples of <b>Chalukyan structural architecture.</b></li> </ul>
<b>Veesara</b>	<ul style="list-style-type: none"> <li>• Veesara style of architecture has found its roots in the state of Karnataka during the medieval period.</li> <li>• This style is a combination of both Dravida and the Nagara architectural styles.</li> <li>• In this style, the heights of the individual tiers are reduced without affecting their actual numbers.</li> <li>• This reduces the total height of the temple architecture.</li> </ul>
<b>Vijayanagar Empire</b>	<ul style="list-style-type: none"> <li>• Temple architecture received a new impetus and reached to new heights under the patronage of the Vijayanagar rulers. The most important was the temple of Hazara Rama.</li> </ul>

	<ul style="list-style-type: none"> <li>• The temples of Vithala and Pattabhirama also deserve mention.</li> <li>• The magnificent and grandeur temples from Vijayanagar attested the high watermark in Indian temple building.</li> </ul>
<b>Cave Architecture</b>	<ul style="list-style-type: none"> <li>• The cave architecture in India began in the third century BC.</li> <li>• The Jain monks and the Buddhist used these structures as their homes and places to worship. Some instances of this architectural styles are Chaityas and Viharas of Buddhists. Caves have been reflected in three different religions; Hinduism, Buddhism, and Jainism.</li> </ul>
<b>Rock-cut structures</b>	<ul style="list-style-type: none"> <li>• The Rock-cut structures in India project the most impressive pieces of ancient Indian art.</li> <li>• The Rock-cut architecture is an art of creating a structure through carving it out of one single, solid and natural rock. Most of the rock-cut structures in India are related to various different religious communities.</li> <li>• India has more than 1,500 renowned rock-cut structures, and a number of these structures are artworks which have gained global importance, decorated with wonderful stone carvings.</li> </ul>

### Practice Question

**Q. Why is Gupta art characterized by its “Classical decorum”, in contrast to the subsequent Indian medieval art?**

**PYQ:**

**Q. Discuss the main contributions of Gupta period and Chola period to Indian Heritage and Culture. (2022)**

**Q. Chola architecture represents a high watermark in the evolution of temple architecture. Discuss. (2013)**

### 3. SUN TEMPLE AT MODHERA AND ITS ADJOINING MONUMENTS (GUJARAT)

**Context:** Modhera recently became India's first 24x7 solar-powered village along with this the Sun Temple of Modhera also became the first heritage site in India to be solar powered.

#### Origin

#### Ack

Mahmud of Ghazni attacked the city of Modhera around 1025. He plundered the sun temple left with his loot.

- The origin of practice of Sun worship in India is evidently found in the Vedic scriptures of Hindu religion signifying the millennia old tradition.
- Modhera is sometimes called Mundera, the original settlement of the **Modha Brahmins** and is fabled to have been given them as a **Krishnarpana** on occasion of marriage of Ram and Sita.
- They acted as the gurus to the Modha Vaniyas. The Jain acharya, Hemchandra, was of the Modha Parentage.
- The outstanding Sun Temple at Modhera is located on the left bank of the river Pushpavati, a tributary of river Rupan in Becharaji Taluka of Mehsana District of Gujarat.
- The temple was built in **1026 CE** by **King Bhimdev** – a **Solanki King (Suryavanshi dynasty)** who ruled from Patan.

#### Architectural features



- **Architectural Style:** Maru-gurjara architecture style
- This was the **peak of Indian temple architecture** with ample examples across the country of the **finest sculpted architecture**.
- Modhera Sun temple has 3 main parts.
- The main temple with a *Garbhagriha* and a *mandapa* called *Guda Mandapa*
- An outer hall or assembly hall (*Sabhamandapa* or *rangamandapa*)
- A stepped water tank called Ramakunda.
- The temple is built using the locking system that is said to be an earthquake resistant method. It also sits on the **tropic of cancer** that passes through India.
- This temple is a contemporary of **Chola temples in South** and **Chandela temples in the North**.

### Architectural development in Gujarat

- Architecture and sculptures developed greatly in Gujarat since early times.
- Many dynasties, such as the **Chavdas, Solankis, Vaghelas**, as well as wealthy **Jaina** merchants founded innumerable temples, lakes and stepped wells and embellished them with sculptures through the centuries.
- Due to this patronage a distinct style of architecture developed in Gujarat. Sun temple at Modhera is one such example.

## 4. SUN TEMPLE AT MARTAND

**Context** In a recent event, some offerings and worship (*Navgrah Ashtamangalam Puja*) was done at Martand Sun Temple, Archaeological Survey of India-protected (ASI) monument. ASI said that it's not part of living temple or heritage.

### About

- The Martand Temple was built by the **Karkota dynasty king Lalitaditya Muktapida** in 8th century AD, who ruled Kashmir from 725 AD to 753 AD.

- **Source of information:** '*Rajatarangini*', written in the 12th century by Kalhana.
- The information about this temple was provided by Kalhana in his *rajatarangini*.
- **Architecture:** One of the unique features of this temple is that its construction and architectural design has a mix of Kashmiri, Gupta and Chinese style of architecture.
- The temple is ringed by a row of pillars—the peristyle common in Kashmiri temple architecture.

### Demolition

The Martand Temple is believed to have been demolished by **Sultan Sikandar Shah Miri**, who ruled Kashmir from 1389 to 1413, although many historians hold a different opinion.

## Rules of Prayer in Ancient Monuments

- **Rule 7(1) of the 1959 Ancient Monuments and Archaeological Sites and Remains**, states that meetings, receptions, parties, entertainment or conferences cannot be held at a protected monument without permission in writing from the Union government.
- Of the 3,691 centrally-protected monuments and archaeological sites maintained by the ASI, a little less than a fourth (820) have places of worship, while the rest are considered non-living monuments where no new religious rituals can be started or conducted.

## Living Monuments

- Living monuments denotes the places where offerings of prayers or worship was carried on from generations and it was in continuity when ASI declared its as protected monument or heritage.
- Best-known example of a living ASI monument is the **Taj Mahal in Agra**, where namaz is held every Friday.
- Other notable living monuments include the remains of an old **Hindu temple inside the Dayaram Fort in Hathras**, three mosques in Kannauj, **Roman Catholic Church** in Meerut, **Nila Mosque** in Delhi's Hauz Khas Village, **Bajreshwari Devi Temple** in Himachal Pradesh's Chamba, and several Buddhist monasteries in Ladakh.

## Sun worship in India

- In India, Sun worship possibly started in the **Neolithic period**.
- **Royal Patronage**
- The Sun cult found patronage among the ruling communities, many of whom associated themselves with the deity.
- **Pushyamitra, the Shunga ruler**, has been taken by many as a Sun worshiper.
- The **Vardhan dynasty of Thaneswar** in modern Haryana was a devotee of the Sun, as is evident by the epithet *paramadityabhakta* applied to three ancestors of Harshavardhan in the Sonipat copper plate inscription.
- Though Harsha himself was a Shaiva and later inclined towards Buddhism, he did not forsake his ancestral deity; in the religious assembly attended by Hiuen Tsang, the image of the Sun god was installed along with Buddha and Shiva.
- **Pratihara kings Rambhadra and Vinayakapala** appear to have been Sun worshippers too.

## 5. LEPAKSHI TEMPLE: AN ARCHITECTURAL MARVEL OF VIJAYNAGARA EMPIRE

**Context:** Veerabhadra Swami temple, got listed in the **UNESCO's tentative list of world heritage sites in India for 2022**.

## About

- **Lepakshi temple** has its reference in the ancient scripture *Skandapurana* as one of the 108 most significant Shaivite temples in India.
- Lepakshi was a famous center of trade and pilgrimage during the period of **Vijayanagara Kings**.
- **Built by:** The temple complex was built in the **16th century**, by two brothers Virupanna and Veeranna during the reign of **Vijayanagara King Achyuta Devaraya**.
- However, **Puranic lore** has it that the **Veerabhadra temple** was built by the sage **Agastya**
- **Lepakshi temple** is situated on a low rocky hill called *Kurmasaila*, which resembles the unique shape of a tortoise.
- **Architecture:** Vijayanagara style of architecture
- **Deity:** The main deity of the temple is **Lord Veerabhadra**, the fiery form of Lord Shiva. Other deities worshiped here include **Lord Vishnu, Papavinaswara, Parvati, Bhadrakali, Hanumalinga, Ramalinga, and Sayanagara**.

## Outstanding Features at Lepakshi

- Lepakshi Veerabhadra Temple complex has **India's highest sculptural wealth and mural paintings**.
- Asia's biggest mural painting- **Veerabhadra Swamy** (measuring 24x18 feet), a hanging pillar in the dancing hall and the biggest monolithic bull in the country
- **Veerabhadra Swami:** Veerabhadra Swami is situated atop the *Kurmasailam* (tortoise-shaped) hill.
- **Lepakshi Nandi:** The Lepakshi Nandi (Lepakshi Basavanna), is a monolithic bull in sitting posture.
- It is marvellously sculpted six-metre tall Nandi wearing layers of bells and ornaments.
- Like the temple, it dates back to the 16<sup>th</sup> century.
- **Natya Mandapa:** Natya Mandapa also called as Ranga Mandapa, which is renowned as the 100-pillared dance hall. Long pillared halls and intricate carvings of yalis, flowers, trees, animals, yakshas and yakshis can be seen on each pillar.
- **Hanging pillars:** The hanging pillars at the Veerabhadraswami temple is one of the most eye catching feature of the temple.

**Seven-headed serpent:** Another major attraction within the temple is the massive carving of a sevenheaded serpent shielding a Shivalinga.

- **Murals:** The ceiling of the hall is covered with beautiful mural paintings depicting the scenes from Ramayana, Mahabharata and other scriptures.

**Connection to Ramayana-**Every part of the temple, there are two layers of stories — one that links it to incidents in the Ramayana, and the other talks about life during the reign of the Vijayanagara kings.

## PYQ

Q. How will you explain that medieval Indian temple sculpture represents the social life of

those days? (2022)

Q. Discuss the significance of the lion and bull figures in Indian mythology, art, and architecture.

(2022)

Q. Krishnadeva Raya, the king of Vijayanagar, was not only an accomplished scholar himself

but was also a great patron of learning and literature. Discuss (2016)

## CAVE ARCHITECTURE

### 1. KANHERI CAVES: HISTORY OF BUDDHISM

**Context** Kanheri Caves, home to a renowned Buddhist university, in Mumbai and Vajreshwari town in neighbouring Bhiwandi have been declared as tourist centres

#### About

- Its cave known as **kanheri cave** in **Borivali, Mumbai, sanjay Gandhi National Park**.
- They span from the **1st century BC** to **11th century AD**, an era that saw the rise and decline of Buddhism.
- **Name game:** Kanheri, known as Krishnagiri or Kanhagiri in ancient inscription, literally means black mountain (*Krishna* means black and *giri* is mountain) and is mostly named after its black basaltic stone.
- **Architecture:** Kanheri Caves boast an ancient Buddhist architectural style, with viharas, stupas, prayer halls and more. The most unique aspect of these caves is that they are carved out of a single bedrock (**rock cut architecture**).
- **Significance:** Its significance lies in the fact that in its caves,
- All **three vehicle of Buddhism** are present, i.e. **Mahayan, Hinayan and Vajrayan** (Tantrik form of Buddhism associated with Tara Devi).
- There are Chaityas and viharas along with a large statue of Buddha and others like **Avalokiteshwara (Boddhisatava)**.

#### Rock cut architecture in India

- Maharashtra is the capital of ancient rock-cut architecture in the country a thousand or more are found here.
- The most well-known are **Ajanta, Ellora and Aurangabad**. While these caves were mostly Buddhist, one can find Hindu rock-cut caves at Ellora from the fifth century CE onwards.
- The cave architecture reached its highest point in the development in the monumental "Kailasa Temple",

or Cave 16, at Ellora.

- The trend of rock-cut caves went down out towards the end of the first millennium CE, and it was to be replaced by **free-standing stone temples** in the **Hindu traditions** and gigantic stone and **wood viharas** and temples in the **Buddhist traditions**.

PYQ

Q. The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)

Q. The Pala period is the most significant phase in the history of Buddhism in India. Enumerate. (2020)

## 2. CHARAIDEO MAIDAMS (AHOM BURIAL MOUNDS)

**Context:** The Centre has decided to nominate **Assam's Charaideo Maidams** — the **Ahom** equivalent of the ancient Egyptian pyramids — for the **UNESCO World Heritage Centre**.

**About**

- These are the burial mounds of Ahom royals. Ahom Kingdom was in 13th century (1228) along the foothills of Patkai range and in the Brahmaputra valley.
- The Ahom rule lasted for about 600 years until the British annexed Assam in 1826.
- Charaideo, more than 400 km east of Guwahati, was the first capital of the Ahom dynasty founded by *Chao Lung Siu-Ka-Pha* in 1253.

**Why is it a significant site?**

- The site contains the mausoleum or the burial mounds of the Ahom royals, called Charaideo Maidam.
- It is home to over 90 royal burial mounds, also referred to as *the Pyramids of Assam*.
- It is considered as a sacred place for the ancestral gods of the Ahoms.
- After 18th century, the Ahom rulers adopted the **Hindu method of cremation** and began entombing the cremated bones and ashes in a Maidam at Charaideo.

**Significance of the development**

- The nomination of the Charaideo Maidams has attained significance at a time when the country is celebrating the 400th birth anniversary of Lachit Barphukan.
- Lachit Barphukan was an army general of Ahom's who repulsed the Mughals in a naval Battle fought at Saraighat in 1671 in the Brahmaputra valley.

**Similar Contemporary Burial practices in India**

- **Megaliths**- Structures built with large stones, are present all around the world in large numbers. Indian megaliths are from Iron Age. However at some sites megaliths of older age have been discovered.



- The large stone boulders were used for covering and surrounding the graves. The discovery of iron objects from megaliths also suggest that this period has some association with iron culture.

## LITERATURE

### 1. KONKAN PETROGLYPHS

**Context:** Konkan petroglyphs find themselves in the tentative list of UNESCO World Heritage Sites.

#### What are Petroglyphs?

- It denotes a form of rock art.
- “Petroglyphs” is used to describe any image created on a rock surface by scouring, scratching, engraving, chiselling, carving, incising, picking, carving, or abrading or any similar method.

#### What is the difference between Petroglyphs and Rock Art?

- Whereas a petroglyph is a narrow type of stonework, the term “rock art” is a much wider term which embraces three types of art:

- **Petroglyphs**
- **Pictographs**, including cave painting or any other form of pictorial symbol.
- **Megalithic Art**, or petroforms, involving the arrangement of stones

#### Petroglyphs in India

- Besides this Konkan petroglyph Prominent petroglyph and rock art sites in India are
- **Bhimbetka rock shelters** in Madhya Pradesh
- **Rock carvings** in Mirzapur in Uttar Pradesh
- **Petroglyphs from the Tindivanam and Viluppuram districts** in Tamil Nadu
- **Unakoti** in Tripura

#### Konkan petroglyphs- Estimated to be 12,000 years old.

- More than 1500 petroglyphs are spread across more than 70 locations, all dating back to the **Mesolithic** era.
- **Significant biodiversity:** Most of these carvings are of land and marine animals, and get this, some of these rock art are of animals that are long extinct. This reflects the kind of biodiversity the region must have enjoyed back then.
- The largest among all is one of an elephant found at **Kasheli (Maharashtra)** and it has some 70 to 80 other animals carved inside the elephant carving.

- **Filing the historical gap:** These petroglyphs fill a huge gap in the history of the Konkan region. In the medieval age, the Konkan coast was lined with **important port towns**.
- It has been reconstructed from epigraphs and contemporaneous records that it has a history of trade and contact with Europe, and even with the Roman Empire.
- But there was a big void regarding what went on here in prehistoric times.

PYQ:

Q. Mesolithic rock-cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment. (2015)

Q. The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss. (2020)

## 2. UTTARAMERUR INSCRIPTIONS

**Context:** The inscription has been recently mentioned by PM in his *man ki baat* address while emphasizing the democratic nature of Indian socio-political realm since ancient times.

**About**

- Uttaramerur lies in present-day Kanchipuram district, approximately 90 km southeast of Chennai.
- The inscription is a **1,100 years old inscription** from **Tamil Nadu**, built during the **reign of Chola king Parantaka I**, describes processes of village selfgovernance.

The walls of the **Vaikunda Perumal Temple** in **Uttaramerur** are inscribed with details revealing systems of local governance from the **10th century CE**.

- The inscription found there is like a local constitution for the gram sabha.
- It tells how the assembly should be run, what should be the qualification of members, what should be the process to elect the members, and how a member would be disqualified.

**What does the inscription say:**

- The inscription gives details of the functioning of the local **sabha**, i.e. the village assembly.
- A **sabha** was an assembly exclusively of **brahmins** and had specialised committees tasked with different things. It details how members were selected, their qualifications, roles and responsibilities, and the circumstances in which they could be removed.
- The inscription says that for constituting sabha there will be 30 wards. Everyone living in these 30 wards would assemble and select one representative for the village assembly.
- It further describes the qualifications for such a representative must be. These include ownership of a certain amount of land, having a house, being between the age of 35 and 70 and **"knowing mantras and Brahmanas"** (from the Vedic corpus). An exception can be made on land ownership if the person has learnt at least **"one Veda and four Bhashyas"**. One must also be **"wellversed in business"** and **"virtuous"**.

- While the Uttaramerur inscription gives details of local self-governance, on closer inspection, it is far from a truly democratic system.
- Not only does it restrict **sabha** membership to a tiny subsection of land owning *brahmins*, it also does not have true elections. Rather, it chooses members from the eligible pool of candidates through a draw of lots.
- However this does not mean that this inscription should not be cited as a precedent for democratic functioning. The idea of a democracy, as understood today, is a fairly recent phenomenon.

### 3. CHOLA BRONZE SCULPTURES

**Context:** The stolen sculpture of Lord Hanuman belonging to late **Chola Period** (14th -15th century) has been retrieved and handed over to the **Idol Wing, Tamil Nadu**.

#### Origin of Bronze Sculpture

- The origin of Bronze sculpture/images besides dancing girl from **Mohenjo-Daro**, lies in **medieval era** with the urge to take out the Gods in palanquins from the temples.
- Since this was not possible with huge stone idols, smaller idols carved in metal were light and easy to be taken around. Then gradually rich and famous started to donate bronze idols to temples.
- **Notable Sculptures:**
- **Nataraja** is the most popular image in Chola Bronzes. Nataraja form of shiva denotes creation and destruction and removing illusion from minds of individual.
- Somaskanda where Shiva is depicted sitting with his consort Uma and his son Skanda dancing between them on a platform.
- In later period like 13th century, bronze sculpture showing **Bhudevi or the earth goddess as the younger consort of Vishnu** can be found.
- **Features of Chola bronze idols:**
- They are built using 'Lost-wax technique.'
- Bronze from chola period depicted the fine details of body and its movements.
- Hence the shape, contours, facial and hand expressions of these idols are unparalleled in extent and sophistication.

### 4. CYCLOPEAN WALL

**Context** A proposal has been sent by Bihar government to ASI to get **2,500-yr-old Cyclopean wall** included in World Heritage site list.

#### About

- The Cyclopean Wall of Rajgir is a 40 km long wall of stone which encircled the **ancient city of Rajgir** to protect

it from external enemies and invaders, built before **3<sup>rd</sup> century BC**.

- Wall is among the oldest examples of **cyclopean masonry** in the world. It is believed to have been built in the **pre-**

**Mauryan era**, using massive undressed stones.

- It is believed that the Cyclopean Wall at Rajgir is similar to “**Frontiers of the Roman Empire**” that runs through Germany, UK and Northern Ireland, which was included on UNESCO’s world heritage list in 1987.

**Cyclopean masonry:** Wall constructed without mortar, using enormous blocks of stone. This technique was employed in fortifications where use of large stones reduced the number of joints and thus reduced the walls’ potential weakness.

**Benefits from getting UNESCO World Heritage site tag:**

- **Awareness for preservation:** The resulting prestige often helps raise awareness among citizens and governments for heritage preservation.
- **Assistance:** A country may also receive financial assistance and expert advice from the World Heritage Committee to support activities for the preservation of its sites.
- **Tourism and growth:** It provides stimulus for growth in national and international tourism.
- **Geneva Convention:** Further it also gets the benefit under **Geneva Convention** in terms of protection against destruction during wars.

## 5. CLOSE CONNECTION BETWEEN INDIA AND SOUTHEAST ASIA

**Context:** The Government of India’s ‘**Act East policy**’ aims at improving economic and political relations with the Southeast Asian region which has had close contacts with India for centuries and is linked culturally with it.

**What led to cultural exchange?**

**Trade:** Influence of Hinduism and Indian culture in Southeast Asia is commonly understood as a result of conquest and trade.

- Campaigns of **Rajendra Chola I**, ruler of the **Chola dynasty**, based in modern Tamil Nadu, invaded the Indianized Indonesian state of **Srivijaya (650–1377 CE) in 1025 CE**.
- Tamil, rather than Malay power, predominated in maritime Southeast Asia for two centuries subsequent to this.
- For centuries Indian traders have carried out trade of **exotic spices, tea, precious and semi-precious metals etc.** with South East Asia. This led to exchange of many cultural traditions.

**Southeast Asia** is one of the most influenced parts of world by India. Although India does not share borders directly with any of the Southeast Asian States except Myanmar, the influence that India has had on these countries through religions remains intact for thousands of years

## Examples

- **Language:** It can be seen in influence of **classical languages of India** on SE Asian languages and scripts.
- **Common traditional themes:** Traditional dances, puppetry, name of places temples architectural style of temples, customs and traditions exhibit Indian culture.
- **For example**
  - Adventures of Ram, Sita and Hanuman form a common theme in traditional dances and puppetry.
  - **Lakhan Khol Mask theatre of Cambodia** having its origins during the Angkor period has epics like Ramayan (Ramker) in its theme. Angkor Wat temple in Cambodia means "Abode of Vishnu"
  - Temple complexes at Angkor Wat have beautiful, intricate panels depicting scenes from the Ramayana and the Mahabharata.
  - **Festivals:** Various Indian Hindu festivals are celebrated with great pomp in Southeast Asian countries. **For example**, Diwali is one of the most celebrated festivals in Singapore.
  - **National symbols:** National symbol of Indonesia bears the symbol of Garuda, The eagle mount of the Hindu God Vishnu. National airline is known as '**Garuda Indonesia**'
  - **Sculptural arts:** Padma Subrahmanyam and Kapila Vatsyayan made the observation that the sculptural arts of Southeast Asia reflected a deep understanding of codes within the Natyashastra.

## 6. 2ND G20 CULTURE MEET TO FOCUS ON SUSTAINABILITY THROUGH CRAFTS

**Context:** G20 India's second **Culture Working Group Meet** concluded in Bhubaneswar with a holistic vision to work towards a collective sustainable future and universal well-being.

### Key-highlights

- **Theme:** *culture unites all*
- **Major point of discussion:** Issues facing the culture sector to further deliberate in-depth work towards tangible, action-oriented recommendations.
- Culture has been designated as a global public good, placing it at the heart of international policy and cooperation.
- **Key-priority areas:** The meetings of the Culture Working Group focus on four key priority areas:
  - Protection and Restitution of Cultural Property
  - Harnessing Living Heritage for a Sustainable Future
  - Promotion of Cultural and Creative Industries and Creative Economy
  - Leveraging Digital Technologies for the Protection and Promotion of Culture
- According to the United Nations Conference on Trade and Development report, global creative



goods exports stand at \$1.1 trillion.

- South-South trade in creative goods amounts to 40.5% of exports by developing economies.
- India's creative economy accounts for an overall market size of about \$36.2 billion.

PYQ

Q. Safeguarding the Indian Art Heritage is the need of the moment. Discuss. (2018)

## 7. RAMCHARITMANAS OF TULSIDAS-CRITICISM AND CONTROVERSIES

**Context:** Political controversies surrounded around **Ramcharitmanas** interpretation and depiction of various personalities.

**About**

- The Ramcharitmanas is based on the **Ramayana**, sage **Valmiki's** great epic.
- It is the holiest book of the **Indo-Gangetic region**, and among the world's most read holy books.
- It was written in Awadhi dialect in **16th century**. It is divided into seven chapters (Kand) that tell the story of Lord Ram from birth to his becoming King of Ayodhya.

**Goswami Tulsidas**

- He was a Brahmin whose original name was **Ram Bola Dubey**. He composed the Ramcharitmanas on the bank of the Ganga in Varanasi — he is said to have begun writing on Ram Navami day in 1574.
- In the seventh shloka of the first chapter (Baal Kand), Tulsidas declares, "Swantah sukhay Tulsi Raghunathgatha..." — that is, he has written the "story of Raghunath (Lord Ram) for his own happiness".
- Tulsidas lived in the time of Emperor Akbar, and some believe that he was in touch with **Abdurrahim Khan-e-Khanan**, the son of Akbar's commander **Bairam Khan**, and they possibly exchanged some poetic communication as well.

**Genesis of controversy**

- While in the Ramcharitmanas, Lord Ram is **maryada purushottam**, the epitome of righteousness, his conduct has been criticised by leaders of anti-Brahmin movements like **E V Ramasamy Periyar**.
- Non-upper caste assertion in politics has sometimes been manifested in criticism of the Ramcharitmanas.
- Critics have used these parts of the poem to accuse Tulsidas of being against the non-upper castes and women, and a fl agbearer of the idea of Brahminical superiority.

PYQ:

Q. The Bhakti literature received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss (2016)

## 8. MONUMENTS OF NATIONAL IMPORTANCE

**Context:** A report- 'Monuments of National Importance (MNI): Urgent Need for Rationalization' has been released by **Economic Advisory Council to the Prime Minister (EAC-PM)**.

### Monuments of National importance

- **Article 49** of Indian constitution directs the state to protect monuments and places and objects of national importance across the country.
- Thus in this regard the **Ancient Monuments and Archaeological Sites and Remains Act, 1958 (AMASR Act, 1958)** was enacted.
- The **Ancient Monuments and Archaeological Sites and Remains Act (AMASR Act), 1958 (amended in 2010)** provides for the declaration and conservation of ancient and historical monuments and archaeological sites and remains of national importance
- **Issue in the Act:** lack of definition of national importance.
- According to the report there are **3695 Monument of National importance (MNI)** and the responsibility to protect those lies with ASI.
- Once a monument or a site is declared to be of national importance, they come under the supervision of ASI under the provisions of the **AMASR Act, 1958**.
- One hundred-meter radius of the monument is then considered a 'prohibited area' where there is a ban on construction activities.
- Further 200 meters (i.e. 100+200 meters) is considered a 'regulated area' where there are regulations on construction.
- **Ministry of Culture** manages all the **Centrally Protected Monuments (CPMs) of National Importance**, through the **Archaeological Survey of India**.

PRQ

**Q. Indian Philosophy and tradition played a significant role in conceiving and shaping the monuments and their art in India. Discuss. (2020)**

## RELIGIOUS MOVEMENT

### 1. SAINT AND PHILOSOPHER: SRI RAMANANUJACHARYA

**Context:** Statue of Equality, a gigantic statue of Ramanujacharya, unveiled in Hyderabad.

### Ramananjacharya- Life and contributions

- Ramanujacharya was born in 1017 in Sriperumbudur in Tamil Nadu; he is revered as a **Vedic philosopher and social reformer**.

- Ramanuja revived the **Bhakti movement**, and his preachings inspired other Bhakti schools of thought.
- He is considered to be the inspiration for poets like

**Annamacharya, Bhakt Ramdas, Thyagaraja, Kabir, and Meerabai.**

- He wrote nine scriptures known as the navaratnas, and composed numerous commentaries on Vedic scriptures and is credited with establishing the correct procedures for rituals performed in temples throughout India, the most famous being Tirumala and Srirangam.

- His major work was **Vedantha Sangraha, Sri Bhashya, and Bhagwat Gita Bhasya.**

- **Major contributions:**

- **Against inequality:** Sri Ramanujacharya preached the **spirit of equality** and fought against all sorts of inequalities.

- **Social equality:** He was an ardent advocate of social equality among all sections of people centuries ago, and encouraged temples to open their doors to everyone irrespective of caste or position in society at a time when people of many castes were forbidden from entering them. He took education to those who were deprived of it.

- **Protection of nature:** He has also stressed the need of being in tune with nature and not to overexploit it. He appealed for the protection of nature and its resources like air, water, and soil.

- **Unifying universe:** His greatest contribution is the propagation of the concept of “vasudhaiva kutumbakam”, which translates as “all the universe is one family”.

- **Sri Vaishnavam Sampradaya:** He spoke of universal salvation through devotion to God, compassion, humility, equality, and mutual respect, which is known as Sri Vaishnavam Sampradaya.

- **Liberation:** He liberated millions from social, cultural, gender, educational, and economic discrimination with the foundational conviction that every human is equal regardless of nationality, gender, race, caste, or creed.

**PYQ**

**Q. Evaluate the nature of the Bhakti Movement and its contribution to Indian culture. (2021)**

**Q. The Bhakti literature received a remarkable re-orientation with the advent of Sri Chaitanya Mahaprabhu. Discuss (2018)**

## **2. RAJA RAM MOHAN ROY'S 250TH BIRTH ANNIVERSARY**

**Context:** In 2022, the Ministry of Culture held the inaugural ceremony to commemorate the yearlong celebrations of Raja Ram Mohan Roy's 250th birth anniversary.

**Early life**

- Ram Mohan Roy, born on May 22, 1772 in what was then **Bengal Presidency's Radhanagar** in Hooghly district.

- He grew up within the framework of orthodox caste practices of his time: **child-marriage, polygamy and dowry** were prevalent.
- A polyglot, Roy knew Bengali and Persian, but also Arabic, Sanskrit, and later, English.
- His exposure to the literature and culture of each of these languages bred in him a scepticism towards religious dogmas and social structures.

### Works and Contribution towards society- Maker of Modern India

- Raja Ram Mohan Roy was among **India's first liberals**. He was confident about the strength of his heritage and open to imbibing from other cultures what he believed were ameliorative practices.
- His education had whetted his appetite for philosophy and theology, and he spent considerable time studying the **Vedas** and the **Upanishads**, but also religious texts of Islam and Christianity.
- He believed religion to be the site of all **fundamental changes**. What he fought was not religion but what he believed to be its perversion. (Rabindranath Tagore called him a '**Bharatpathik**' by which he meant to say that **Rammohun** combined in his person the underlying spirit of Indic civilisation, its spirit of pluralism, tolerance and a cosmic respect for all forms of life)
- He wrote extensive tracts on various matters of **theology, polity and human rights**, and translated and made accessible Sanskrit texts into Bengali.
- Roy was among **India's first liberals**. He chafed at practices such as Sati.
- **Campaign against social evils:** In 1814, he started the **Atmiya Sabha (Society of Friends)**, to nurture philosophical discussions on the idea of monotheism in Vedanta and to campaign against idolatry, casteism, child marriage and other social ills.
- The **Atmiya Sabha** would make way for the **Brahmo Sabha** in 1828, set up with **Debendranath Tagore**, Rabindranath Tagore's father.
- It was his relentless advocacy alongside contemporaries such as **Ishwar Chandra Vidyasagar** that finally led to the abolition of Sati under the governor generalship of **William Bentinck** in 1829. Roy argued for the property rights of women, and petitioned the British for freedom of the press (in 1829 and 1830).
- **Modernisation of education:** He campaigned for the modernisation of education, in particular the introduction of a Western curriculum, and started several educational institutions in the city.
- **Hindu College:** In 1817, he collaborated with Scottish philanthropist David Hare to set up the Hindu College (now, Presidency University). He followed it up with the **Anglo-Hindu School** in 1822.
- He was given the title of **Raja** by the **Mughal emperor Akbar II**. He was among the first Indians to gain recognition in the UK and in America for his radical thoughts, in his lifetime, Roy was also often

attacked by his own countrymen who felt threatened by his reformist agenda, and by British reformers and functionaries, whose views differed from his.

Roy was unquestionably the first person on the subcontinent to seriously engage with the challenges posed by modernity to traditional social structures and ways of being. He was also one of the first Indians whose thought and practice were not circumscribed by the constraints of kin, caste and religion.

### 3. MAHARISHI DAYANAND SARASWATI

**Context** On February 12th, 2023, PM Modi inaugurated the year-long celebrations commemorating 200th birth anniversary of **Maharishi Dayanand Saraswati**, the social reformer.

#### About Maharishi Dayanand Saraswati (1824-1883)

- Born on **12th February 1824**, Maharishi Dayanand Saraswati was a social reformer who founded **Arya Samaj** in 1875 to counter social inequities prevalent during the times.
- Arya Samaj has played a crucial role in the cultural and social awakening of the country through its emphasis on social reforms and education.

#### Works and Contribution:

- Started **Shuddhi movement** with the objective of bringing back converts from Christianity and Islam to back to **Hinduism**. This was particularly aimed at bringing back backward classes and give them an egalitarian feel through arya samaj.
- **Back to Vedas:** He preached that all should read **veda** and we shall follow the basic principles enshrined in it. His famous slogan was “Back to vedas”. He was also in favour of imparting Vedic teachings to women and backward classes for making more inclusive changes in societal approach.
- **Dayanand Anglo vedic schools:** He was in favour of anglo vedic mode of education, this aim was fructified through establishment of Dayanand Anglo vedic schools, the first one in Lahore in 1886. This DAV schools were also poised as alternative to missionary schools.
- He expressed his socio-political and religious views in his well-known work, *Satya Prakash* (1875).
- **Against untouchability:** He was against the ills of untouchability. He said that dharma according to him is justice which shall be free from any partiality. This echoed well with varied sections of population.
- **Equal society for women:** Through his **Arya samaj movements** he supported the women education, girl's education, supported widow remarriage, voiced against child marriage. He also emerged as a logical and effective voice against the stereotypes that had flourished in society regarding women.
- He established **Paropkarini sabha** under **Arya samaj** to propagate **Vedic traditions** and teachings.

His notion of religion in India goes beyond rituals and is defined as an entire way of life.

### 4. ANUBHAVA MANTAPA OF LORD BASAVESHWARA

**Context:** Recently The Prime Minister of India mentioned about the **Anubhava Mantapa** of Lord



Basaveshwara in his 'Mann ki Baat' episode.

### Anubhava Mantapa

- It was one of the earliest Parliament in history of mankind which was established to facilitate exchange of philosophy and ideas.
- It tackled issues which were of various natures and dimensions covering social, religious, spiritual, yogic psychological, economic, and literary spheres.
- However it was different from present day parliamentary system as it was not elected but nominated by higher authorities of Mantapa.
- Among its higher authority- Prabhudeva, a great Yogi of extraordinary achievement, was the President and Lord Basava acted as the Prime Minister.

### Lord Basaveshwara (1105-1167):

- A 12th century poet and born in Karnataka. He is known for Socio-Religious Reforms, Anubhava Mantapa, Vachana Literature and Lingayat Movement. Lingayats are subcaste within hindu fold and not a separate religion yet.
- His full life account and ideas are in Basava Purana, written by Palkuriki Somanatha in 13th century, He rejected gender and caste discrimination, superstitions and rituals. He was a strong preacher and promoter of ahimsa (non-violence).

## 5. SAMMED SIKHAR AND SHATRUNJAY HILLS

**Context:** The recent past has witnessed an outpouring of anger in the Jain community as hundreds took to the streets protesting two incidents related to holy sites in Jharkhand and Gujarat.

### Reasons behind protest

- The protest in Jharkhand was against the categorisation of one of the community's most sacred sites—

**Sammed Shikharji atop Parasnath Hill in Giridih district** — as a **religious tourist destination**, protests spread to Gujarat against the alleged desecration of a temple in Shatranjaya Hills in Bhavnagar district.

- Sammed Shikharji or Shikharji is considered one of the most sacred sites among the **Digambara and Shwetambar Jain communities**.

- The shrine is located atop a range of hills, named after the **23rd Tirthankara, Parasnath**.

### About Sammed Shikharji

- Shikharji also known as Sammed Shikharji is a pilgrimage site in Giridih district, Jharkhand, India.
- It is located on Parasnath hill, the highest mountain in the state of Jharkhand.
- It is the most important **Jain Tirtha (pilgrimage site)** by both Digambara and Shwetambara, for it is the place where twenty of the twenty-four Jain Tirthankaras along with many other monks attained Moksha.

- It is located on Parasnath hill, the **highest mountain** in the state of Jharkhand.
- The hill holds significance for the state's tribal community as well. "The Santhals call it 'Marang Buru', the hill of the deity. They celebrate a hunting festival on the full moon day in Baisakh (mid-April)," says the Jharkhand government website.

**Parasnath Hills** are a range of hills located in the Giridih district of Jharkhand. The highest peak is 1350 metres. It is one of the most important pilgrimage centres for Jains.

- They call it Sammed Sikhar. The hill is named after Parasnath, the 23rd Tirthankara. Twenty Jain Tirthankaras attained salvation on this hill.
- For each of them, there is a shrine (gumti or tuk) on the hill.
- Some of the temples on the hill are believed to be more than 2,000 years old. However, although the place is habited from ancient times, the temples may be of more recent origin.

## PUPPETRY

### 1. KERALA PUPPETS SHOWCASE INDIA'S PRIDE IN KOREA MUSEUM

**Context:** Two Tholpavakoothu puppets from the district were displayed at a prestigious international exhibition being held at Chuncheon in South Korea.

- The leather puppets of Ravana and Hanuman were chosen for the exhibition as they perfectly suited the Chuncheon theme of '**traditional and contemporary Asian puppetry**'.
- Most traditional Indian puppet shows tell the story of **Ramayana and Mahabharat**. In States such as Kerala, Tamil Nadu and Odisha, it is exclusively Ramayana.
- It was a recognition not only for the traditional temple art of shadow puppetry from the State, but also for the entire country which has given the world the epics of Ramayana and Mahabharat.
- **Different forms and types-**
- **Tholpavakoothu** in Kerala
- Tholu Bommalatam in Tamil Nadu
- **Tholu Bommalatta** in Andhra Pradesh
- **Thogalu Gombeyatta** in Karnataka
- **Raban Chhaya** in Odisha
- Although Kerala has another puppet art named **Pavakkathakali** too.
- The post-pandemic scenario had opened a great opportunity for the traditional Indian artistes to present their art across the world.
- However across India, the puppetry art shows is not much happening at large scale and done by traditionals only.
- A pinch of globalisation along with commercialisation would fetch far better results in terms of both

propagation and preservation of this beautiful art form.

### Different types and nature of Puppetry in India

<b>String Puppets</b>	Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Odisha, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.
<b>Kathputli, Rajasthan</b>	Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Odisha, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.
<b>Kundhei, Odisha</b>	The string puppets of Odisha are known as Kundhei. Made of light wood, the Odisha puppets have no legs but wear long flowing skirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate. The costumes of Kundhei resemble those worn by actors of the Jatra traditional theater.
<b>Gombeyatta, Karnataka</b>	The string puppets of Karnataka are called Gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theater form of the region. The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees.
<b>Bommalattam, Tamil Nadu</b>	Puppets from Tamil Nadu, known as Bommalattam combine the techniques of both rod and string puppets. They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
<b>Shadow Puppets</b>	Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.
<b>Rod Puppets</b>	Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.
<b>Putul Nautch, West Bengal</b>	The traditional rod puppet form of West Bengal is known as Putul Nautch. They are carved from wood and follow the various artistic styles of a particular region.
<b>Yampuri, Bihar</b>	The traditional Rod puppet of Bihar is known as <b>Yampuri</b> . These puppets are made of wood. Unlike the traditional Rod puppets of West Bengal and Orissa, these puppets are in one piece and have no joints. As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.
<b>Glove Puppets</b>	Glove puppets, are also known as sleeve, hand or palm puppets. The head is made of either papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. These puppets are like limp dolls, but in the hands of an able puppeteer, are capable of producing a wide range of movements. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.
<b>Pavakoothu, Kerala</b>	In Kerala, the traditional glove puppet play is called <b>Pavakoothu</b> . It came into existence during the 18th century due to the influence of Kathakali, the famous classical dance-drama of Kerala, on puppet performances. In <b>Pavakoothu</b> , the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

### MISCELLANEOUS

#### 1. HAKKU PATRA

**Context:** PM has recently distributed the **Hakku Patra** to the members of **Banjara tribes** in Karnataka.

## About

- The Hakku Patra is a **property ownership document** by which the bearer gets to own land.
- With the help of this document, the bearer is eligible to purchase and sell land to which the title deed is granted by the government. They will further receive bank benefits by means of the Hakku Patra.
- The **Banjaras**, are also known as **Lambadi, Gour Rajput, Labana**. They are a historically nomadic trading caste who may have origins in the Mewar region of Rajasthan.
- This Hakku Patra will also secure the future of thousands of people living in the 'Thandas' (Lambani habitats) in **Kalaburagi, Bidar, Yadgiri, Raichur and Vijayapura districts**.
- According to the National Informatics Centre, the name Banjara /Banjari probably had come from two different sources: 'Baniyya' - trade or 'Banachara', the forest dwellers. Their principal group's name Laban/Labana is derived from the Sanskrit word lavanah, meaning salt as they were salt traders. They are found moving around in different parts of the country especially during fairs and festivals.
- They are multi-lingual. Their mother tongue is 'Banjari'. Besides, they are also conversant in regional languages like Odia, Hindi, Telugu, Tamil, Kannada, Marathi etc depending upon their place of residence as they move here and there for trading.

## 2. SURANGA BAWADI AND KAREZ SYSTEM- AN EFFICIENT WATER HARNESSING AND CONSERVATION SYSTEM

**Context:** Suranga Bawdi was recently inducted in the World Monument Watch list.

**What is Suranga Bawdi?**

- **Suranga Bawadi, an integral part of the ancient Karez system of supplying water through subterranean tunnels built during the Adil Shahi era in Vijayapura or Bijapur (Karnataka), is now set to get funding for restoration.**
- According to historians, the Adil Shahis built the magnificent underground system to supply water to the city, which had a population of nearly 12 lakh then.
- **Though the Karez system was built in the 16th century by Ali Adil Shah-I, his successor, Ibrahim Adil Shah-II, brought in several changes by adding more structures to strengthen it.**

**Karez System**

- **Origin:** Karez System is a water harnessing technology that originated in **Iran/Persia**.
- **How does it work?** The Karez technology basically taps into the groundwater sources (or natural springs) and transports it through an **underground tunnel** to the settlement, ending in surface canal and/or pools in the village for various uses like drinking, washing, ablution, watering livestock, and also further used for irrigating fields, orchards and gardens.

**Advantages:**

- **Easy transportation:** Karez allow water to be transported over long distances in hot dry climates

without loss of much of the water to evaporation.

- **Resistant to natural disasters:** The system has the advantage of being resistant to natural disasters such as earthquakes and floods, and to deliberate destruction in war.
- Furthermore, it is almost insensitive to the levels of precipitation, delivering a flow with only gradual variations from wet to dry years.
- **Sustainable:** A karez is environmentally sustainable as it has no additional energy requirement and, thus, has low life cycle operation and maintenance costs.

### 3. NUMISMATIC HISTORY OF INDIA

**Context:** A Maharashtra-based numismatist has urged the Union government to exempt **Indian antiques, artefacts and ancient coins** from Customs duty and encourage historians in bringing them back to India.

#### About numismatics

- The study of coinage in history is called numismatics.
- The country has lost several prominent artefacts that showcase the rich history of India.
- Most of the artefacts went missing under the British colonial rule and later, due to illegal activities.
- Strenuous effort is being made by historians and numismatists to protect India's history with their attempt to repatriate the rich heritage items from international antiques market.

#### Origin and History of currency/ Coins in Indian subcontinent

- Cowry shells were first used in India as commodity money.
- A term *Nishka* appears in this sense in the *Rigveda*. Later texts speak of cows given as gifts being adorned with *pādas* of gold.
- A *pāda*, literally a quarter, would have been a quarter of some standard weight.

#### Ancient Coins

- The **Coinage of India** began anywhere between early 1st millennium BCE to the 6th century BCE, and consisted mainly of copper and silver coins in its initial stage. The coins of this period were *Karshapanas* or *Pana*.
- Evidences of punch marked coins from 6th BC to 1st AD. Coins were punched with a different symbols and each time a different punch was used. These coins were from Early Janpadas/mahajanpadas and Imperial Mauryas. Buddhist texts and Panini's Ashtadhyayi refer to terms like *kahapana*/*karshapana*, *nikkha*/*nishka*, *shatamana*, *pada*, *vimshatika*, *trinshatika*, and *suvanna*/*suvarna*.
- The Mauryan Empire used the punch-marked coins but with royal standard to make sure of their



authenticity.

- **Indi Greeks**- They were the first to bear names and images of ruler. Metal used was gold, silver, copper and nickel. Standard weight was used. The languages on these coins was **Prakrit**, inscribed mostly in Kharoshthi script.
- **During the period of Kushanas**- Names of Gods/deities and king on the other side of coin was began to be issues. They have brought (first dynasty) gold, silver and copper coins. In terms of representation, the coins depicted the images of Buddha, Shiva and Kartikeya.
- The **Imperial Guptas** issued well-minted and well-executed gold coins. King on the obverse and deity on reverse. The coins of gupta denotes successions, sacrifices, plays, etc. Gupta Coins have also shown rulers like Samudragupta and Kumaragupta playing Vina. They issued coins in gold in large numbers and have been credited to their fine aesthetic appeal. However, the period saw the decline in purity of gold in coins owing to decline in trade and economy at large.

### Post Gupta

- **Satvahans**- They issued Copper, silver, lead and Potins. They have symbols, motifs, portraits, legends and nature.
- The dynasties like the **Gurjaras, Pratiharas, Chalukyas, Paramaras, and the Palas** from circa 530 CE to 1202 CE can be put under a broad category of Indo-Sassanian styled coinage.
- The main features of these coins included the bust of the ruling sovereign in a simplified geometric style on the obverse and a motif like a fire altar on the reverse.

### In Southern India

- The coins depicted dynastic motifs like tiger of chola, fish for pandya and bow for cheras. These coins also shows political developments, conquests and co-existence.
- Dynastic motifs and symbol were used during vijaynagar times but we don't find evidences of gods on coins till vijaynagar.
- Vijayanagara Empire issued large quantities of gold coins, other metals used in their coinage are pure silver and copper.
- The weight standard was the same that used by the earlier dynasties of the south. Pagodas stood at the higher denomination, gold fanams with its fractional units, silver taras with its fractional units and the copper coins were used for day to day transactions.
- The earlier coinage were produced in different mints and were called by different names such as Barkur gadyanas, Bhatkal gadyanas, etc.

### During Sultanate and Mughals times

- Coins were struck in gold, silver, and copper. **Allauhdin Khilji** issued coins with titles like 'Sikandar-I Shahi. Gold coins were issued in large numbers during **Mohamad bin Tughlaq**. During **Lodhi** period coins of copper and bullion were issued.
- During **Sher shah** coins of silver called rupiyah were issued. Together with silver rupia issued gold coins called Mohur, copper coins were called DAM. Sher Shah's system was adopted by Akbar who ditched the Shahrukhi for the rupaiya and also introduced gold coins called **asharafi (mohurs)**.
- Akbar also issued heavier mohars worth 10 and 12 rupees and experimented with the shape of coins, issuing square and even polygonal ones called mehrabi. Akbar's abundant silver rupees occur in both round and square formats. Jahangir issued many gold and silver coins with poetic verses on them.

PYQ

Q. How do you justify the view that the level of excellence of the Gupta numismatic art is not at all noticeable in later times? (2017)

#### 4. SC DECLARES AMENDED JALLIKATTU LAW VALID

**Context** The Supreme Court termed *Jallikattu* a "type of bovine sport" existing in Tamil Nadu for at least a century, and did not interfere with the State legislature's finding that the **bull-taming event** is part of the **cultural heritage and tradition** of the people of Tamil Nadu.

#### Key-highlights

- The Supreme Court upheld the validity of the **Prevention of Cruelty to Animals (Tamil Nadu Amendment) Act of 2017** and **Prevention of Cruelty to Animals (Conduct of Jallikattu) Rules of 2017**.
- The apex court also upheld the validity of laws passed by Maharashtra and Karnataka to allow the bullock-cart races and buffalo racing sport Kambala in their respective regions.

**What is Jallikattu?** • **Mohenjodaro:** Jallikattu's first references date back to a seal discovered at Mohenjodaro, which is dated between 2,500 BC and 1,800 BC.

- **Sangam age:** It also finds mention in Silappadikaram, one of the great Tamil epics from the Sangam age
- Jallikattu is a **2,000 years old competitive bull taming sport** in which contestants attempt to tame a bull for a prize, wherein if they fail, the bull owner wins the prize.
- **Jallikattu belt:** It is revered across the **Madurai, Tiruchirappalli, Theni, Pudukkottai and Dindigul districts** of Tamil Nadu.
- It is celebrated in the second week of January at the time of the **Pongal (harvest) festival**, and also represents a symbolic event to honor bull owners who rear them for mating.
- **Preservation of pure-breed native bulls:** Kangayam, Pulikulam, Umbalachery, Bargur and Malai Maadu are among some native cattle breeds reared for Jallikattu in the state.

**Cultural significance:**

- Sport cultivates and represents a cordial man-animal relationship, wherein the owner strives to develop an “emotional connect” with the bull through the long process of rearing.

Points in favour of ban	Points against the ban
<ul style="list-style-type: none"> <li>• inherently cruel to animals</li> <li>• continuance of the practice is immoral and antithetical to a compassionate treatment for animals as per provisions of the <b>Prevention of Cruelty to Animals Act, 1960</b></li> <li>• <b>Animal fatalities:</b> The animals face “unimaginable torture”, ranging from tails twisted and fractured, chemicals poured into eyes, ears mutilated, sharp edged weapons used to poke the animal.</li> <li>• <b>Deaths:</b> It often results in manhandling of animals, human deaths and injuries.</li> </ul>	<p>The practice is a key component of the cultural heritage of the state</p> <ul style="list-style-type: none"> <li>• It is centuries-old and symbolic of a community’s identity</li> <li>• Rearing of pure-bred bulls supports conservation of animal breeds in line with Article 48 of the Constitution.</li> </ul>

**NEW FINDS AT RAKHIGARHI-LARGEST SITE IN SUB-CONTINENT**

**Context:** In the latest excavations, findings have been reported of structures like houses, drainage pattern etc.

**About Township sites of Indus valley**

civilisation

**India Pakistan**

- Rakhigarhi
- Dholavira
- Harappa
- Mohenjo- Daro
- Ganjverivala
- Rakhigarhi is now largest site in subcontinent. Further it is also one of the township sites of **Indus valley civilisation**.

- **Major finds at Rakhigarhi:**
- Planned township having mudbrick as well as burntbrick houses with proper drainage system
- Peculiar artefacts belonging to Harappan civilisation
- Indication of a possibility of an aristocratic settlement
- a common definite pattern of settlement at most sites comprising of Common with mud bricks and elite settlements with burnt bricks
- Skeleton remains of opposite’s sex together

- The skeleton remains of two opposite sex in same grave also reflects presence of some social institutions like marriage or other which have social acceptance.
- The archaeological findings of the recent excavation establish Rakhi Garhi not only as a well-planned city of antiquity but also as the largest of all Harappan sites till date—much larger than what was thought to be the largest, Mohenjodaro.

**PYQ:**

**Q. To what extent has the urban planning and culture of the Indus Valley Civilization provided inputs to the present day urbanization? Discuss. (2014)**

## 6. DHOLAVIRA AS SOURCE OF INFORMATION ABOUT IVC

**Context:** Dholavira becomes 40th UNESCO site from India.

### About Harappan city of Dholavira

- Dholavira is an outstanding example of Harappan urban planning, with its preconceived city planning, multi-layered fortifications, sophisticated water reservoirs and drainage system, and the extensive use of stone as a building material.
- Located at **Khadir Bet** in the Kutch district of **Gujarat**, **Dholavira** is the larger of the two most remarkable excavations of the **Indus Valley Civilisation** after **Rakhigarhi**.

**Dholavira's Answers about the IVC** In her 2020 Budget speech, proposing to facilitate cultural development,

**Finance Minister Nirmala Sitharaman** named **Rakhigarhi** as one of five ancient sites that the Indian government will develop as iconic archaeological attractions. Hastinapur (UP), **Dholavira (Gujarat)**, Shivsagar (Assam), and Aadichanallur were the other four sites mentioned in the speech (Tamil Nadu).

- Unlike graves at other IVC sites, no mortal remains of humans have been discovered at **Dholavira**.
- Memorials contain no bones or ashes but offerings of precious stones, etc, this gives new dimension to our knowledge of **Harappans**.
- **Metallurgy:** Remains of a copper smelter indicate of **Harappans**, who lived in Dholavira, knew metallurgy. It was also a hub of manufacturing jewellery made of shells and semi-precious stones, like agate and used to export timber.
- **Trade linkage with Mesopotamians:** Beads peculiar to the Harappan workmanship have been found in the royal graves of Mesopotamia, indicating Dholavira used to trade with the Mesopotamians.
- Its decline also coincided with the collapse of **Mesopotamia**, indicating the integration of economies.
- Harappans, who were maritime people, lost a huge market, affecting the local mining, manufacturing, marketing and export businesses once **Mesopotamia** fell.
- **Climate Change:** From **2000 BC**, **Dholavira** entered a phase of severe aridity due to climate change and rivers like Saraswati drying up.
- Due to the drought people started migrating toward the **Ganges valley** or towards south **Gujarat** and further beyond in Maharashtra.

- The **Great Rann of Kutch**, which surrounds the **Khadir island** on which **Dholavira** is located, used to be navigable, but the sea receded gradually and the **Rann** became a mudflat.

#### Water Management System in Dholavira

- **Fighting with climate change:** An **expansive water management system** was in place to store every drop of water available shows the ingenuity of the people to survive against the **rapid geo-climatic transformations**.
- **Stone-cut reservoirs:** Water diverted from seasonal streams, scanty precipitation and available ground was sourced, stored, in large stone-cut reservoirs which are extant along the eastern and southern fortification.
- **Rock-cut wells:** To further access water, few rock-cut wells, which date as one of the oldest examples, are evident in different parts of the city, the most impressive one being located in the **citadel**. Such elaborate water conservation methods of **Dholavira** is unique and measures as one of the most efficient systems of the ancient world.