

**GS Advanced Program 2023****Generic Booklet**Test Name/Code/No. : **43**

Name			
Email ID.			
Roll No.			
Mobile No.		Date	

Allotted Time : 60 Minutes**Instructions to Candidates -**

- There are 7 Questions in this Question paper.
- All Questions are Compulsory.
- For all updates, please visit the noticeboard -
<https://noticeboard.forumias.com/gsap-2023/>

Important -

- Answers must be attempted in the QCA Booklet only.
- To upload the Answer Copies please visit to "My Course" section on -
<https://academy.forumias.com/>
- Only those copies will be evaluated which will be submitted before the next class.

Q. No.	Grade/Score
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Overall Grade/Score	

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 **ForumIAS**

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Q.1) Compare and contrast Dravida, Nagara and Vesara temple architecture.

Ans- Dravida and Nagara temple architectures are found in South India & North India respectively while Vesara temples combine features of both Dravida & Nagara temples, resulting into hybrid style. Vesara temples are found in Deccan region.

Comparison of Dravida, Nagara & Vesara temples.

Parameters	Nagara Dravida	Dravida Nagara	Vesara
(1.) Shape of Towers	Stikhara (Curvilinear)	Vimana (Pyramidal)	Miniature Vimana (Mini-pyramid)
(2.) Number of towers	Multiple	Single	Multiple
(3.) Garbhgriha	Common Highest tower will have Garbhgriha of Main Deity	Common - some temple main garbhgriha will have smallest	Common.
(4.) Prabhavali	Absent	Available	May or May not present
(5.) Hill	Sloped	Sloped	Sloped
(6.) Compound walls	Absent	Enclosed with wall	May or May not
(7.) Water	May or May Not	Present	May or May Not
(8.) Tank Variation	Regional Variation	Dynasty wise	Both regional & Dynasty

(9) Icons :— Navegriha, Mithun, River goddess
fiercely looking creatures
Both types of icons.

Nagara school of temple Architecture followed panchayatana style of temple making, divided into 3 schools — Odisha, Khajuraho & Solanki.
Shikaras are of 3 types — Rekha prasada, Bhairava & Valabhi. Ex → (1) Dasavatara temple (Deogarh)
(2) Sun temple (Konark)
(3) Vishwanatha temple (Khajuraho)

✱ Under the patronage of Chola rulers, Dravidian style flourished. Differentiating point was 'Gopuram' from Nagara.

Ex → Brihadeeswara temple at (Thanjavur)
Gangaikonda Cholapuram temple.

✱ Vesara school gave emphasis on vimana & mandapa & decoration with intricate carvings.
↳ supported by Chalukyas, Rashtrakutas & Hoysala
Ex → Badami temple, Aihole temple.

Thus three temple architectures became the prominent ones, developing in different regions under glorious kings, helped India to have diverse & unique architectures.

Overall Grading (✓)

Poor			Average			Good		
1	2	3	4	5	6	7	8	9

Q.2) Synthesis of indigenous and Islamic art and architecture led to creation of hybrid art forms in India. Elucidate.

Ans. → Indian architecture underwent a massive change with arrival of Islamic rules during medieval period. New elements like Calligraphy, ornamentations etc were introduced. Confluence of Persian with Indian style paved way for Indo-Islamic Architecture.

Features of Indo-Islamic Architecture

- * Use of Arches & Domes ⇒ 'Arcuate' style
- * Mortar used as cementing agent
- * Avoided use of human & animal figures
- * More spacious, massive & breadth.
- * Calligraphy as a decoration
 - ↳ Arabesque method
 - ↳ principles of geometry
 - ↳ use of symmetry
- * Charbagh style of Gardening
- * Intricate Jali works signifying importance of lights.
- * Pietra-Dura technique used for inlay of stones & gems into wall.

It can be divided into 2 categories

- (i) Imperial style → patronised by Delhi & other rulers
- (ii) Provincial style → local rulers & lords.

- (i) Bengal school — Bangla roofs.
- (ii) Jaunpur school — Ghala Mosque
- (iii) Malwa school — Rani Roopmati Mahal
- (iv) Bijapur school — Gol Gumbaz

During Medieval period, local architects retain certain flavours of local traditions and mixed Indian style with Persian style giving new range of architectures. This continued till Mughal period before the arrival of Europeans.

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Q.3) 'Gandhara school of art' is the confluence of Indo-Roman and Greek art forms'. Analyse

Ans. Gandhara school of Art developed in West Punjab, near modern day Peshawar & Afghanistan from 50 BC to 500 AD. It was patronised by Kushana king "Kanishka" and Influence of Mahayana sect of Buddhism can be seen.

Features

- * Inspired from western Hellenistic realism i.e. Image is more near to reality.
- * Greater Anatomical details & influenced by Greek & Roman sculptures.
- * Use of Curly hairs & Drapery
- * Images of Bodhisattvas & Buddha were based on Greco-Roman patterns
 - ↳ Resemblance of Apollo
- * Plain Halo in some of the arts
- * Less ornamentation
- * Surrounded by protective diadems similar to Hercules in Roman

Ex:- Buddha shown in spiritual state with heavy hair, fewer ornaments in Yogi position.

The idealistic style of greek is reflected in the muscular depiction and showing strength & beauty, while Romans used art for ornamentation and decoration, focusing more on realistic arts.

Integration of both Greek and Roman styles with local tradition of the region flourished Gandhara school of Art.

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Q.4) The rock-cut architecture represents one of the most important sources of our knowledge of early Indian art and history. Discuss.

Ans. Various rulers commissioned a large number of architectural works for political and religious reasons, giving information about society, political status, economy of ancient period. Rock-cut Architecture remains one of the key source of knowledge.

Rock-cut Architectures

(1) Mauryan period.

(a) Vihars: → Living quarters of Jain, Buddhist & Ajanta's monks
 ↳ Highly polished finished images on interior walls
 Ex: - Bharbar & Nagarjuni Caves.

(b) Nasik Caves

↳ Influence of both Hinayana & Mahayana
 → Motifs & symbols found
 → Excellent system of water management

(2) Post-Mauryan

(a) Chaitya & Vihar → decorated with human & animal figures.
 - prayer halls.

- (b) Udaygiri Caves → Hatigumpha Inscription
 - Khondajiri
 ↳ (Brahmi script)
 highlights military campaigns by King Kharavela.

Cave Art

- (1) Ajanta Caves
 ↳ Described by Buddhist Monks.
 under Velhataka Kings.
 ✗ fresco paintings.
 ✗ Life of Buddha & Jataka stories.
 ✗ Travel accounts of Fa-hien & Hsuen Tsang.

- (2) Ellora Caves.
 ↳ Buddhist, Jainism & Hinduism
 ✗ Karlesha temple - for Lord Shiva
 ↳ Ravana abiding Mount Karlesha
 ✗ Buddha in Dharmachakra mudra

- (3) Udaygiri Caves → Boar incarnation of Vishnu.
 ↳ One of earliest Hindu sculptures

These rock-cut architectures gave social, moral & religious percepta and some of them are unique & masterpiece in its own right.

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Q.5) Early Buddhist Stupa-art, while depicting folk motifs & narratives successfully expounds Buddhist ideals. Elucidate.

Ans) Stupas were burial mounds prevalent from Vedic times, reaching its climax during the period of Ashoka. It was popularised by Buddhists.

After the Death of Buddha, Nine stupas were erected. Eight of them had relics of Buddha & got had the pot in which relics were being kept. Ashoka constructed ~88000 stupas & these became synonymous to Buddhist ideals. Jain stupas were also there in limited numbers.

As Remains of Buddha were buried in Stupas, it was highly treasured among followers. Practice of constructing stupas was considered religious activity which will enable individual to gain health & prosperity and ultimately salvation.

Ex - Sanchi Stupa in Madhya Pradesh
is famous of Ashokan stupas
Piprahwa Stupa.

Such stories representing life stories of Buddha can be found in stupas.

Additional structures like Torana & erotic sculptures of young women were added to Sanchi stupa in post Mauryan period.

↳ Various Jataka stories were found
 * Post-Mauryan Stupa → Bhakt Stupa (MP)

↳ Larger & More decorative

- Torana were carved with figure and some evidence of Hellenistic influence.

* Jataka stories like

↳ ① Queen Mahamaya dream of elephant moving in her womb.

② A deer rescuing a man
 ↳ Run Jataka story

* Hinayana sect of Buddhism is represented through this form.

Gupta age saw a decline in the development of stupas, still - Dhamek Stupa at Sarnath is an example of stupa developed in this period. It is marked for the spot where Buddha gave his first sermon.

Devotees used these stupas as a token of worship and it reminded them the ideals of Buddhism and way of getting salvation. It also helped in propagating the tenets of Buddhism.

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Q.6) How will you explain the medieval Indian temple sculptures represent the social life of those days?

Ans: Medieval Indian temple sculptures were an important medium for depicting & conveying the social, cultural & religious beliefs & practices prevalent at that time period.

These sculptures were typically found on walls & pillars of temples and depicted a wide range of subjects including deities, mythological figures, stories & everyday scenes of lives of ordinary people & kings (rulers).

Sculptures representing social life.

* Vijay Vittthala temple - (Vijayanagar Empire)

↳ Sculptures show ⇒ Ray needs to show music & dance were important aspects of life

* Sculptures at Kajuraho temple

↳ Grithas the life, without sculptures showing couples.

↳ Acted as Education centre

- * Sur Sundari (female figure)
↳ shows more idealistic nature of artists.
- * Social beliefs of the time! — Movable sculptures show that the event of once-a-year God visiting outside temple
↳ untouchable can access God
- * Sculptures representing God Shiva & his wife Parvati → represents the union of male & female and marital fidelity.
- * Images of Vishnu & Shiva (linga) are found at Mathura — representing the religious belief.
- * Mataraia image of Chola sculptures

Temple sculptures often depicted the social hierarchy with kings & nobles being depicted in more grand & elaborate manner in comparison of ~~least~~ common people. → Farming, trading & other economic activities are depicted & some glimpse on ways in which people lived & worked.

These sculptures provided a rich source of information of that time period & offer a window into the lives of people living in medieval period.

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Q.7) Discuss the significance of the lion & bull figures in Indian mythology, art and architecture.

Ans. Lion can be seen in national emblem which has become one of the visible symbol of national identity while bull is a symbol of fertility & strength, being significant as early as Indus Valley civilization.

Significance of Lion.

Lion in national emblem was adopted from Lion Capital of ashoka pillars.

* Indian Mythology

(a) Lion is the vehicle of Godless Durga.

(b) Narasimha Avatar of Vishnu
↳ [Half Lion & Half human]

(c) Symbolic of Bodhi sattvas, found in Buddhism symbols.

* Art

↳ Sarnath Lion Capital of Ashoka
↳ influenced our National Emblem

→ 4 lions standing back to back showing [India's strength]

Also between the wharves

* Indian Architecture

(a) Lion found in Mauryan pillars

(b.) Rock engraving of Lion
in towers of [Sanchi stupas]

Significance of Bull

* Indian Mythology

(a) Nandi - [Sacred Bull] of Hindu
God "Shiva"

(b.) Symbol of first Jain Tirthankar
Adinatha (Rishabh dev)

(c) Buddhism → Bull is related to
Birth.

* Indian Art

(a) Seals & Signals with bull
figure found in IVC (Harappa)

(b.) painted in Bhimbetka painting

* Architecture

(a) Bull Capital in Mauryan pillars

(b.) found in Lomash Rishi Caves &
Bambur Caves.

Animal symbols have been present since 2VC. It is important in Hinduism, Jainism & Buddhism. Tribals have been worshipping animals since the start and their inclusion also strengthened these symbols in mainstream society.

The value of animals transcend their natural existence into a spiritual domain and hence become important for Indian art, culture, architecture & mythology.

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