

PRRC 2023

Art & Culture
(Class Handouts)

 **ForumIAS**

Unit 1: Religion and Philosophy

Shraman Tradition: offshoot of Vedic religion + means "seeker, one who performs acts of austerity, ascetic" + Non-Vedic movement + cult of wandering Monks + Mendicancy, asceticism + Shramana tradition gave rise to Jainism, Buddhism, Yoga, Ajivikas, Ajnanas, and Carvakas + development of yogic practices.

Ajivak: sect of naked wandering ascetics who believed in karma, fatalism and extreme passivity + one of the nastika or "heterodox" schools of Indian philosophy + Founded in the 5th century BCE by Makkhali Gosala + major contemporary rival of Buddhism and Jainism + rejected Vedas+ karma doctrine as a fallacy + popularity during the rule of the Mauryan emperor Bindusara around the 4th century BCE + oldest examples of Mauryan rock-cut architecture in India are the Barabar caves, located in the Barabar hills, in Jehanabad District of Bihar dedicate to Ajivak sect.

Charvakas: Charvaka consist of charu (acche) + vak(vachan) ie the words which are liked by most of the people + Also called Lokayata + materialistic/Hedonist school of Philosophy + develop around the 7th century BCE + Heaven and hell are nothing but inventions + The only goal of humans is to enjoy pleasures and avoid pain + did not believe in ideas such as the soul, reincarnation, spirits, or gods + Right or wrong were seen as merely human conventions.

Ajanas: nāstika or "heterodox" schools + did not believe in authority of vedas + was part of Sraman tradition + as sceptic school of thought + no knowledge is ultimate truth so it is needless to pursue it + concepts like God, Soul, Rebirth are false and insignificant elements of knowledge.

Six orthodox schools (āstika) Schools of Indian philosophy

- 1) **Samkhya Philosophy:** by Sage Kapila + Dualism + Purusha and Prakriti + Purusha they mean Consciousness and by Prakriti, they mean substance or realm of matter. + Puruṣa is bonded to prakriti through the glue of desire + does not believe in the existence of God + believes in the doctrine of Karma and of transmigration of souls.
- 2) **Vaisheshika Philosophy:** By Kannad + Atomism + physical universe are reducible to a finite number of atoms. + perception and inference only source of valid knowledge.
- 3) **Yoga philosophy:** Patanjali + Yoga is the inhibition of the modifications of the mind + techniques of Yoga control mind, body and sense organs + Yoga admits existence of God as a guide and teacher.
- 4) **Nyaya Philosophy:** by Gautama + technique of logical thinking + Salvation can be achieved through acquisition of knowledge + Theory of Praman – Nyaya (science of reasoning, debate, logic & epistemology).
- 5) **Vedanta Philosophy (Uttar Mimamsa):** by Bhadrayana/Ved Vyas + philosophy of the Upnishad + different religions lead to same goal + no distinction between self and Brahman.
- 6) **Mimamsa Philosophy:** by Jamini + Believed in Vedas and God + provide justification of vedic rituals & attainment of salvation, dependent on their way of performance + Vedas are eternal & possess all knowledge + salvation it strongly recommended vedic sacrifices (Which ultimately needed Brahmanas).

Unit 1: Religion and Philosophy

Dwait and Adwait

Advaita Philosophy: by Shankaracharya; Become one, Atman loses its identity and completely immerse in Parmatman ie Universal Soul.

Vishistdvaita Philosophy: By Ramanujacharya + Though become one, Atman does not lose its identity and do not completely immerse in Parmatman ie Universal Soul but still maintain its attributes + Unique Advaita + Advaita with some amendments.

Dvaita Philosophy: Madhavacharya + The soul becomes similar to God in some respects when it is liberated, yet even in these respects it is much inferior to God + Brahman and Atman as two different entities + no two souls are alike.

Shuddhvaita Philosophy: Vallabhacharya + Pure Monoism + Atman and Parmatman both are same and inseparable in each form + Atman not necessarily have to undergo process of Moksha to submerge into Parmatman + both God and the individual self are the same + Maya is not unreal + started Vallabh sampradaya or Pushtimarg dedicated to Krishna worship.

Alvar saints: 'Alvar' means someone who is deeply immersed + devotion to Lord Vishnu + twelve Alvars were Tamil poet-saints, who lived between 6th and 9th centuries AD + pioneers of the Bhakti Movement in India + collection of their hymns is known as Divya Prabandha + Andal as famous Alvar saint.

Contribution: helped revive the bhakti movement + broke away from the ritual-oriented Vedic religion + independent of a knowledge of Sanskrit. + songs of love and devotion, are compiled as Nalayira Divya Prabandham (who called it the "Dravida Veda or Tamil Veda") + influenced the ruling Pallava kings + Through their songs, they praised **108 Divya Desams** (Divine Places) of Lord Vishnu.

Naynaar Saints: 63 Nayanars saints were the Shiva devotional poets, who lived between 5th and 10th centuries + compilation of their poetry / literature Tirumurai is also called "Tamil Veda" + Karaikkal Ammaiyar a female naynaar saint.

Lingayat: Lingayat, also called Virashaiva + followers take their name ("lingam-wearers") + Both the men and the women always wear hanging by a cord around their necks + founded by Basava in the 12th century.

Doctrine and Philosophy: qualified monism influenced from Ramanujacharya + opposed Brahmanical Hinduism + Opposed to worship of any image other than the lingam + Against Caste System + Rejected Authority of Vedas + Rejected Transmigration of soul + It was also kind of social reform movement and supported widow remarriage and opposed child marriage.

Sufism:

Origin: born in Persia (Iran) + liberal reform movement within Islam + spread into India in the 11th century + Shaikh Ismail of Lahore was the first Sufi Saint who started preaching his ideas + Against the highly puritan Islamic culture.

Unit 1: Religion and Philosophy

Basic doctrine: classified as Besharia and Basharia + direct communion between god and man + love and devotion as effective means of the realization of God + service to humanity + self discipline + stress on inner purity + one must have the guidance of a pir or guru + spirit of tolerance among its followers + meditation, good actions, repentance for sins, performance of prayers and pilgrimages, fasting, charity and suppression of passions by ascetic practices + profound influence on Medieval Bhakti Saints. + Ideas of Sufism like worship through devotional songs, love relationship between deity and devotee inspired Bhakti Movement.

Unit 2: Indian Art and Architecture

Buddhist and Jain Architecture

1) Gandhara school:

About: 1st CE + patronized by Kanishka + belong to Mahayana + roman and Greek influence.

Features: Hellenistic realism; anatomical details; curly hairs; drapery.

2) Mathura School:

About: contemporary to Gandhara + patronized by Kanishka + indigenous + belong to Buddhism, Jainism and Hinduism.

Features: facial expression, spiritualism.

3) Amravati:

About: contemporary to Gandhara and Mathura + patronized by Satvahanas + Amravati region of Andhra.

Features: narrative art form + multiple characters + jataka stories + use of White marbles.

Indian Temple Architecture

#1. Structural Features

- 1) **Garbhagriha** → ‘womb-house’ and is a cave like a sanctum + small cubical structure with a single entrance + house the main icon (main deity)
- 2) **Mandapa** → Place in front of Garbhagriha where devotees assemble for ‘Darshan’ of main deity + Bhajan, kirtan, dance etc are played here + Some temples have multiple mandapas in different sizes named as Ardhamandapa, Mandapa, and Mahamandapa.
- 3) **Shikhara or Vimana:** mountain like tower above the garbhagriha + Shikhara is found in North Indian temples and Vimana is found in South Indian temples + Shikhara has a curving shape while vimana has a pyramidal-like structure.
- 4) **Iconography:** River goddesses + Dwarapalas + mithunas (erotic images) + navagrahas + Yaksha and Yakshinis.

#2. Classification of Indian Temples:

[1] Nagara (in North India) [2] Dravida (in South India) [3] At times, the Vesara style of temples as an independent style created through the mixing of Nagara and Dravida styles.

#3. Classification of Nagara Style: [1] Latina/ Rekha-Prasada [2] Phamsana-type Shikhara

[3] Valabhi-type Shikhara

#4. Comparison of Nagara, Dravida and Vesara style of temple architecture

Nagara	Dravida	Vesara
Northern region	Southern region	Deccan region. Between the Vindhya and Krishna river

Unit 2: Indian Art and Architecture

Developed regionally with each region manifesting its own particular qualities	Developed dynastically	mixture of two styles Hybrid style. It was developed both regionally and dynastically.
Curvilinear tower (Shikhara built over garbhagriha) gradually curving inward	Pyramidal Tower (Vimana) with several stories in receding dimension	The shape of tower was Pyramidal but height was reduced (Miniature Vimanas)
Multiple Shikharas	Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.	Multiple shrines are present side by side
Garbhagriha is generally situated below the tallest tower (Shikhara)	At some of the most sacred temples in South India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers.	
Terracotta panels & figurine on exterior walls	Sculptures of fierce dvarapalas were built at the front of the temple	
Squared hall	Squared hall	Squared hall
Sanctum Garbhagriha	Sanctum Garbhagriha	Sanctum Garbhagriha
Gopurams are absent	Gopurams are present	Gopurams may or may not be present
A water tank may or may not be present	A water tank is present at the front of temple from where water is drawn for sacred purposes	A water tank may or may not be present
Compound walls are absent	Dravida temple is enclosed within a compound wall	Compound walls may or may not be present
Examples - Dashavatara temple (Deogarh),	Examples - Shore temple (Mahabalipuram),	Examples - Badami temple, Durga Temple (Aihole),

Unit 2: Indian Art and Architecture

Vishwanatha temple (Khajuraho), Lakshman Temple (Khajuraho), temple (Puri)	Brihadiswara temple (Thanjavur), Meenakshi Temple (Madurai)	Virupaksh Temple (Pattadkal), Keshava Temple (Somnathpur)
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#5. Important Temple Architecture of India

[1] Dashavatara Vishnu temple, Deogarh, Uttar Pradesh [2] Temples at Khajuraho, Madhya Pradesh [3] Dilwara temples, Rajasthan [4] Sun temple, Modhera, Gujarat [4] Sun temple, Konark, Odisha [5] Jagannatha temple, Puri, Odisha [6] The Shore Temple at Mahabalipuram, Tamil Nadu [7] The Ratha Temple at Mahabalipuram, Tamil Nadu [8] Brihadiswara Temple: Chola Architecture [9] Ravan Phadi cave, Aihole, Karnataka [10] Lad Khan Temple at Aihole, Karnataka [11] Durga Temple at Aihole, Karnataka [12] Kailasnath Temple at Ellora [13]

#1. Indo-Islamic Architecture

About: Islamic art mixed with local art → evolution of hybrid structures called Indo-Saracenic or Indo-Islamic architecture → Indo-Saracenic (also known as Indo-Gothic, Mughal-Gothic, Neo-Mughal).

Distinctive Features: arabesque + calligraphy + arches + domes + minarets + char bagh + jai + superior mortar + pietra dura.

Categories of Styles: Imperial Style (Delhi Sultanate), Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur), Mughal Style (Delhi, Agra, and Lahore), Deccani Style (Bijapur, Golconda).

#2. Art and Architecture under the Vijayanagar Rulers:

Salient features: Pravidya style—with large numbers of pillars and piers + Raya Gopuram (gateways) and Kalyanamandap + Horse was most common inscriptions on pillars + monolithic carving of Nandi + Indo-Saracenic in character (Hindu and Muslim features) + mural painting on temple walls.

Unit 3: Indian Classical art

#1. Classical dance forms

Origin: Vedic times; Natyashastra of Bharat muni + Abhinaya Darpan and Sangeet Ratnakar; knowledge is transferred through gurus → Samprdaya and Guru-shishya Parampara.

Features: [1] Natya – the dramatic element [2] Nritya – pure dance [3] Nritya – the portrayal of mood through gestures. [4] Tandava – emphasize on male characteristics of power, strength and firmness [5] Lasya – denotes grace, bhava, rasa and abhinaya, which represents the feminine aspect of dance.

- 1) **Bharatnatyam:** [1] Bhav, Rag, Ras and Taal is 'Bharatanatyam'. [2] also called Sadir/dasi attam/ Tanjore attam [3] Bha: Bhava which means emotions; Ra: Rag meaning musical notes ; Ta: Taal meaning the Rhythm ; Natyam: The Sanskrit word for Drama. [4] features: dancing flame + nattuvanar as guru + Mangalam + Alarippu + Jatishwara: It is the pure form of dance + Jawali: Short love-lyrics + Thillana: It is the last stage of performance.
- 2) **Kathak:** [1] one who tells stories is Kathakaar or Kathak. [2] Also known as 'Natwari Nrutya [3] Stories of Ramayan, Mahabharat, and Krishna [4] Raslila of Braj is quite akin to Kathak. [5] traditional dance form of Uttar Pradesh [6] Islamic features, especially in costume and dancing style. [7] Lady Leela Sokhey revived the classical style of Kathak [8] based on Hindustani music [8] gharanas like Lucknow, Jaipur, Raigarh, and Banaras [9] competitive play between dancer and tabla player = jugalbandi. [10] Gatbhaar is the dance without music or chanting. [11] Lachha Maharaj, Shambu Maharaj and Birju Maharaj [12] only form of classical dance wedded to Hindustani or the North Indian music.
- 3) **Kathakali:** [1] dance of Kerala [2] 'Katha'= Story or tale, 'Kali'= Performance and Art. [3] features: influenced by ancient martial arts and athletic tradition + Dance-Drama + male-dominated dance + actor does not speak their lines + open air theatre + conflict between Good and Evil + three types of character Satvika, Rajasika & Tamasika + use of Malayalam and Sanskrit languages + elaborate make-up + Mythological themes include Ramayan, Mahabharat, Bhagvat Purana, etc + courts → temples + Japanese 'Noh' and 'Kabuki' dance forms have similarities with Kathakali.
- 4) **Kuchipudi:** [1] Andhra Pradesh around 3rd century BCE [2] inspired from Bhagwatism → dancers called Bhagthalu [3] patronage of Vijayanagara and Golconda rulers [4] **features:** similar to that of Bharatanatyam + performs on the top of the brass plates → Tarangam [5] pot balancing on head + symbolizes Earth + Based on Carnatic music + language is usually Telugu.
- 5) **Manipuri:** [1] celestial dance of Siva and Parvati → Radha Krishna themes [2] gained prominence after the advent of Vaishnavism [3] revival by Rabindra Nath Tagore → Shantiniketan [4] also called Jogai. **Features:** [1] showcases the love between Radha-Krishna through Raaslila [2] combination of two culture- Indian and South-East Asian. [3] shape of '8' called Nagabhanda Mudra [4] Vaishnav theme with Main characters Radha, Krishna and the Gopis [5] Themes: influenced by Hindu Vaishnavism themes +. Shakti and Shaiv [6] costume: barrel shape skirt for women and dhoti for men [7] instrument → Pung.

6) Mohiniattam: [1] stories of the Lord Vishnu disguised as a Mohini [2] performed in Kerla [3] Mohiniattam meaning is 'dance of enchantress' [4] **Features:** solo dance performance + more lasya less Tandav + feminine dance of Vishnu + symbolizes wind → swaying coconut trees in the gentle breeze + costume= off white saree + performed by female dancer only + movements are never abrupt, but dignified, easy, natural.

Unit 3: Indian Classical art

7) Sattriya: [1] Assam; introduced by Shankardev based on Vaishnav themes [2] performed in Monasteries Known as Sattras [3] narrates the mythological stories of Vishnu.

[4] Features: performed by 'Bhokots'/'Monks' + performed in community hall (namghar) + Radha-Krishna and other myths + two styles: One Masculine (Paurashik Bhangi – energetic and with jumps) and Feminine (Stri Bhangi–Lasya or delicate) + Music and Instruments→ Borgeet of Sankardev and Madhavdev + Khol (two faced asymmetrical drum) + Manjira etc.

8) Odissi: [1] History: dance form dates back to the 2nd century BC + denotes the worship of Lord Jagannath + mention in the oldest Sanskrit Text – Natya Shastra as Audramagdhi [2] **features:** [1] representation of gracefulness, beauty, and sensuality + Geometrical body shapes→ mobile sculptures + symbolizes waves of an ocean + presentations on poet Jayadev's fabulous work Geet Govind + two styles Maharis (Devadasis or Temple Girls) & Gotipua (Performed by boys) + crown is worn by female dancers + use of mix of Hindustani and Carnatic music + chowk= male posture + Tribhanga as female posture.

#2. Indian puppetry:

Origin: [1] Egyptians are probably the earliest known puppeteers [2] mention of the 'pavai koothu' in the Tamil epic Silappadhikaram by Ilango Adigal [3] Types: String, Glove, Shadow and Rod.

- 1) **Glove Puppet:** worn on hands; Ex. Kerala are called Pavakathakali (Pavakuthu) + Kundheirach are the glove puppets of Orissa.
- 2) **Rod Puppet:** heavy dolls moved with attached rod from bottom; Ex: West Bengal (putulnach – dancing dolls) + Orissa (Kathi Kandhe) + Bihar (Yampuri).
- 3) **Shadow Puppet:** Orissa (Ravana Chhaya – shadow of Ravan) + Maharashtra: Chamdyacha Bahuliya + Kanataka: Togalu gombyatta + Andhra Pradesh: Tholu Gombyetta.
- 4) **String Puppets:** Ex. Rajasthan (Kathputli) + Orissa: Gopalila Kundhei + Maharashtra: Kalasutri Bahulya.
- 5) **String plus rod puppet:** Tamil Nadu (Bommalattam). This form combines the techniques of both rod and string puppets.

#3. UNESCO - Intangible Cultural Heritages from India:

- 1) **ICH=** can be recorded but cannot be touched or stored in physical form, like in a museum + song, music, dance, drama, skills, cuisine, crafts and festivals + sometimes called living cultural heritage.
- 2) **List:** [1] Koodiyattam: Sanskrit Theatre of Kerala [2] Vedic Chanting [3] Buddhist Chanting [4] Ramlila [5] Ramman: celebrated by people of Dogra community UK. [6] Mudiyyett: Dance drama of Kerala [7] Chhau dance of Orissa, Jharkhand and West- Bengal [8] Kalbelia: serpent dance of Rajasthan [9] Sankirtan: Krishna bhajan of Manipur [10] Traditional Brass and Copper Craft of Utensil Making of Punjab [11] Yoga [12] Nawroz: Parsee new year festival [13] Kumbha mela [14] Durga pooja of WB.

Unit 4: Indian Painting

History of Indian Painting: Shadang → 1st century BC six Limbs of Indian Painting; 1st mention in Vatsyayana's Kama Sutra around 3rd century AD.

Mural Painting Tradition

Prehistoric Cave Paintings: **Features:** [1] divided into three categories: Man, Animal, and Geometric symbols [2] use of stick like form [3] minimalistic paintings [4] Wavy lines, rectangular filled geometric designs [5] Superimposition of paintings [5] color extracted from minerals [6] Brushes were made of plant fiber [7] new painting are painted on top of an older painting. **Themes:** hunting and economic and social life of people + figure of flora, fauna, human, mythical creatures, carts, chariots etc. can be seen.

Importance: [1] help us to understand about early human beings and their society and culture [2] evolution of human civilization.

Genre of Indian Painting: murals and miniatures [1] Mural → dry walls [2] miniature → any perishable surface like wood, paper, cloth, palm leaves etc. [3] Frescoes → type of Mural but painting executed upon freshly laid lime plaster.

- 1) **Ajanta mural:** Buddhist religious art + considered as Frescoes + Ajanta are not true frescoes but fresco secco Ex. Padampani painting, Mara Vijay painting.
- 2) **Ellora mural:** Ellora murals can be attributed to Buddhism, Jainism and Hinduism + Built by Rastrakuta Dynasty + newer than Ajanta + not well preserved like Ajanta.
- 3) **Badami Mural:** chalukyas + dedicated to Vishnu + extension of the tradition of mural paintings from Ajanta.
- 4) **Pallava Mural:** Paintings at the temple at Kanchipuram → king Rajasimha; inscription at Mandagapattu.
- 5) **Pandyas:** Tirumalaipuram caves and Jaina caves at Sittanvasal + Dancing figures of celestial nymphs + Jaina themes.
- 6) **Chola's Mural:** 9th to the 13th century CE + reign of Rajaraja Chola and his son Rajendra Chola + Brihadeswara Temple at Thanjavur, at Gangaikonda Cholapuram, at Darasuram + Nataraja painting + portrait of Rajaraja, his mentor Kuruvar.
- 7) **Vijaynagar Mural:** 13th century + In Hampi (Karnataka), the Virupaksha temple has these Murals + Theme is Hinduism and secular themes + two dimensionally + adopted by later artists such as those of the Nayaka Period.
- 8) **Nayaka Mural:** 17th and 18th centuries are seen in Thiruparakuram, Sreerangam, and Tiruvarur (all in Tamil Nadu) + Hinduism and Jainism + story of Machukunda + extension of Vijayanagara style.
- 9) **Kerla Mural:** 16th to 18th century AD + Inspired from Nayaka and Vijayanagara schools + Themes from Kathakali and Kalam Ezhutthu + inspired from Hindu mythology.

Tribal paintings:

- 1) **Pithoro Mural Paintings:** Rathwas and Bhilalas who live in the central Gujarat and Rajasthan + ritual than an art form.
- 2) **Mithila Painting:** Mithila region of India (especially Bihar) and Nepal + GI (geographical Indication) status + also known as Madhubani paintings + based on Hindu Gods and Goddesses.
- 3) **Manjusha Painting:** Manjusha art originated in Anga Mahajanapada, it is also known as Angika Art + Belong to Bhagalpur district of Bihar + Snake Paintings.

Unit 4: Indian Painting

- 4) **Warli Paintings**: 2500 or 3000 BC + resemblance with Bhimbetka + Scenes portraying hunting, fishing and farming, festivals and dances, trees and animals + Geographical Indication.

Miniature Painting Tradition

Introduction : small-sized paintings + water colour + cloth or paper (other than wall) + Wood + palm leaves. **Evolution** : Palas → Mughals → Rajputs → Pahari

- 1) **The Pala School (11th - 12th century)**: Manuscripts were also written in the form of paintings; Vajrayana Buddhism; Buddhist monasteries of Nalanda, Odantapuri, Vikramsila & Somarupa; illustrated with the images of Buddhist deities at these centres.
- 2) **Mughal Paintings (16th - 19th century)**: single works to be kept in an album; unique blend of Indian, Persian (Safavi) and Islamic styles; Primarily aristocratic and secular; Tuti-nama; scene of hunting, durbaar etc were depicted. Akbar's tasveerkhana → Zenith under Jahangir like portrait paintings and natural themes → Shahjahan → declined under Aurangzeb → Loss of patronage under Aurangzeb → Rajput school.
- 3) **Rajput Painting (16th - 19th century)**: migrants Artists from Mughal court to Rajput kingdom; traditional & romantic; war and chaos → Pahari school. **Features: Theme**: Indian epics, Puranas, love poems & Indian folk-lore; bold drawing, strong and contrasting colours; figures is flat and not naturalistic; Mythology and poetry.
- 4) **Ragamala**: Ragamala or the "Garland of Ragas"; amalgamation of art, poetry and classical music in medieval India; Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.
- 5) **Pahari school**: KAngra + Basholi + Guler + Kullu; Puranic themes based on love and romance.
- 6) **Scroll paintings**: Patua and Kalighat of Bengal + Kalamkari of Andhra Pradesh + Phad of Rajasthan.
- 7) **Deccan school of painting**: Ahmednagar + Hyderabad + Golconda + Bijapur + Tanjore and Mysore; inspired from Indian, Mughal and Persian style.
- 8) **British painting style**: Naturalism + oil color + perspective drawing + 3D shape + scenery + portrait. **Types**: Picturesque Landscape Painting + history painting + portrait.
- 9) **Bombay school of art**: Raja Ravi Verma + western inspiration + use of oil color + 3D + Naturalism and realism + mass production + accessible for common masses + themes inspired from Indian mythology. Ex. Shakuntala, Hansa Damyanti, Draupadi.
- 10) **Bengal school of art**: reaction against Bombay school; Abhinindranath tagore and Nandlal bose. **Features**: revival of Indian indigenous style + pan Asian approach + Renaissance School as well as the Revivalist School + Ramayana, the Mahabharata, Gita, and Puranas, the writings of Kalidasa and Omar Khayyam + Chinese calligraphy, Japanese colouring and Persian finish.

Bronze statue

- 1) **Gupta and Post Gupta Bronze Sculpture**: Buddha images + Sarnath style with foldless drapery.
- 2) **Vakataka Bronze Sculpture**: influence of the Amaravati style of Andhra Pradesh + for the purpose of individual worship + Buddhist themes.

Unit 4: Indian Painting

- 3) **Bronze Sculpture of Himalayan and Kashmir Region:** bronze images of Buddhist deities as well as Hindu gods and goddesses in Himachal Pradesh and Kashmir + iconography of Vishnu images + Mahishasuramardini Durga + Narasimha avatar.
- 4) **Nalanda School of Bronze (Buddhist):** 9th century CE. Pala Period + Bengal and Bihar + Mahayana and Vajrayana. Ex. Four-armed Avalokiteswara + images of Tara.
- 5) **South India Bronze Art:** [1] Pallavas → Shiva in Ardhparyanka mudra [2] Chola bronze → Natraja shiva [3] Vijaynagar Bronze → bronze sculpture of King Krishnadevaraya.

Modern architects of India: [1] **Laurie Baker** → mass housing, conscience keeper, eco friendly design [2] **Charles correa** → blending of architecture with cultural values Ex. Kanchanjangha apartment, Jawahar kala kendra, LIC building delhi. [3] **Carl Heinz** → German modern architect, use of local building material [4] **Le Corbusier** → French architect, grid planning , capital complex of Chandhigarh.