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# ANCIENT INDIA

## HISTORY, ART AND CULTURE

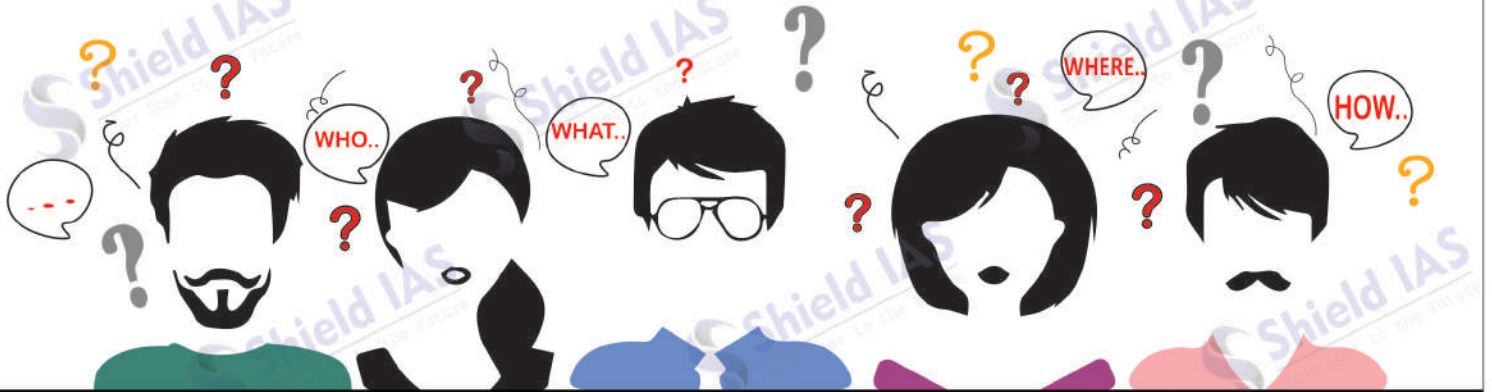


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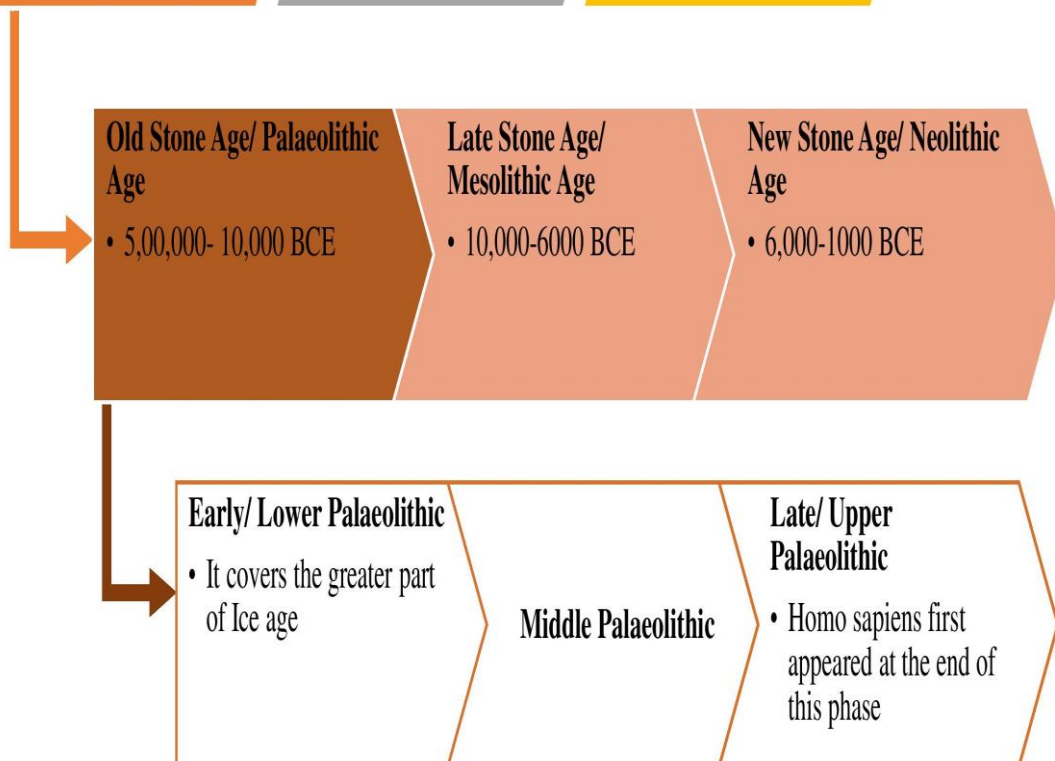
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# ANCIENT INDIA

## History, Art & Culture

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# Divisions of History



# Chapter – 1

## PREHISTORIC PERIODS IN INDIA

### TIME PERIODS

- *Paleolithic Period (Old Stone Age): 500,000 BCE – 10,000 BCE*
- *Mesolithic Period (Late Stone Age): 10,000 BCE – 6000 BCE*
- *Neolithic Period (New Stone Age): 6000 BCE – 1000 BCE*
- *Chalcolithic Period (Stone Copper Age): 3000 BCE – 500 BCE*
- *Iron Age: 1500 BCE – 200 BCE*

### STONE AGE

The stone age is the prehistoric period, i.e., the period **before the development of the script**, therefore the main source of information for this period is the **archaeological excavations**.

**Robert Bruce Foote** is the archaeologist who discovered the first palaeolithic tool in India, the Pallavaram handaxe.

On the basis of geological age, the type and technology of stone tools, and subsistence base, the Indian stone age is classified primarily into three types-

- Palaeolithic age (old stone age): Period – 500,000 – 10,000 BCE
- Mesolithic age (late stone age): Period – 10,000 – 6000 BCE
- Neolithic age (new stone age): Period – 6000 – 1000 BCE

### PALAEOLITHIC-SITES

#### Palaeolithic Age

The term Palaeolithic was coined by archaeologist **John Lubbock in 1865**.

Palaeolithic Age spanned from 500,000 years ago {when tool making members of Homo erectus had arrived} till 10,000 BC.

It is divided into three periods viz. **lower Palaeolithic, middle Palaeolithic and upper Palaeolithic ages**. The transition from each of these phases to successive phases was slow and marked by increased fineness in the stone tools and technology of the time as follows:

- Lower Palaeolithic age tools – Handaxe and cleaver
- Middle Palaeolithic age tools – Flakes

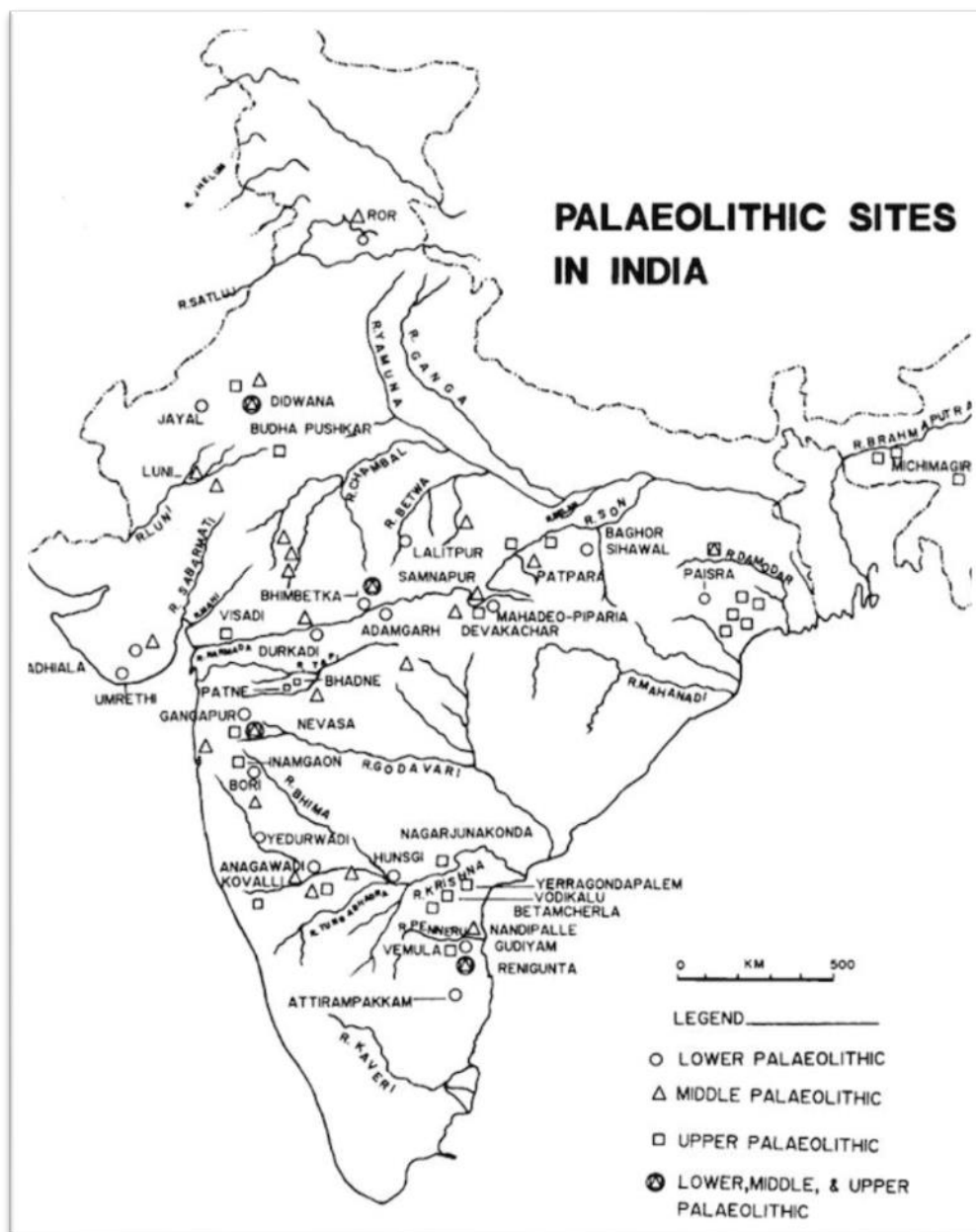


▪ Upper Palaeolithic tools – Flakes and blades

Further, this **division is not uniform around the world** because of several factors such as time lag, climatic vagaries, great distances, numerous geographical and physical barriers etc. Palaeolithic age finally ended with the end of Ice Age in about 10,000 BC.

### Cultures in Lower Palaeolithic era

**Soan Culture:** Extensive deposits of pebble tools and choppers found in the **Soan river** (a tributary of Indus) valley in Pakistan along with some other similar sites in nearby area are collectively called Soan culture or Sohan culture.



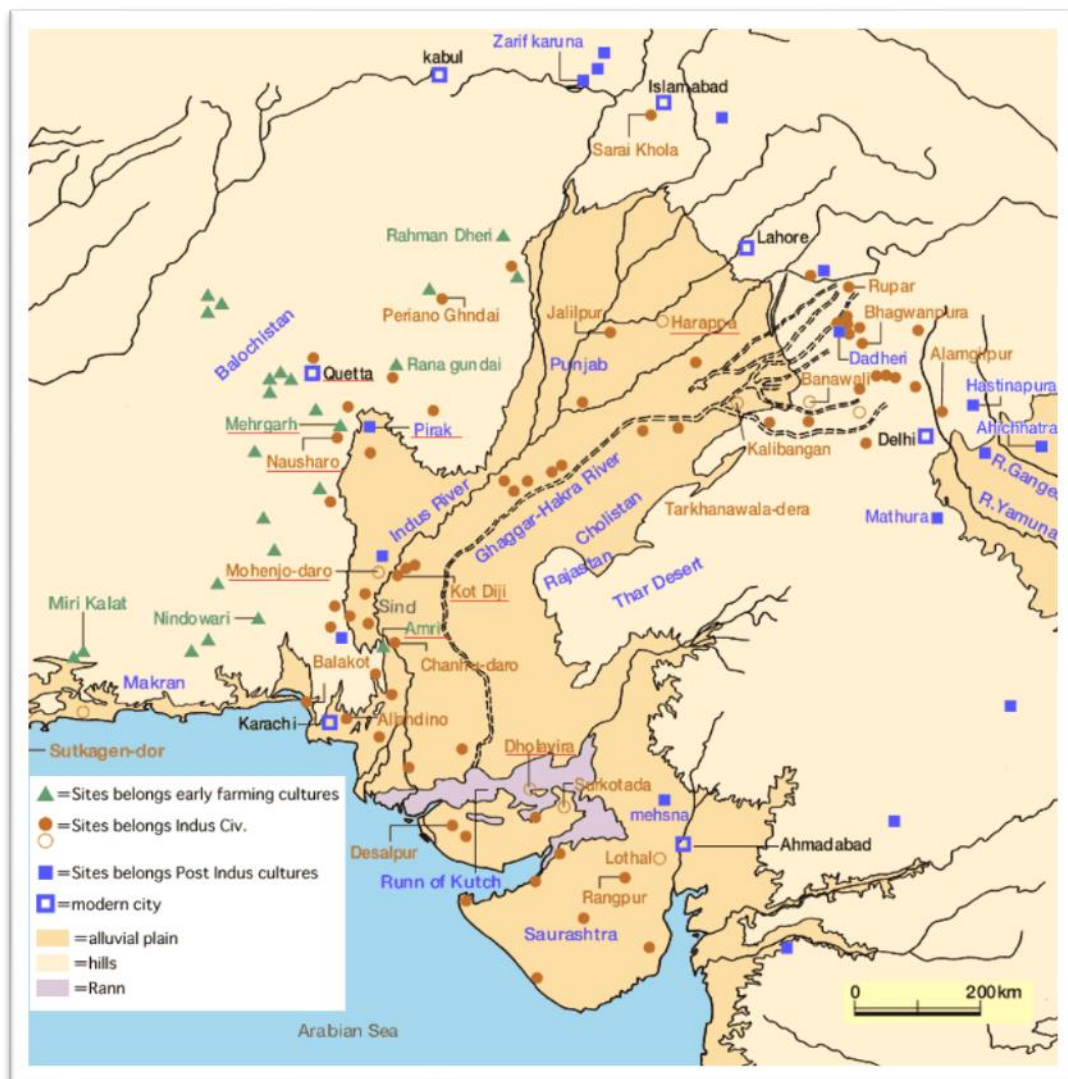
# INDUS VALLEY CIVILISATION (3300 BC – 1900 BC)

The Indus Valley Civilization was established around **3300 BC**.

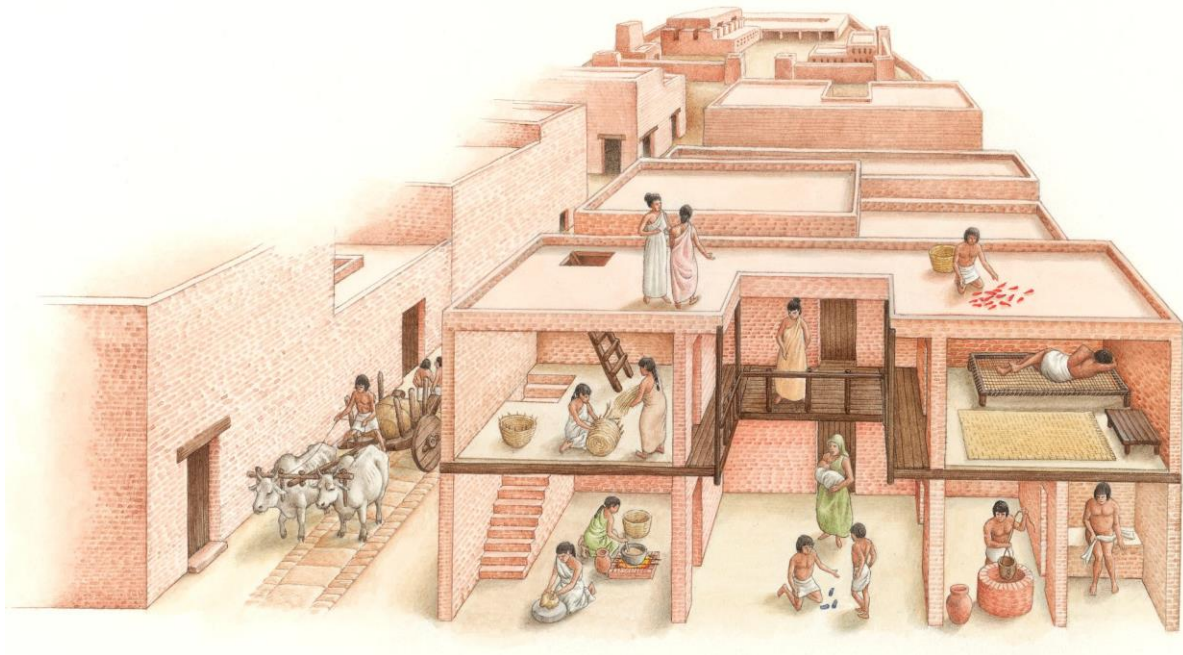
It **flourished between 2600 BC and 1900 BC** (Mature Indus Valley Civilization). It started declining around 1900 BC and disappeared around 1400 BC.

This is also called Harappan Civilization after the first city to be excavated, Harappa (Punjab, Pakistan).

**Pre-Harappan civilization has been found in Mehrgarh, Pakistan** which shows the **first evidence of cotton cultivation**.



## SOCIAL LIFE



The social life of the Indus Civilization or Harappan Civilization was as follows-

The **family of the Indus residents (Indus residents) was matriarchal**, this is estimated from the number of female idols found in excavations.

## BUDDHIST ARCHITECTURE

Along with Hindu art and architecture, Buddhist temple building and artwork also went on along with other religions.

Ellora has Buddhist, Jain and Hindu monuments.

### **Bodh Gaya (or Bodhgaya)**

Most important Buddhist site because **Prince Siddhartha achieved enlightenment** here to become Gautama Buddha.

The Bodhi Tree is important.

### **Mahabodhi Temple at Bodhgaya**

The first shrine situated at the base of the Bodhi tree was **probably built by Emperor Ashoka**.

The **vedika around the shrine is post-Mauryan** built during 100 BC.

Many sculptures in the niches in the temple **belong to the Pala Period (8th century CE)**.

It is a 7th-century design. It is neither nagara or Dravida in style.





# 16 MAHAJANPADAS

## (6th century BC to 4th century BC)



**Angutara Nikaya**, a Buddhist scripture mentions 16 great kingdoms or Mahajanapadas at the beginning of the 6th century BCE in India.

### EDICTS OF ASOKA

The Edicts of Ashoka are **33 inscriptions** engraved on pillars, large stones, and cave walls by Ashoka the Great (268-232 BCE), the third king of the Mauryan Empire (322-185 BCE) of India.

One set, the so-called **Major Rock Edicts**, are consistent in their message that the people should adhere to the concept of Dhamma, defined as “right behavior”, “good conduct” and “decency toward others”.

The edicts were inscribed throughout Ashoka's realm which included the areas of modern-day Afghanistan, Bangladesh, India, Nepal, and Pakistan and most were written in **Brahmi Script** (though one, in Afghanistan, is also given in Aramaic and Greek). The edicts are comprised of:

- Minor Rock Edicts
- Minor Pillar Edicts
- Major Rock Edicts
- Major Pillar Edicts.

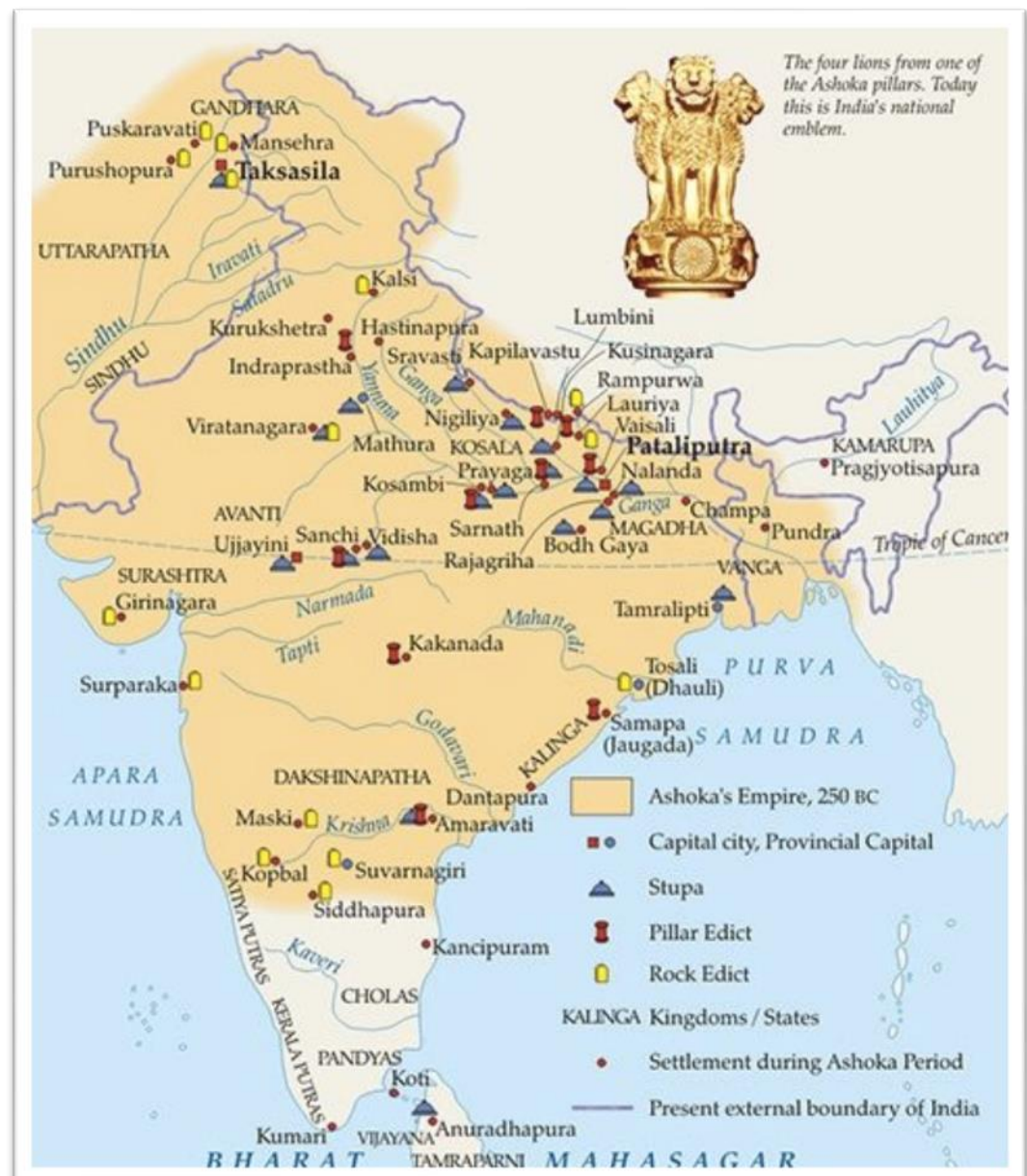
It is thought there were originally many Pillar Edicts (each between 40 and 50 feet high and weighing up to 50 tons each). These were topped with capitals of lions (facing in four directions), bulls, and horses.

The four-facing lion capital was adopted as the national emblem of India following its independence in 1947.

The **Minor Rock Edicts** and **Minor Pillar Edicts** deal with Ashoka's early reign, the **Major Pillar Edicts** treat the end of his reign, while the **Major Rock Edicts** address Ashoka's vision of peaceful existence through Dhamma.

The Major Rock Edicts are the most famous of them all and include Edict 13 which describes the dramatic turning point in Ashoka's life following the Kalinga War.

The purpose of the edicts was not only to instruct the





people in Dhamma but to show Ashoka's contrition over his earlier behavior and his commitment to peace through Buddhist principles.

After his conversion to Buddhism, Ashoka lived his faith, encouraged others to live theirs – whatever form their belief took – and sent missionaries to other countries (such as China, Greece, Sri Lanka, and Thailand) to peacefully introduce people to Buddhist concepts.

In doing so, Ashoka transformed the minor philosophical-religious sect of Buddhism into a world religion.

Ashoka's empire fell not even 50 years after his death, and his edicts were forgotten afterwards.

The pillars fell and were buried, and the Brahmi Script of the rock edicts had been neglected so that, finally, they could no longer be read. It was not until the 19th century CE that the British scholar and orientalist **James Prinsep** (1799-1840 CE) deciphered the script, identified Ashoka as the king referenced as **Devanampiya Piyadassi** (“Beloved of the Gods” and “Gracious of Mien”) in the edicts, and brought the king's remarkable story to light.

<b>Major Rock Edict I</b>	<ul style="list-style-type: none"> <li>○ <b>Prohibition of animal sacrifice</b>, especially during festive seasons.</li> </ul>
<b>Major Rock Edict II</b>	<ul style="list-style-type: none"> <li>○ Medical treatment of <b>humans and animals</b>, <b>planting of fruits</b>, <b>medicinal herbs and the digging of wells</b>.</li> <li>○ Mentions the <b>Pandys</b>, <b>Satyapur</b>as and <b>Keralaputras</b> of South India.</li> </ul>
<b>Major Rock Edict III</b>	<ul style="list-style-type: none"> <li>○ Generosity to <b>Brahmins</b>.</li> <li>○ About <b>Yuktas</b>, <b>Pradeshikas</b> and <b>Rajukas</b> who would go every five years to different parts of his empire to spread Dhamma.</li> </ul>
<b>Major Rock Edict IV</b>	<ul style="list-style-type: none"> <li>○ Dhammaghosha (sound of Dhamma/righteousness) over Bherighosha (sound of war).</li> <li>○ The King Ashoka attached greatest value to his duty.</li> </ul>
<b>Major Rock Edict V</b>	<ul style="list-style-type: none"> <li>○ About <b>Dhammamahamatras</b>. Talks about treating slaves right.</li> <li>○ A special cadre of officials, Dhamma Gosha were appointed and entrusted with the duty of spreading Dhamma within the kingdom.</li> </ul>
<b>Major Rock Edict VI</b>	<ul style="list-style-type: none"> <li>○ King's desire to know about his <b>people's conditions</b>. About welfare measures.</li> </ul>
<b>Major Rock Edict VII</b>	<ul style="list-style-type: none"> <li>○ <b>Tolerance towards religions</b> among all sects and welfare measures for the public in his as well as his neighbouring kingdoms.</li> </ul>
<b>Major Rock Edict VIII</b>	<ul style="list-style-type: none"> <li>○ Ashoka's <b>first visit to Bodh Gaya and the Bodhi tree</b> (his first Dhamma Yatra). Gave importance to Dhamma tours.</li> </ul>
<b>Major Rock Edict IX</b>	<ul style="list-style-type: none"> <li>○ Condemns popular ceremonies. Stresses on moral conduct.</li> </ul>
<b>Major Rock Edict X</b>	<ul style="list-style-type: none"> <li>○ Disapproves of the individual's desire for fame and glory and stresses on Dhamma.</li> </ul>
<b>Major Rock Edict XI</b>	<ul style="list-style-type: none"> <li>○ Major Rock Edict XI</li> </ul>
<b>Major Rock</b>	<ul style="list-style-type: none"> <li>○ It mentions Mahamattas in charge of women's welfare, Ithijika Mahamatta and</li> </ul>

<b>Edict XII</b>	tolerance towards the dhamma of others.
<b>Major Rock Edict XIII</b>	<ul style="list-style-type: none"> <li>○ Mentions victory over Kalinga.</li> <li>○ Mentions Ashoka's Dhamma victory over Greek Kings Antiochus of Syria (Amtiyoko), Ptolemy of Egypt (Turamaye), Magas of Cyrene (Maka), Antigonos of Macedon (Amtikini), Alexander of Epirus (Alikasudaro). Also mentions Pandyas, Cholas, etc.</li> <li>○ The thirteenth rock edict which was issued at the end of the Kalinga war gives a vivid picture of the change of Ashoka from an aggressive and violent warrior to a great lover and preacher of peace. The direct and immediate effect of the Kalinga war was the conversion of Ashoka to Buddhism.</li> </ul>
<b>Major Rock Edict XIV</b>	<ul style="list-style-type: none"> <li>○ Purpose of rock edicts</li> </ul>

### MINOR ROCK EDICTS

- Minor rock edicts are found on 15 rocks across the country and in Afghanistan also.
- Ashoka uses his name only in four of these places namely:
- Maski,
- Brahmagiri (Karnataka),
- Gujjara (MP) and
- Nettur (AP).

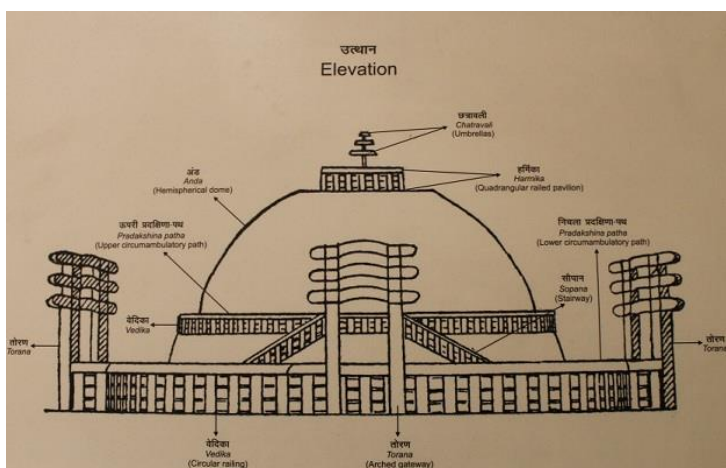
### STUPAS, CHAITYAS AND VIHARAS

Stupas and viharas were constructed as part of the Buddhist and Jaina monastic tradition but most of the constructions belong to Buddhism.

Some Brahmanical gods were also represented in the sculptures here.

Stupas were constructed over the relics of the Buddha at Rajagriha, Kapilavastu, Vaishali, Ramagrama, Allakappa, Pava, Vethadipa, Pippalvina and Kushinagar.

Stupas consist of a cylindrical drum with a **circular anda** and a **harmika** and a **chhatra** on the top. Sometimes there were circumambulatory pathways and gateways. In many cases, additions were added in later centuries.



**Anda:** hemispherical mound symbolic of the mound of dirt used to cover Buddha's remains (in many stupas actual relics were used).

**Harmika:** square railing on top of the mound.

**Chhatra:** central pillar supporting a triple umbrella form.



**Stupa at Bairat, Rajasthan** – 3rd century BCE; grand stupa with a circular mound and a circumambulatory path.

Many stupas were built and not all of them with royal patronage. Patrons included lay devotees, gahapatis, guilds and kings.

Not many mention the names of the artisans. But artisans' categories like stone carvers, goldsmiths, stone-polishers, carpenters, etc. are mentioned.

**Stupa at Sanchi** – most famous and one of the earliest examples.

Chaityas were basically prayer halls and most of them were with stupas. Generally, the hall was rectangular and it had a semi-circular rear end. They had horse-shoe shaped windows. They also had pillars separating the hall from the two aisles.

Viharas were the residences of the monks.

Both chaityas and viharas were made out of wood, and later were also stone-cut.

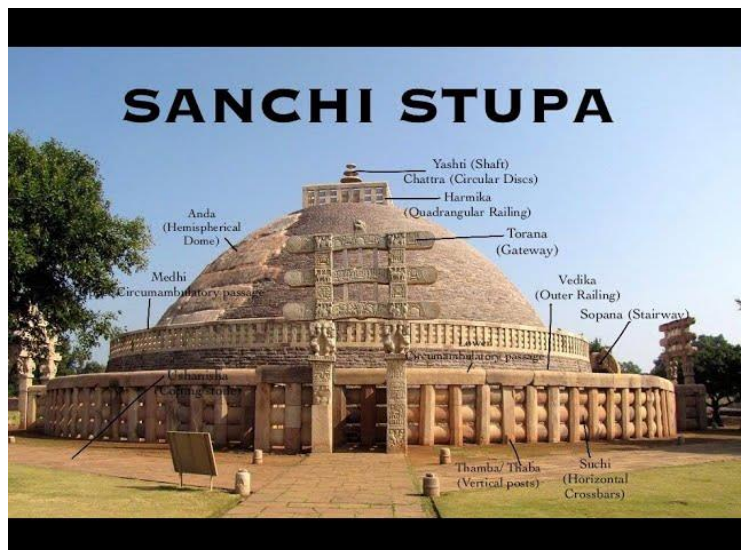
### Sanchi Stupa

**Sanchi Stupa is a UNESCO world heritage site** since 1989. Sanchi is in Madhya Pradesh.

There are many small stupas here with three main ones – stupa 1, stupa 2 and stupa 3. Stupa 1 is also called the Great Stupa at Sanchi. It is the most prominent and the oldest and is believed to have the Buddha's relics.

It was **built by Ashoka** in the 3rd century BCE.

Originally, it was smaller than its present dimensions. It was expanded in later periods.



The original structure was made out of bricks. Later on, it was covered with stone, vedica, and the torana (gateway).

There are four gateways to the stupa with the southern one being built first. The others were later added. The gateways are adorned with beautiful sculptures and carvings. Each **torana** consists of two vertical pillars and three horizontal bars on top. The bars contain exquisite carvings on front and back. They contain images of **shalbhanjikas** – lady holding the branch of a tree. Stories from the Jataka tales are carved here.

The structure has a lower and **upper pradakshinapatha or circumambulatory path**. The upper pradakshinapatha is unique to this stupa.

On the southern side of the stupa, the Ashokan Lion Capital pillar is found with inscriptions on it.

The hemispherical dome of the stupa is called the **anda**. It contains the relics of the Buddha.

The harmika is a square railing on top of the dome/mound.

The **chhatra** is an umbrella on top of the harmika. There is a sandstone pillar in the site on which Ashoka's Schism Edict is inscribed.

The original brick dome was expanded into double its size during the reign of the Shunga dynasty with stone slabs covering the original dome.

# PERSIAN INVASION OF INDIA

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**Cyrus, the founder of the Achaemenid Empire** in ancient Iran invaded the North-Western front of India in 550 BCE.

At that time, there were many small provinces like **Gandhara, Kamboja, and Madra** who were constantly fighting one another.

At that time, Bimbisara of the Haryanka dynasty was ruling over Magadha.

Cyrus succeeded in bringing under Persian control all the Indian tribes west of the Indus like Gandhara.

Punjab and Sindh were annexed by **Darius I, Cyrus's grandson**.

Son of **Darius, Xerxes**, could not move ahead with the further conquest of India because of war with the Greeks. He had employed Indian cavalry and infantry.

## Effects of the Persian invasion in India

The Indo-Iranian contact lasted for about 200 years. It gave an **impetus to the Indo-Iranian trade and commerce**.

**Iranian coins are also found in the northwestern frontier** which points to the existence of trade with Iran.

The **Kharoshti script** was brought to northwest India by the Persians.

Some inscriptions of Ashoka were written in the Kharoshti script in these parts.

**Kharoshti script is derived from the Aramaic script and is written from right to left.**

Probably, the rock inscriptions used by Ashoka in the 3rd century BCE were inspired by the Persian king Darius.

The **monuments of Ashoka's time, especially the bell-shaped capitals and the preamble** of Ashoka's edicts, have a lot of Iranian influence.

## SUNGA DYNASTY

### PUSHYAMITRA SUNGA

Pushyamitra Sunga was **Brahmin army chief** of **Brihadratha**, the last king of the Mauryas.

During a military parade, he killed Brihadratha and established himself on the throne in **185 or 186 BC**.

According to some historians, this was an internal revolt against the last Mauryan king. Some say it was a **Brahminical reaction to the Mauryan overwhelming patronage of Buddhism**.

Pushyamitra Sunga's capital was at Pataliputra.

He successfully countered attacks from two Greek kings namely, **Menander and Demetrius**.

He also thwarted an attack from the Kalinga king **Kharavela**.

He conquered Vidarbha.

He followed Brahminism. Some accounts portray him as a **persecutor of Buddhists** and a destroyer of stupas but there has been no authoritative evidence to this claim.

During his reign, the Stupas at Sanchi and Barhut were renovated. He built the sculptured stone gateway at Sanchi.

He performed Vedic sacrifices such as **Ashvamedha, Rajasuya and Vajapeya**.

Pushyamitra Sunga patronised the **Sanskrit grammarian Patanjali**.

According to the Puranas, his reign lasted for 36 years. He died in 151 BC.

### AGNIMITRA

Was Pushyamitra's son who succeeded him to the throne.





His reign lasted from about **149 BC to 141 BC**.

By this time, Vidarbha broke away from the empire.

**Agnimitra is the hero of Kalidasa's poem, Malavikagnimitram.**

His son Vasumitra succeeded him as king.

### **Last of the Sunga kings**

Vasumitra's successors are not clearly known. Different names crop up in several accounts such as **Andhraka, Pulindaka, Vajramitra and Ghosha**.

The last Sunga king was **Devabhuti**. He was preceded by Bhagabhadra.

Devabhuti was killed by his own minister, Vasudeva Kanva in around 73 BC. This established the Kanva dynasty at Magadha from 73 to 28 BC.

## **KUSHAN DYNASTY**

Kushanas are considered to be one of the **five branches of the Yuezhi tribe** who lived in the Chinese frontier or central Asia.

They are known as **Guishuang in Chinese sources**.

They eventually acquired dominance over the other **Yuezhi tribes**.

They moved eastward towards India defeating the Parthians and the Sakas in the 1st century AD.

### **KUJULA KADPHISES OR KADPHISES I [AD 30-AD 80]**

Kujula Kadphises was the **first Yuezhi chief** to lay the foundation of the Kushana Empire in India.

He established his supremacy over **Kabul, Kandahar and Afghanistan**.

He was succeeded by his son **Vima Taktu or Sadashkana** (AD 80 -AD 95) who expanded the empire into northwest India.

### **VIMA KADPHISES [AD 95-AD 127]**

An inscription found at Rabatak in Afghanistan mentions that he was the **son of Vima Taktu** and the father of Kanishka.

He has issued a large number of **gold coins**.

He was a **Shiva devotee** as is clear from coins issued by him.

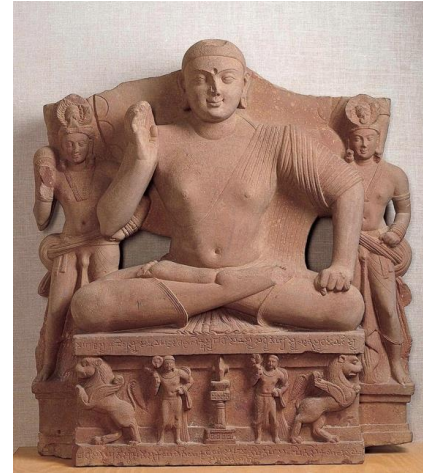




A large number of Roman gold coins found from this era indicate the prosperity of India at that time and also the growing trade with the Romans.

### Elephanta Caves

- Located in Elephanta Island in Mumbai Harbour.
- Originally a Buddhist site, later dominated by Shaivism.
- Contemporary with Ellora caves.
- Sculptures are slender in body images with stark light and dark effects.



### CAVE TRADITION IN EASTERN INDIA

Mainly located in the **coastal regions of Andhra Pradesh and Odisha**.

Main sites in AP – **Guntapalle in Elluru**.

Unique because structural stupas, viharas and caves are excavated in one place.

**Guntapalle Chaitya Cave** – circular hall with a stupa and a chaitya arch at the entrance.

Most of them date back to the 2nd century BC.

Most of the caves are vihara type.

The biggest rock-cut stupas in India are found at **Anakapalli** near Vishakhapatnam. Carved during the 4th – 5th centuries AD.

Earliest examples in Odisha – **Udaigiri-Khandagiri** caves near Bhubaneswar.

Scattered caves with inscriptions of Kharavela kings. As per the inscriptions, the caves were intended for Jaina monks.

### Seated Buddha, Katra Mound, Mathura

**Period:** 2nd century AD.

Buddha with two Bodhisattva attendants. Buddha is seated in **Padmasana (cross-folded legs)**.

Right hand is in Abhaya mudra raised above the shoulder level and left hand is on the left thigh.

**Ushanisha (hair knot)** is vertically raised.

Sculptures of this period from Mathura have light volume and a fleshy body.

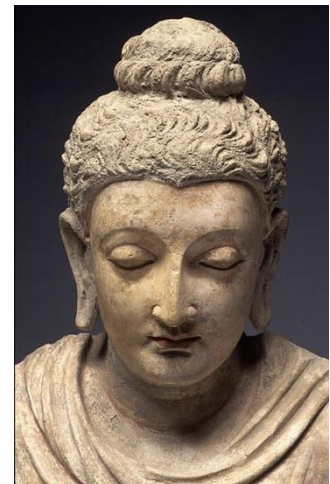
The **sanghati (dress)** covers only the left shoulder.

Buddha is seated on a lion throne. He has a large halo which is decorated with geometric motifs. His face is rounded having fleshy cheeks.

The attendants are identified as the Bodhisattvas Padmapani (holding a lotus) and Vajrapani (holding a thunderbolt).

Two flying figures diagonally above the halo.

This image is important for an understanding of the Buddha image development in the later periods.



## THE NAGARA OR NORTH INDIAN TEMPLE STYLE



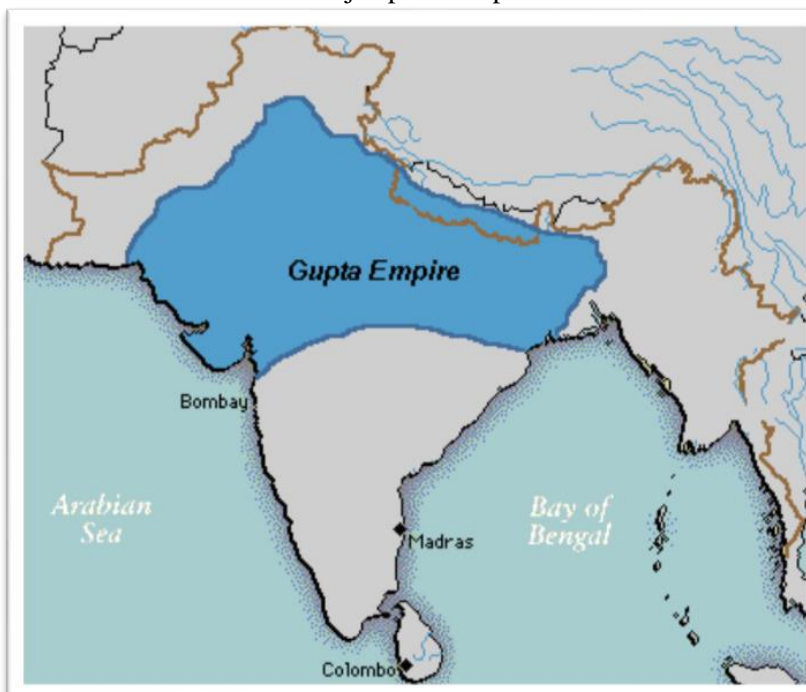
SPACE FOR NOTES

# GUPTA DYNASTY

The decline of the Mauryan empire resulted in the rise of two major political powers – the **Kushanas** and the **Satavahanas** in the north and south respectively. Both these empires brought political unity and economic growth in their respective areas.

The **Kushan reign** in north India came to an end around c.230 CE and then a good part of central India came under the domain of the **Murundas** (possible kinsmen of the Kushanas). The **Murundas** ruled for only 25 – 30 years.

Around the **last decade of the 3rd century CE (about 275 CE)**, the dynasty of the Guptas came to power. The Gupta empire established its control over a good part of the former dominions of



both the Kushanas and the Satavahanas. The Guptas kept northern India politically united for more than a century (335 CE- 455 CE).

The Guptas are believed to have been **feudatories of the Kushanas**.

The original kingdom of the Guptas comprised Uttar Pradesh and Bihar with their centre of power at **Prayag (U.P.)**.

The Guptas set up their **rule over the fertile plains** of the Madhyadesha, also known as Anuganga (the middle Gangetic basin), Saketa (U.P Ayodhya), Prayag (U.P) and Magadha (mostly Bihar).

The Guptas made good use of the **iron ore reserves** in central India and south Bihar and also took advantage of their proximity to the areas in north India which carried on silk trade with the Byzantine empire (eastern Roman empire).

The Gupta period in ancient India is referred to as the “**Golden Age**” because of the numerous achievements in the field of arts, literature, science and technology. It also brought about the political unification of the subcontinent.

## ART & ARCHITECTURE

Many magnificent temples, palaces, paintings and sculptures were created.



**Dashavatara Temple in Deogarh UP** is one of the earliest surviving Hindu temples. It is a fine example of Gupta architecture.

**Mural paintings** of Ajanta depicting the life of the Buddha as told in the Jataka tales were created in this period. Places like Ajanta, Ellora, Mathura, Sarnath; and Anuradhapura and Sigiriya in Sri Lanka bear examples of Gupta art and architecture.

**Classical Indian music and dance** took shape at this time.

The **Gupta legacy** in arts can be seen in Southeast Asia also today.

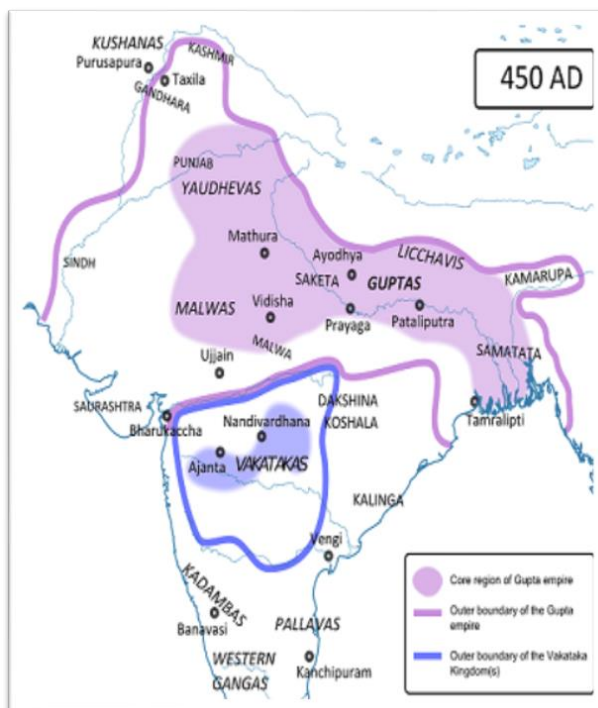
The Bronze Buddha which is 7.5 feet high and found at Sultanganj is a product of the Gupta age.



The iron pillar at Mehrauli, Delhi is a marvellous creation of this period. It is a 7 m long pillar and it is made up of a composition of metals such that it is rust-free. This is a testimony to the metallurgical skills of Indians of that time.

## VAKATAKA DYNASTY

- The Satavahanas in peninsular India were succeeded by the Vakatakas (local power) who ruled the Deccan for more than two and a half centuries.
- The Vakatakas were the contemporaries of the Guptas in northern India.
- In the Puranas, the Vakatakas are referred to as the Vindhyaikas.
- The Vakatakas belonged to the Vishnuvridha gotra of the Brahmanas and performed numerous Vedic sacrifices.
- A large number of **copperplate land grant charters issued by the Vakatakas to the Brahmins** have helped in reconstructing their history.
- They were Brahmins and promoted Brahmanism, however, they also patronised Buddhism.
- Culturally, the **Vakataka kingdom became a channel for transmitting Brahmanical**





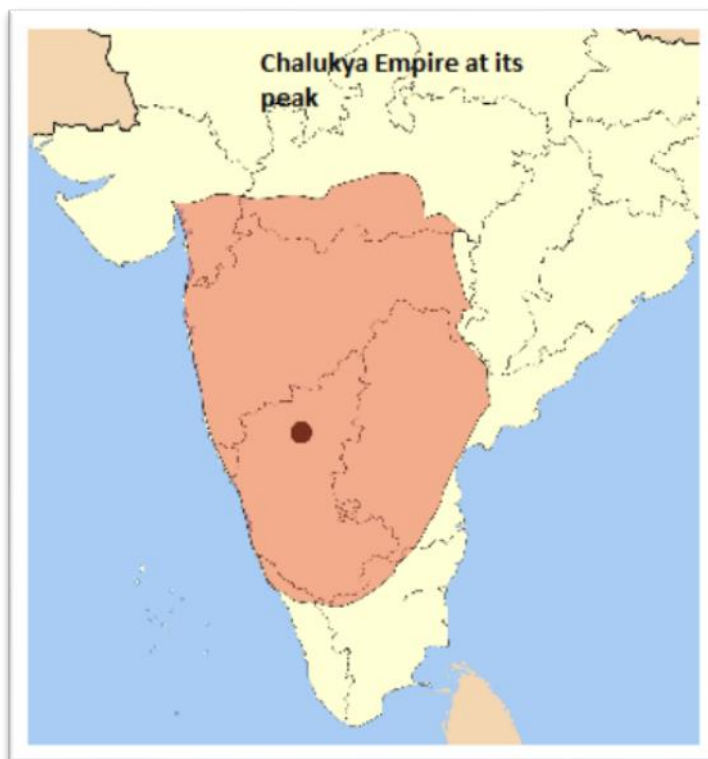
**ideas and social institutions to the south.** The Vakatakas entered into matrimonial alliances with the Guptas, the Nagas of Padmavati, the Kadambas of Karnataka and the Vishnukundins of Andhra.

The Vakatakas patronised art, culture and literature. Their legacy in terms of public works and monuments have made significant contributions to Indian culture.

## CHALUKYA DYNASTY

There were three distinct but related Chalukya dynasties.

- **Badami Chalukyas:** The earliest Chalukyas with their capital at **Badami (Vatapi)** in Karnataka. They ruled from mid-6th century A.D. They declined after the death of their greatest king, **Pulakesin II in 642 AD.**
- **Eastern Chalukyas:** Emerged after the death of Pulakesin II in Eastern Deccan with capital at **Vengi.** They ruled till the 11th century.
- **Western Chalukyas:** Descendants of the Badami Chalukyas, they emerged in the late 10th century and ruled from **Kalyani** (modern-day Basavakanlyan).



### Extent of the Chalukya dynasty

The Chalukya dynasty reached its peak during the reign of **Pulakesin II.**

His grandfather Pulakesin I had created an empire around Vatapi.

**Pulakesin II subjugated the Kadambas, the Gangas of Mysore, the Mauravas of North Konkan, the Latas of Gujarat, the Malavas and the Gurjars.**

He also succeeded in getting a submission from the Chola, Chera and Pandya kings.

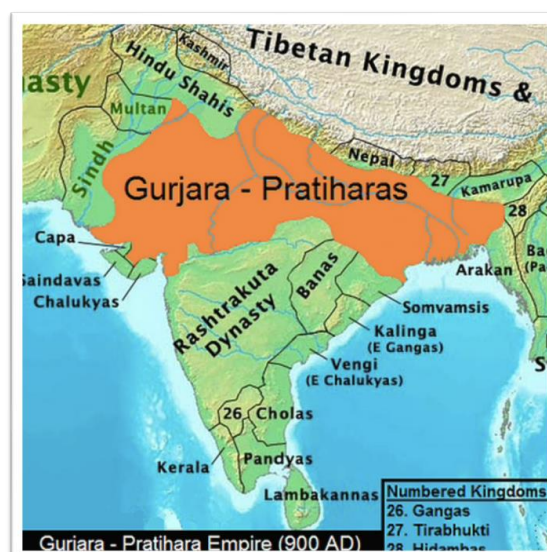
He had also defeated King Harsha of Kannauj and the Pallava king Mahendravarman.

## GURJARA-PRATIHARA

The Gurjara-Pratiharas, or simply, the Pratiharas (8th century CE - 11th century CE) held their sway over **western and northern India.**

This dynasty saw its fortunes rising under **Nagabhata I** (730–760 CE) who successfully defeated Arab invaders.

**Bhoja or Mihira Bhoja** (c. 836-885 CE) was the most



well-known king of this dynasty.

The Pratiharas were known chiefly for their patronage of art, sculpture and temple-building, and for their continuous warfare with contemporary powers like the Palas (8th century CE - 12th century CE) of eastern India and the Rashtrakuta Dynasty (8th century CE - 10th century CE) of southern India.

**THE PRATI HARAS ROSE TO FAME IN THE LATE 8TH CENTURY CE AFTER SUCCESSFULLY RESISTING ARAB INVADERS.**

### IMPORTANT LITERARY TEXTS

TEXT	AUTHOR	KEY POINTS
Panchatantra	Vishnu Sharma	Animal fables in Sanskrit
Natyashastra	Bharat Muni	Treatise on dance, drama and music
Buddhacharita	Ashvaghosha	Biography of Buddha
Ashtadhyayi	Panini	Work on Sanskrit grammar
Mahabhasya	Patanjali	Work on Sanskrit grammar
Harshacharita	Banabhatta	Biography of Harsha
Rajatarangini	Kalhana	History of Kashmir
Meghdoot	Kalidasa	Lyric poem in Sanskrit
Lilavati	Bhaskaracharya	Mathematical treatise
Dasakumaracharita	Dandin	A tale of 10 men
Malvikagnimitra	Kalidasa	Love story of Shunga ruler Agnimitra

### IMPORTANT VEDIC LITERATURE

VEDAS	BRAHMANA	ARANYAKA	UPANISHAD	UPVEDA	PRIEST
Rigveda	Aaitreya, Kaushthiki	Aaitreya, Kaushthiki	Aaitreya, Kaushthiki	Ayurveda	Hotra
Samaveda	Jaimini	Chandogya, Jaminiya	Chandogya, Jaminiya, Ken	Gandharvaveda	Adharvyu
Yajurveda Shukla Yajurveda Krishna Yajurveda	Shatapatha Taitriya	Brihadaranyaka Taitriya	Brihadaranyaka, Ish Kathopnishad, Taitriya, Maitriyani, Shvetashvatar	Dhanurveda	Udgata
Atharvaveda	Gopatha	*none*	Mundaka, Mandukya	Shilpaveda	Brahma

## **BHARATNATYAM, TAMIL NADU (OLDEST)**

It is a solo dance and is said to have evolved from **Devadasi system**.

Literary reference to this dance form is found in **Silappadikaram**.

Its movements resemble dancing flame/ elements of fire.

Both basic aspects **Tandava and Lasya** are its part.

It emphasizes on hand movements to convey emotions. One dancer takes many roles.

Bharatnatyam poses are found on the **Gopurams of Chidambaram temple**.

Musicians include **vocalist, veena, flautist, cymbal player**.

**Rukmini Devi Arundale** promoted it to the global level.

**Famous proponents:** Yamini Krishnamurthy, Mallika Sarabhai, Padma Subramaniam and Mrinalini Sarabhai

## **KATHAKALI, KERALA**

The ritual performing arts of **Koodiyattam, Krishnattam, Ramanattam and Chakiarkoothu** have direct influence on this dance.

For body movements and choreographical patterns, it is also indebted to the early martial arts of Kerala.

Its poses are depicted on the frescoes of Mattancheri temple, Kerala.

It is a blend of dance, music and acting based on Indian epics.

It includes **hastamudras** and facial expressions following the verses (padams).

The entire body is used during this dance performance.



## **ARCHITECTURE**

### **MASROOR CAVE TEMPLES, HIMACHAL PRADESH**

Also known as Himalayan Pyramid, **Masroor Rock Cut Temple** is a complex of 15 monolithic rock-cut monuments.

Each of them is carved in a traditional Indo Aryan style that is very exclusive for the northern part of India.

There is a lake near this temple complex that is known as Masroor Lake and reflection of the temple can be seen in this lake.

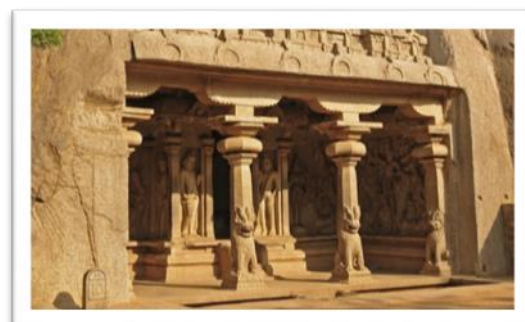


### **VARAHA CAVE TEMPLES, TAMIL NADU**

Situated in Mamallapuram of Tamil Nadu, Varaha Cave Temples is a gorgeous example of **Pallava architecture** that dates back to 7th century.

The temple is one of the finest testaments to the ancient **Vishwakarma Sthapathis**.

The most eminent statue in the cave temple is of Lord Vishnu, which incarnated in the form of a Varaha or boar elevating earth from the sea. Many other mythological figures are also carved in this temple.



### KANHERI CAVES, MAHARASHTRA

Kanheri Caves are also the group of caves and rock-cut monuments sliced into a huge basalt projection in the Sanjay Gandhi National Park.

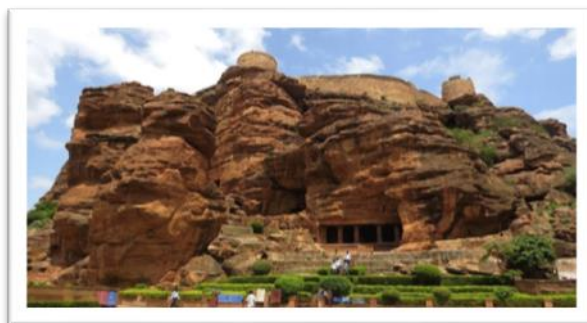
These caves feature Buddhist sculptures along with relief carvings, paintings and inscriptions dating back to the 1st century BCE to the 10th century CE.

Kanheri comes from the **Sanskrit Krishnagiri, which means Black Mountain.**

### BADAMI CAVE TEMPLES, KARNATAKA

Badami Cave Temples are the complex of four majestic temples in the northern part of Karnataka.

This temple structure dates back from 6th century and is undoubtedly an epitome of Indian rock-cut architecture, mainly **Badami**



## MARTIAL ART

<b>Kalarippayattu</b>	<p>Kalarippayattu is a famous Indian martial art of <b>Kerala</b> and one of the oldest existing martial arts in the world.</p> <p>It is practiced in most of the part of south India.</p> <p>A <b>kalari</b> is the school or training hall where martial arts are taught.</p> <p>It includes strikes, kicks and some weapon based practiced.</p> <p><b>Footwork patterns</b> are most important key in Kalarippayattu.</p>
<b>Silambam</b>	<p>Silambam is a weapon-based Indian martial art from <b>Tamil Nadu</b>.</p> <p>Silambam art also used animal movements of snake, tiger, eagle forms and footwork patterns play a key role here as well.</p>
<b>Gatka</b>	<p>Gatka is a weapon-based Indian martial art basically created by <b>the Sikhs of Punjab</b>.</p> <p>There are many weapons used in Gatka like <b>Stick, Talwar, kripa and kataar</b>.</p> <p>The attacking and defense methods are based upon the positions of the hands, feet and nature of weapons used.</p> <p>The sport form is played by two opponents wielding wooden staves called <i>gatka</i>. These sticks may be paired with a shield. Points are scored for making contact with the stick.</p> <p>It is based on the basic principle of unification of the mind, body and spirit in a rhythm of life to train a saint-soldier to be able to defend himself/herself.</p>
<b>Musti yuddha</b>	<p>It is unarmed martial art of the oldest city of India “<b>Varanasi</b> “.</p> <p>Techniques used in this martial art are punches, kicks, knees and elbow strikes.</p>



<b>Thang Ta</b>	<p>Thang Ta is popular term for the ancient <b>Manipuri martial art</b>, also known as <b>Huyen lallong</b>.</p> <p>Manipuri martial arts with swords and spears, is a strong yet gracefully sophisticated art.</p> <p>The armed component called thang-ta is named after the system's main weapons, <b>the <i>thang</i> (sword) and <i>ta</i> (spear)</b>. Practitioners spar through <b>cheibi gatka</b> in which a foam sword is used together with a shield.</p>
<b>Lathi</b>	<p>Lathi is an ancient armed martial art of India.</p> <p>It also refers one of the world's oldest weapons used in martial arts.</p> <p>Lathi or stick martial arts practiced in <b>Punjab and Bengal</b> region of India.</p>
<b>Mardani Khel</b>	<p>Mardani Khel is an armed method of martial art created by the <b>Maratha</b>.</p> <p>This traditional martial art of Maharashtra is practiced in <b>Kolhapur</b>.</p>
<b>Pari-khanda</b>	<p>Pari-khanda is a style of <b>sword and shield fighting</b> from <b>Bihar</b>.</p> <p>This art is created by the <b>Rajputs</b>.</p> <p>Pari-khanda steps and techniques are also used in <b>Chau dance</b>.</p>

## SHADOW PUPPET

They are flat figures, cut out of leather and treated to make it translucent. The figures are painted identically on both sides of the leather. They are pressed against the screen with a strong source of light behind it. Shadow puppets tradition survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.



<b>Togalu Gombeyatta- (Karnataka)</b>	<p>These puppets are mostly <b>small in size</b>.</p> <p>The puppets however <b>differ in size according to their social status</b>. For instance, large size for kings and religious characters and smaller size for common people or servants.</p>
<b>Tholu Bommalata- (Andhra Pradesh)</b>	<p>The puppets are <b>large in size</b> and <b>have joints</b>.</p> <p>They are <b>coloured on both sides</b>. Hence, these puppets <b>throw coloured shadows</b> on the screen.</p> <p>The music is dominantly influenced by the <b>classical music of the region</b> and the theme of the puppet plays are drawn from the <b>Ramayana, Mahabharata and Puranas</b>.</p>
<b>Ravanchhaya- (Odisha)</b>	<p>The puppets are <b>in one piece</b> and <b>have no joints</b>.</p> <p>They are <b>not coloured</b>, hence throw <b>opaque shadows</b> on the screen.</p> <p>The manipulation requires great skill as there are no joints.</p>

## THOPAVAKKOOTU

**Tholpavakkoothu** is the unique shadow puppet form of Kerala, South India.

It evolved from **Koonathara village** near Shoranur (Kerala).

In this puppetry form, **Kamba Ramayana** is used as its basic text.

**Kamba Ramayanam**, is a Tamil epic that was written by the Tamil poet – Kamban, during the 12th century.

It is also known as **Ramavataram**.

Performers of the shadow puppetry form **Tholpavakkoothu** are now spreading the egalitarian concept of Onam.

In this concept, they are making **Asura king Mahabali** the central character of their latest series of performances.

**It is only a deviation from their age-old practice of adapting it only from Kamba Ramayana.**

It is preserved as a family tradition by the **Pulavars**.

**K.K. Ramachandra Pulavar** is a famous puppeteer of this puppetry form.

## GWALIOR GHARANA

It is one of the oldest Khayal Gharana.

The rise of the Gwalior Gharana started with the **reign of the great Mughal emperor, Akbar**.

**Tansen** was related to this Gharana.

The Gharana was further enriched with the introduction of **Tan** by **Bade Mohammad Khan**.

The style was later enhanced by **Hassu Khan** and **Haddu Khan**.

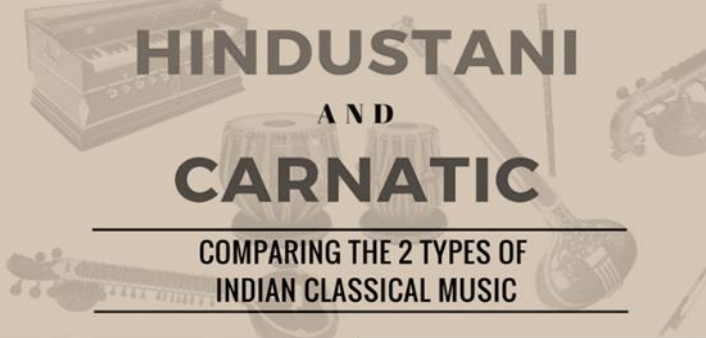
### Basic features

Very powerful throwing of the voice

Dhrupad based Khayal

Straight and Sapat tanas

Powerful Boltans (improvisations)

 <h1>HINDUSTANI AND CARNATIC</h1> <h2>COMPARING THE 2 TYPES OF INDIAN CLASSICAL MUSIC</h2>	
North India (Region)	South India (Region)
Influenced by Vedic Philosophy & Persian Elements	Indigenous (Temple Music)
<b>Major Vocal Forms/Styles</b> <ul style="list-style-type: none"> <li>• Dhrupad - Religious</li> <li>• Khayal - Romantic</li> <li>• Thumri - Romantic-Devotional (A girl's love for Krishna)</li> <li>• Tappa - Romantic</li> <li>• Tarana - Devotional</li> </ul>	<b>Major Vocal Forms/Styles</b> <ul style="list-style-type: none"> <li>• Pallavi</li> <li>• Anu Pallavi</li> <li>• Varnam</li> <li>• Ragamalika</li> </ul>
<b>Timeline</b> <ul style="list-style-type: none"> <li>➔ Dates back to 3rd century BC</li> <li>➔ Rose to prominence in 13th century AD</li> </ul>	<b>Timeline</b> <ul style="list-style-type: none"> <li>➔ Dates back to 15th-16th century AD</li> </ul>
<b>Instruments</b> <ul style="list-style-type: none"> <li>• Tanpura</li> <li>• Pakhawaj</li> <li>• Tabla</li> <li>• Sarangi</li> <li>• Sitar</li> <li>• Sarod</li> <li>• Shehnai</li> <li>• Flute</li> </ul>	<b>Instruments</b> <ul style="list-style-type: none"> <li>• Veena</li> <li>• Violin</li> <li>• Udukai</li> <li>• Ghatam</li> <li>• Mandolin</li> <li>• Nadaswaram</li> <li>• Mridangam</li> </ul>
<b>Commonly associated with Gharana like:</b> <ul style="list-style-type: none"> <li>• Dagari Gharana</li> <li>• Darbhanga Gharana</li> <li>• Gwalior Gharana</li> <li>• Agra Gharana</li> <li>• Kirana Gharana</li> </ul>	Carnatic Music is generally not associated with any Gharana
<ul style="list-style-type: none"> <li>• Scope for artists to improvise</li> <li>• It requires a vocal-centric group where a singer is accompanied by many instruments being played by a group</li> </ul>	<ul style="list-style-type: none"> <li>• No freedom to improvise</li> <li>• It stresses on Vocal Music lead by the singer himself/herself.</li> </ul>

The most popular expounder of this Gharana is **Nathu Khan** and **Vishnu Palushankar**.

## **THUMRI**

It originated in the **eastern part of Uttar Pradesh**, mainly in **Lucknow** and **Benaras**.

It was patronised in the court of **Nawab Wajid Ali Shah** of Lucknow.

It is based on **mixed ragas** and is commonly considered to be **semi-classical Indian music**.

The text of thumari is **romantic** and **devotional** in nature.

It usually revolves around a **girl's love for Krishna**.

This was inspired by the **Bhakti Movement**.

The language of the compositions is usually **Hindi of Awadhi dialect** or the **Braj Bhaasha dialect**, and **Urdu**.

It allows the singer to improvise during the performance and so they have greater **flexibility with the raga**.

The compositions are usually sung in a female voice.

Thumri is also used as a generic name for some other forms such as **Dadra, Hori, Kajari, Saavan, Jhoola and Chaiti**.

### **Types**

**Purbi Thumari:** It is sung in the slower tempo.

**Punjabi Thumari:** It is sung in a fast and lively tempo.

The main Gharanas of Thumari are based in **Banaras** and **Lucknow**.

In **Benaras Gharana**, the words in the text of a song are **musically embellished** to bring out their meaning.

**Eminent persons** of this Gharana: *Siddheshwari Devi, Rasoolan Bai, Badi Moti Bai, Mahadev Mishra, Girija Devi*

**Lucknow gharana** presents intricately embellished and delicate thumris that are explicit in their eroticism.

**Eminent persons** of this Gharana: *Nawab Wajid Ali Shah, Quadar Piya, Sanad Piya, Kenwar Shyam*

## **Trade links with China and other countries**

Tamil-Chinese links also continued after the Pallavas, flourishing under the **Cholas** as the **Coromandel coast became the entrepot between China and the Middle East**.

The links extended to a wider area beyond Mahabalipuram, through a layered history that has left a rich tapestry of society, culture, art and architecture, which is diverse and complex, and reaches up to modern times.

By the time **Islam arrived on south India's east coast in the 9th century**, Muslims had already started trading with China by maritime routes.

In later centuries, the Coromandel coast retained its importance for trade between China and the west.

In the 17th and 18th centuries, it was a **staging post for the Dutch, French and British** for control of the seas between South Asia and Southeast Asia, as the Europeans fought to protect their trade routes with China and other countries in the region.

After establishing their writ on the Coromandel Coast, the British expanded eastward and established control over the Straits of Malacca, essentially to protect their trade routes to China and the rest of the region.



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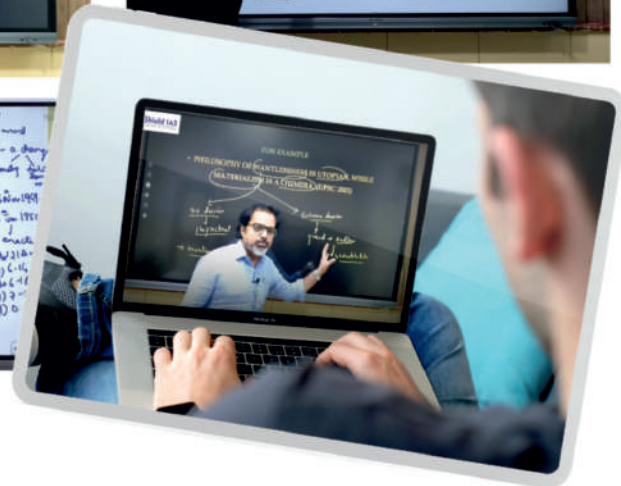
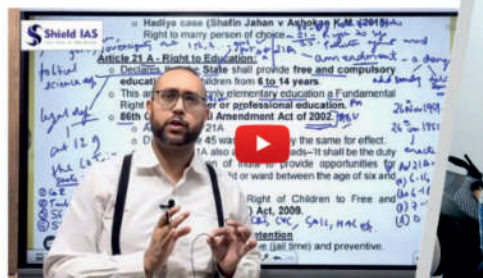
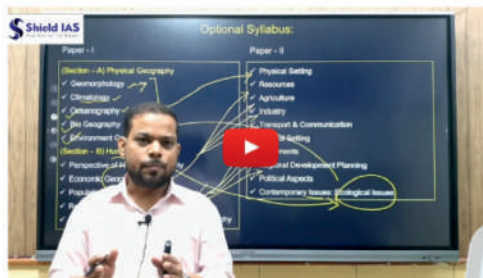
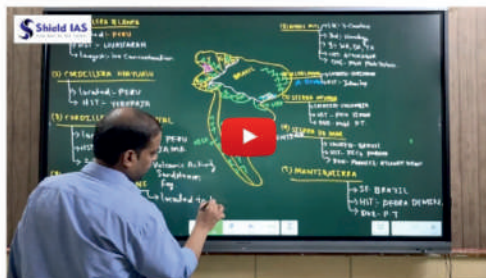
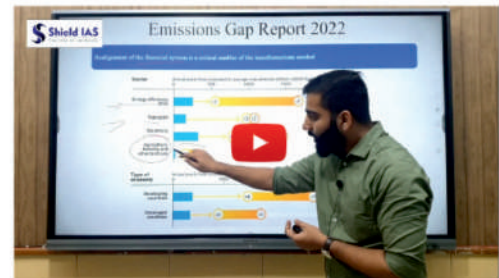
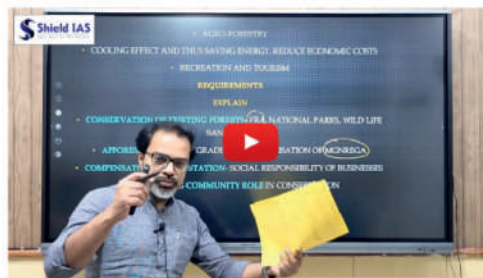


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