



Lucknow IAS Academy



सत्यमेव जयते



Mains Answer Writing Practice

Day 2

Art and Culture

Specific Instructions for Mains answer writing:**Introduction –**

Keep it short not more than 2, 3 lines. This is just an example. You can use your own introduction

Body –

First understand the demand of the question. Directly hit the demand of the questions, use headings and subheadings as necessary.

Keyword –

Here we have to make a comment about the statement. Comment means commentary - So break the whole statement into parts and give the details of it.

Write in points below each heading. Don't forget to support your points with example.

Way of Highlighting Keywords - Use underline, Encircling the whole word in rectangular box and writing the word in CAPITAL LETTER. Don't use one method more than two times on one page.

Heading one - details/Examples

Heading two- Give details Examples **Heading three** -Give details\ Examples

Conclusion:

Connect it with what happened after that or present.

Q1: What was the Nagara style? How did it differ from Dravidian style of temple architecture?

Model Answer:

Introduction:

The **Nagara** style of temple architecture emerged in North India mainly under the patronage of Gupta Rulers.

Body:

The main characteristics of **Nagara** Style of temple making are:

- Entire temple is built on a stone platform with steps leading up to it.
- It does not usually have elaborate boundary walls or gateways.
- The garbhagriha is always located directly under the tallest tower.
- **Amalaka** or **Kalash** which is installed on Shikhara is another characteristic feature of Nagara Style.
- The name for the simple shikhara which is square at the base and whose walls curve or slope inward to a point on top is called the '**latina**' or the **rekha-prasada type** of shikara.
- The second major type of architectural form in the nagara order is the **phamsana**, which tends to be broader and shorter than latina ones. Their roofs are composed of several slabs that gently rise to a single point over the centre of the building, unlike the latina ones which look like sharply rising tall towers.
- The third main sub-type of the nagara building is generally called the **valabhi type**. These are rectangular buildings with a roof that rises into a vaulted chamber.
- **Kandariya Mahadev Temple in Madhya Pradesh** is an example for Nagara style of temple architecture

However, Nagara style of temple architecture is very different from Dravidian style of temple making. They differ in the following ways: -

1. Temples located in North India are Nagara Style while the temples located in South India are Dravidian style Temples.
2. Nagara Style is characterized by a beehive shaped curvilinear tower (called a Shikhara, in northern terminology) made up of layer upon layer of architectural elements and a cruciform ground plan. In Nagara style, there is a multiple Shikharas. While Dravidian temples have a pyramidal shaped central tower (called Vimana in Dravida style). In Dravidian style, there is only one single Shikhara or Vimana.
3. In Nagara style, the Shikhara remains the most prominent element of the temple and the gateway is usually modest or even absent. While in Dravidian style Gopuram or Gateways are prominent and usually located on the front side.
4. In Nagara style, boundary is less important, while in Dravidian style, temples have elaborate boundaries.
5. Nagara Style temples have deities inside the temple while Dravidian side have them outside the temple.

Conclusion:

The temple architecture in India is classified into different types due to both geographical and cultural variations in the country. Both Nagara and Dravidian style of temple architecture are unique in their own way and have contributed immensely to the architectural wealth of our country, and have also found place in the UNESCO world heritage sites.

Q2: Discuss the development of painting during Mughals.

Model Answer:

Introduction:

Mughal Paintings, generally made as miniatures either as book illustrations or as single works evolved from the Persian school of miniature painting with Hindu, Buddhist and Jain influences. These paintings evolved during the rule of various Mughal Emperors.

These paintings focussed on hunting scenes, historical events and other court related events instead of glorifying the ruler.

Body:

The Mughal Paintings were considered unique because of the use of brilliant colours. The Mughals brought the technique of **Foresightening** to Indian painter's repertoire.

- The first Mughal Emperor **Babur** brought famous Persian artist **Bizhad** with him to draw illustrations of Mughal family tree.
- The Mughal painting soon became popular among rulers as they found the idea of portraying themselves interesting and royal in many ways. It was also a great artistic medium to display their bravery and achievements.
- After the death of **Humayun**, who he brought Abdus Sammad and Mir Saeed Ali who are credited for bringing Persian influence to mughal paintings.
- Later, **Akbar** took up and expanded Humayun's library. He also showed great interest in arts and the Mughal painting flourished under his reign. Akbar established an entire department devoted to paintings, which was responsible for establishing workshops for artist to develop their craft.

- **Akbar** also valued Indian artists and from here the mughal paintings started having some Indian influence. There was wide use of calligraphy and 3-Dimensional figures. Akbar transformed popular art to court art.
- The Mughal paintings reached their zenith under **Jahangir**, who was a naturalist and brought naturalism to portrait paintings. He focussed on decorative margins and his own private workshop to polish his craft.
- Though Mughal painting continued to expand during the reign of **Shah Jahan**, the paintings that were displayed in the court became increasingly rigid and formal. These paintings were based on themes like gardens and pictures that gave great aesthetic pleasure. One of the most important works produced during his reign was the 'Padshanama.'
- Though **Aurangzeb** did not support or encourage any form of art, including painting, the Mughal painting had already gained support among the commoners and had also gathered a number of patrons.

Conclusion:

The credit for the development of Mughal painting goes to Akbar and Jahangir. And even though the Mughals made mostly miniature paintings, the illustration in paintings is considered amongst the most unique in the world.

Q3: What are the differences between Gandhara school and Mathura school of art?

Model Answer:

Introduction:

Gandhara (now in Pakistan) and Mathura emerged in Northern India as two important centres of art and culture in the 1st century AD. Buddha in the symbolic form got a human form in Mathura and Gandhara. The sculptural tradition in Gandhara had the confluence of Bactria, Parthia and the local Gandhara tradition and the local sculptural tradition at Mathura became so strong that the tradition spread to other parts of northern India.

Body:

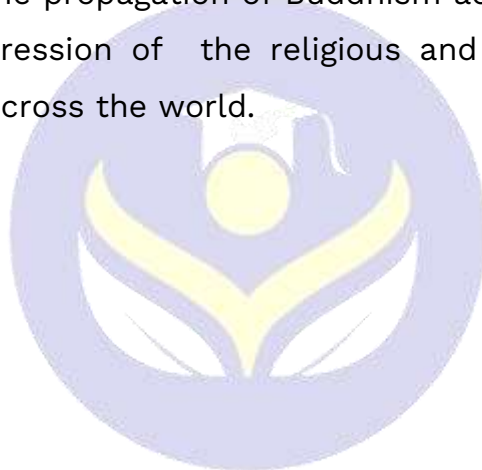
The following are the differences between Gandhara and Mathura school of Art:-

1. **External influence:** Gandhara school of art was influenced by Greek and possibly Macedonians whereas Mathura school of art was purely indigenous with no external influence. The Gandhara School of Art reached its peak under the reign of Kanishka the Great from 127 to 151 AD.
2. **Area:** The Gandhara school of art mostly flourished in areas of Afghanistan and present North-west India whereas Mathura school of art developed and flourished in Mathura and areas of Uttar Pradesh.
3. **Religious Influence:** Gandhara is a style of Buddhist visual art. While Mathura school deals with subjects from Hinduism (both Vaishnav and Shavite images) and Jainism as well.
4. **Time period:** The Gandhara school of art flourished from first century BC to fifth century AD whereas the Mathura school of art originated in the first century BC and flourished till twelfth century AD.
5. **Halo:** Gandhara has Hellenistic features of Buddha image whereas the Buddha image at Mathura is modelled on the lines of earlier Yaksha images.

6. **Material used:** Gandhara school of art used bluish Grey and grey sandstone whereas Mathura school of art used spotted red sandstone.
7. **Expression:** The expression of Buddha in the Gandhara school is of calmness whereas Mathura Buddha is delighted in mood, seated in Padmasana and right hand in Abhyamudra and left hand on left thigh showing masculinity.

Conclusion:

Both the Mathura as well as the Gandhara school flourished and prospered not only in India but also travelled across the world to countries like Sri Lanka, China etc with the propagation of Buddhism across the world. This has led to the perfect expression of the religious and spiritual dimensions of India's creative genius across the world.



Q4: Give an account of regional schools of painting in medieval India?

Model Answer:

Introduction:

Although the medieval period in India was dominated by Mughal style of painting, yet sub- imperial schools of arts developed a space for them by developing their styles like their Indian roots. The regional schools had a penchant for colourful paintings as opposed to the naturalistic paintings of the Mughals.

Body:

The different schools of art that developed during this period are: -

1. Rajasthani Style of Paintings

- It is synonymous to the Rajput school of paintings as they were the dominant ruling class in this period. This school of painting was developed as an emulation of the Mughal patronage to art and arrival of Mughal artists in Bikaner, Jodhpur or Kishangarh.
- Rajasthani paintings have following sub –genres – Mewar school of painting, Kishangarh School of painting, Amber school of painting, Marwar school of painting and Bundi school of painting with each having a distinct character.

2. Pahari Style of Paintings:

- It developed in sub- Himalayan States.
- Can be divided into three schools – Jammu or Dogra school(North India)and Basholi and Kangra School.
- **Jammu School** – themes ranged from mythology to literature
- **Kangra School** - prominent theme Love scenes of Krishna- by Mughal painters who went there after Mughals lost their might.
- **Basholi school** – expressive faces with lotus petal shaped eyes.

3. **Ragmala Paintings** – based on garland of Ragas – classical example of amalgamation of art, music and poetry-named as Pahari ragmala, rajpur ragmala, mughal ragmala- hindu deities depicted with different ragas.
4. **Miniature Paintings in South India** – Developed in early medieval period- different from north India due to heavy use of gold – used gemstones also – Some major schools are Tanjore paintings, Mysore paintings.

Conclusion:

The tradition of painting in India spans the period of thousands of years. The exquisite mural of Ajanta and Ellora, Buddhist manuscripts, Mughal and Kangra schools of miniature paintings stands testimony to this fact. These schools of paintings have flourished till now is what proves the worth of these distinct styles.



Q5: What do you understand by Human Values? What values are cherished by great leaders? Give suitable examples.

Model Answer:

Introduction:

Values are beliefs that have an inherent worth in usefulness or importance to the holder," or "principles, standards, or qualities reflected worthwhile or desirable.

Body

Human values are the virtues that guide us to take into account the human element when we interact with other human beings. Human values are, for example, respect, acceptance, consideration, appreciation, listening, openness, affection, empathy and love towards other human beings.

Common human values are as under:

1. Brotherhood, friendship, empathy, compassion, and love.
2. Openness, listening, welcoming, acceptance, recognition, and appreciation.
3. Honesty, fairness, loyalty, sharing, and solidarity.
4. Civility, respect, and consideration.

The function of these basic values is to enable every human to realize or maintain highest standards or human value for establishing relations of peace and yet it remains indefinable.

Values cherished by great leaders:

Values need a human agent to sustain and reinforce them, which means that human values need certain intervention to become a part of the cultural and moral consciousness.

There are certain great leaders, reformers and administrators who have not only strengthened the existing value discourse but also reformed whenever there was a need.

The following are the great leaders who lived an exemplary life and led by example by teaching us the importance of human values:

- 1) **Swami Vivekanand:** He is one of the most admired spiritual leaders of India who was mentored by Ramakrishna. Vivekananda believed that religion can lead a man on the moral and righteous path. He believed and propagated that all men in the world are one and distinctions based on colour, caste, allegiance to a religious faith and creed had no meaning.
- 2) **Raja Ram Mohan Roy:** He was one of the earliest and most important voices of socio-cultural reforms in India and one of the architects of cultural renaissance in 19th century. He strongly supported abolishment of all social evils such as superstitions, blind faith and evil customs prevailing at that time in the Indian society. For example, to fight against the evils of caste system he established Atmiya Sabha in 1814. He also fought against child marriages and Sati.
- 3) **Swami Dayanand Saraswati:** He founded Arya Samaj to preach against the orthodox Hindu traditions which he felt were dogmatic and oppressive. He gave the slogan Go back to the Vedas. He believed in treating everyone with humanity and compassion.
- 4) **Rabindranath Tagore:** Tagore was a humanist as he was a prophet of love, fellowship and cooperation. He was the emotional and poetic vehicle of India mission to the outside world. He advocated the principle that love alone is responsible to realise the existence of God and that harmony is the essence of personality. He believed in the synthesis of cultures to develop a universal civilization.

- 5) **Mahatama Gandhi: Gandhianism** starts with the famous line – ‘ Simple living and high thinking’ and its objective is to transform the individual and society.

Truth and Non-violence are the twin cardinal principles of Gandhian thoughts.

- For Gandhi ji, truth is the relative truth of truthfulness in word and deed, and the absolute truth - the ultimate reality.
- Nonviolence, far from meaning mere peacefulness or the absence of overt violence, is understood by Mahatma Gandhi to denote active love
- Sarvodaya is a term meaning 'Universal Uplift' or 'Progress of All'.
- Gandhiji was against the caste system and coined the term Harijan to pay respect to the lower caste people.

Conclusion

In Indian society since times immemorial there have been leaders and philosophers like Guru Nanak, Gandhi, Gautamma Buddha who have given primacy to human values over rationality and materialistic behaviour. We as a society have evolved with human values institutionalised in our system to the very core of it. Atiththi Devo Bhava meaning Guest is God is what has been taught even to our fore fathers. Valuing the nature and being thankful to it is what we practice in our daily lives. Also whenever there has been a deviation from this social order a leader has come forth to help transform our path directing it towards righteousness.

Human values therefore form the core of our cultural norms and have now become our guiding principles too.

Q6: Write a note on the administrative structure of Uttar Pradesh.

Model Answer:

Answer:

Considering the divisions of the state Uttar Pradesh, there are 75 districts, 18 divisions, 822 blocks, 52021 Panchayats and 107452 villages. Uttar Pradesh is the fifth largest state in India in terms of land area. The land area of Uttar Pradesh is 240,928 km². Whole of UP is divided into administrative units for ease of administration.

Civil Administration:

1. The Indian state of Uttar Pradesh is made up of 75 administrative districts, that are grouped into 18 divisions. Each division consists of 3-7 districts. A Divisional Commissioner, an officer of Indian Administrative Service is responsible for heading the administration of a division, the Divisional Commissioner is also responsible for the collection of revenue and maintenance of law and order.
2. A district of an Indian state is an administrative geographical unit, headed by a District Magistrate (DM), an officer belonging to the Indian Administrative Service. The District Magistrate is responsible for coordinating the work between various departments in the district, is responsible for law and order in the district and is also given the power of an executive magistrate. The District Magistrate is assisted by a number of officers belonging to Uttar Pradesh Service and other state services.
3. Each sub-division is divided into two or more administrative areas called Tehsils. Tehsil is the basic unit for purposes of general administration, treasury, land revenue, land records and other items of work. It has the closest and widest contact with the rural population. Each tehsil usually comprises between 200-600 villages. The officer-in-charge of the tehsil is the Tehsildar who belongs to the State Civil Services. The Tehsildar is often assisted by the Naib Tehsildars, Kanungos, and Patwaris or Lekhpals.
4. Rural areas in districts are divided, for purposes of rural development into blocks, the area of which may or may not coincide with a tahsil (taluk). Each block is in charge of a Block Development Officer, whose immediate superior is the Collector (in some States, the Sub-Divisional Officer).
5. Finally, there are village panchayats in rural areas of districts. A panchayat is an elective, statutory body representing one or several villages.

Police Administration:

1. There are also 8 Police zones and 18 Police ranges in the state. Each zonal consists of 2-3 ranges and is headed by an Additional Director

General ranked officer of Indian Police Service. Whereas a range consists of 3-4 districts and is headed by an Inspector General ranked or a Deputy Inspector general ranked officer of Indian Police service.

2. A Senior Superintendent of Police/Superintendent of Police (SSP/SP), an officer belonging to the Indian Police Service is entrusted with the responsibility of maintaining and order and related issues of of the district. He is assisted by the officers of the Uttar Pradesh Police Service
3. A Sub division Police is under every sub division. The sub division Police is headed by a Police officer of the rank of Assistant Superintendent of Police or DSP (Deputy Superintendent of Police). The Administrative structure of UP is aligned with the needs of a large state.



Q7: Discuss the salient features of revenue system of Uttar Pradesh.

Model Answer:

Introduction:

The economy of Uttar Pradesh is the fourth largest of all the states in India. Nominal GDP of the state for the year 2022-23 is ₹20.48 trillion (US\$270 billion).

Salient Features of revenue system in India:

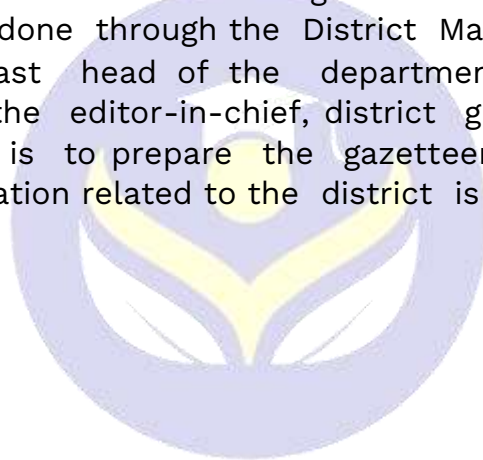
1. A Divisional Commissioner, an officer of Indian Administrative Service is responsible for heading the administration of a division & also responsible for the collection of revenue.
2. Next in the hierarchy comes District Collector who performs the function of revenue collection since the time of British.
3. Each sub-division is divided into two or more administrative areas called Tahsils. Tahsil is the basic unit for purposes of general administration, treasury, land revenue, land records and other items of work. The officer-in-charge of the tehsil is the Tehsildar who belongs to the State Civil Services. He is the principal official in the district administration responsible for actual revenue collection. His performance, also, is judged by his efficiency as a Collector of revenues. He is the sub-treasury officer, thus accepting the payment of the revenue.
4. The Tehsildar is often assisted by the Naib Tehsildars, Kanungos, and Patwaris or Lekhpals.

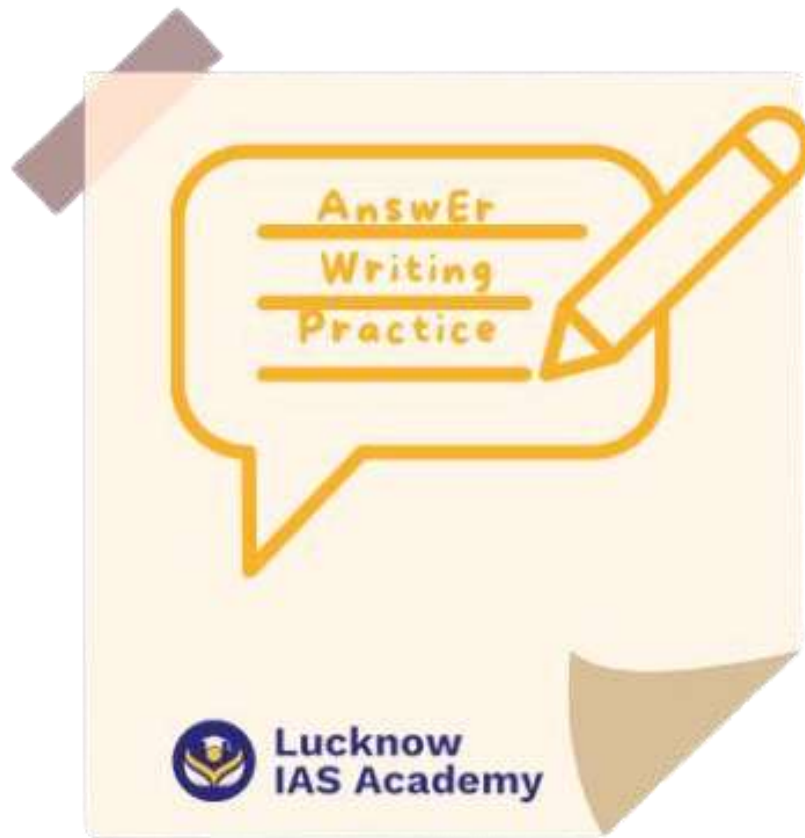
There are the following five heads of departments under the Revenue Secretary branch:

1. Revenue Council, Uttar Pradesh .Lucknow.
 2. Consolidation Commissioner, Uttar Pradesh Lucknow.
 3. Relief Commissioner, Uttar Pradesh Lucknow.
 4. Director, Land Acquisition, UP/Lucknow. 5. Chief Editor, District Gazetteer, Lucknow.
- The Revenue Council is the most Important head of the revenue administration. Under this, the Divisional Commissioner, District Magistrate and all the revenue authorities come under them. Apart from this, survey and records are conducted under the Revenue Council.
 - The second head of the department is the consolidation commissioner under the revenue secretary branch. The work of this department is to collect the scattered holdings of the account holders. Apart from this, this department deducts from the holdings of the account holders a fixed percentage and reserves

them for various public purposes. Along with allotting chak to the account holders, arrangements are made for the chako and chakmarg.

- The office of the Director Land Acquisition is responsible to take action under the Land Acquisition Act, special land superintendent officers and / or Additional District Magistrate (Dhoomi Adhyapti) are posted at the district level. Under the Land Acquisition Act, the awards are announced by the District Magistrate, Divisional Commissioner and Revenue Council according to their financial powers. This action is taken as per the Land Acquisition Act, Land Acquisition Manual and Government Orders.
- Under the Revenue Department, a Head of the Department is the Relief Commissioner. Special secretary or secretary level officer is posted on this post. The main function of the Relief Commissioner is to provide financial assistance in relation to divine calamities and to prepare a plan for disaster management. The distribution of this disaster relief is done through the District Magistrates.
- The fifth and last head of the department under the revenue department is the editor-in-chief, district gazetteer. The work of this department is to prepare the gazetteers of the districts. All necessary information related to the district is kept in the gazetteer.





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