

## **Paragraph 1: Music in India**

India has one of the most varied music histories of all countries. The diversity in India means that even music styles vary considerably from one place to another, and this is why India is home to a mix of many different genres.

Indian music often has a religious touch attached to it, since that is how music in India began. The variety in Indian music is not only limited to the genre of the music, but also the musical composition and lyrical style of the song. Even if the instruments used in Indian classical music are the same, two different songs often evoke very different emotions. Ancient treatises also describe the connection of the origin of the *swaras*, or notes to the sounds of animals and birds and man's effort to simulate the sounds through a keen sense of observation and perception.

Indian music has undergone many changes over the years, both intrinsic and extrinsic. It has been affected by Persian styles, which arrived with the advent of Islamic rulers. The diversity of Indian cultures helped in the inclusion of different music styles into one, which is why both *ghazals* and Indian classical songs are now a trademark of Indian music.

## **Paragraph 2**

### **Indian Painters**

Indian subcontinent is famous for being the home country of a large number of exceptionally brilliant artists, including painters, writers, singers, etc. The art of painting in India dates back to the ancient times, as is evident from the cave paintings of Ajanta and Ellora. Many painters of India have received global recognition also and their paintings have fetched millions of dollars in international auctions. From the paintings revolving around religious topics to the abstract ones, Indian painters have covered almost each and every arena.

### **Indian Paintings**

The tradition of painting has been carried on in the Indian subcontinent since the ancient times. Standing as a testimony to this fact are the exquisite murals of Ajanta and Ellora, Buddhist palm leaf manuscripts, Mughal and Kangra schools of miniature Indian paintings, etc. Infact, records have been found that indicate the usage of paintings for decorating the doorways, guest rooms, etc. Some traditional Indian paintings, like those of Ajanta, Bagh and Sittanvasal, depict a love for nature and its forces.

### **Rangoli**

Rangoli, one of the most beautiful and most pleasing art forms of India, is comprised of two words, 'rang' meaning 'color' and 'aavalli' meaning colored creepers' or 'row of colors'. Rangoli basically comprises of the art of making designs or patterns on the walls or the floor of the house, using finely ground white powder along with different colors. Numerous households in the Indian subcontinent make use of Rangoli designs for decorating the courtyard of their house.

### **Paragraph 3: The Story of Khadi, India's Signature Fabric**

*Khadi* is a term used for fabrics that are hand-spun and handwoven, usually from cotton fiber. However, contrary to popular belief, *khadi* is also manufactured from silk and wool, known as *khadi* silk or woolen *khadi* respectively. The fabric is known for its rugged texture, comfortable feel and ability to keep people warm in winter while keeping them cool during the summer.



*Broadly speaking, khadi is manufactured in two steps: converting the fiber into yarn using tools like spinning wheels (Charkha) and then weaving the yarn into fabric using looms. There are many steps like dyeing and strengthening of the. Both the spinning and weaving can be mechanized, resulting in hand-loom fabric when the first step is mechanized and mill-made fabric when both steps are mechanized.*

### **Paragraph 4: Khadi in Ancient Times**

Hand spinning and hand weaving have been around for thousands of years, thus, making the craft of *khadi* ancient. The Indus civilization, around 2800 B.C., had a well-developed tradition of textiles. Discovery of terracotta spindle whorls for spinning yarn, bone tools for weaving, terracotta beads with textile impressions and figurines wearing woven fabrics are evidence supporting such claims. The most prominent figurine is of the Mohenjodaro Priest King sculpture shown wearing a cloak over the shoulder with patterns still in use in modern Sindh, Gujarat and Rajasthan.

Mohenjodaro  
Priest King  
Museum  
Mumbai, Maharashtra



There have been various other mentions of the beauty and vividness of Indian fabric. Alexander the Great discovered printed and painted cotton during his invasion of India. He and his successors established trade routes which finally introduced cotton to Asia and eventually to Europe. Recovery of Indian fabrics in the old ruins of Cairo supports this theory. Cotton textiles were considered all the rage in Rome and were popular among the wealthy.

### **Paragraph 5: M.S.Subbulakshmi**



Madurai Shanmukhavadiyu Subbulakshmi was an Indian Carnatic singer, and perhaps the most prominent person of the Carnatic music style since the Holy Trinity in the 18th century. She started her career at the young age of 13, and never looked back. Most of her performances were religious and she would very frequently sing bhajans and give performances in prominent places of worship.

She was praised by every musician of her era, with Lata Mangeshkar calling her a Tapaswini, meaning someone who lives a simple life, unaffected by physical pleasures, and gives herself up to the spiritual and the sublime. She was also the first music artiste to be awarded the Bharat Ratna. She was one of the leading personalities in the field of Carnatic and semi-classical music. Despite being at the top of the field, she was humble, which was something that she taught newer generations of artists and musicians.

### **Paragraph 6:**

#### **Reviving the Influence of Indian Arts, Crafts and Design : Part 1**

The history of India is marked by many centuries where Indian arts crafts and design were highly sought after globally. With over 3,000 unique arts and crafts, the importance of the arts in Indian society as well as its popularity in the ancient world is a testament to the fine workmanship and aesthetics of the Indian craftsman. India has an ancient and unique art history, with every region excelling in an art form. Usually the expertise is passed down from family members creating communities of artisans, these crafts are all of local provenance and are still found in their original forms.

Indian craftsmanship is also a prime example of the syncretic culture in India, with aesthetic influences from various religions like Hinduism, Jain, Buddhist, Sikh, Islamic as well as unique tribal aesthetics. The world has influenced Indian crafts and India has in return influenced world aesthetics. This ancient bond has not sustained itself for thousands of years merely by chance but simply by the commitment of the Indian craftsmen to their expertise. For the Indian craftsman his work has always been more than just a form of employment, there has always been a deep sacredness and spirituality accorded by the craftsman towards his products.

## **Paragraph 7:**

### **The history and development of Indian Handicrafts**

Handicrafts are products that are produced either completely by hands or involve tools. Mechanical tools could also be used as long as the manual contribution of the artisan remains the central component of the produced object. The production of these crafts require great skill and represents a particular expression, culture or tradition. Handicrafts could hold a number of values, some of them being aesthetic, cultural, decorative, utilitarian, religious, functional etc.

### **History of Indian Handicrafts Post-Independence**

The plight of the artisans and the cultural importance of artisanal production was taken into accord after India got independent. The establishment of All India Handicrafts Board in November 1952, to look at the problems and find solutions concerning Indian Handicrafts; the Handicrafts and Handloom Export Corporation of India Ltd in 1958, to promote handicrafts exports; Opening of Crafts Mueseum in 1953 in Delhi, to develop people's interest in handmade Indian goods, all alluded to the idea that India had finally realized the importance of its art and crafts, and did not want to leave any stone unturned for its development.

## **Paragraph 8:**

### **Gharanas**

A Gharana is a unique concept, known only in the Indian musical panorama. Different patrons of music and styles gave rise to different schools of music, known as gharanas. Even today musicians proudly adhere to these camps or gharanas. For example, the Kirana Gharana has given us maestros like Bharat Ratna Pt. Bhimsen Joshi, Hirabai Badodekarand, Dr. Prabha Atre to name a few. Some of the prominent Khayal gharanas are Agra, Jaipur, Patiala, Kirana and Gwalior.

Gharanas are usually started by a prominent musical personality, who has a different style of music from other existing gharanas. Each Gharana is identified with a particular music style, and they are the places where the purest classical music is found. Gharanas usually focus on a mixture of different music types rather than a single one. These gharanas have been working under guru-shishya parampara(master-disciple tradition), and great importance is given to devotion towards theguru.

The close association of guru and shishya is indeed a very effective and time-tested way for imparting music education. However, the number of disciples a guru can undertake makes music education restricted to a privileged few. Thus, it is a notable achievement for a singer in India to be associated with a Gharana, as it keeps them in the category of the finest of the country.



## Paragraph 9:

### **FolkMusic**

Folk music is very raw, as opposed to Hindustani and Carnatic styles of singing. There are not always a well-defined set of rules to follow in folk music, which is why many folk songs have many different variations, each having different tempo, music and feel. Singing castes like Dholi, Managaniyars, etc. in Rajasthan and other places have kept alive the culture of folk music. In different regions of India, there are different traditions of folk music, be it the desert of Rajasthan, the fields of Punjab or the forests of Chhattisgarh.

Most folk music is about tales that have been narrated throughout the years in a particular community or tribe. Folk songs usually just depicted lives of a simple person of the tribe. They span a wide range of spectrum in terms of musical intensity, tempo and singing style, as the music varies from place to place. Rabindra Sangeet, Lavani and Bihu are some of the most well-known folk music styles in India.

Rabindra Sangeet, named after Gurudev Rabindranath Tagore, uses a rich array of raga and raginis, most notably behag, bhairavi, pilu, kedara, kafi, etc. His songs have been classified as devotional, patriotic, romantic, etc. This tradition still thrives and is popular. Rabindra Sangeet is usually considered to be a part of Bengali culture and is often also mistakenly called Bengali classical music.

Lavani is a style of music popular in Maharashtra and cities with a large Marathi population. Deriving from the Marathi word "Lavanya", meaning beauty, Lavani contains high-energy music and is accompanied by a dance performance, called Tamasha. Songs usually are from female perspectives, and thus Lavani singers and dancers are primarily women. Lavani is a popular choice of music in the Marathi film industry as well.



*Lavani has music which gets the audience on their feet, and the performers barely get time to rest in the high tempo dance that goes with the music.*

## **Paragraph 10:**

### **Reviving the Influence of Indian Arts, Crafts and Design: Part 2**

Unfortunately, with the advent of industrialization from the mid 18th to early 19th century, cheaper forms of crafts based on industrial labour replaced the craftsmanship of the karigar. This shift was a substantial setback to the Indian craftsmen and these special stories were forgotten. Today, many artisans struggle for survival and their unique crafts remain endangered. With the lack of product design, modern marketing techniques and political will various forms of Indian arts and crafts are becoming redundant, but the resilient Indian karigar continues to be the crucible of India's culture.

In the international markets, there remains a strong appreciation for Indian artisanal goods. Earth friendly in nature, Indian crafts are the need of the hour and Indian karigars are infusing these crafts with modern design influences to suit new markets and sensibilities. Each of these crafts are unique to the cultures that have influenced them as well as the region, just as are the individual producers or the communities they represent. However, the karigar will to adapt to modern markets, his resilience as well as the uniqueness of his craft has still not been enough to elevate the arts, crafts and design industry to its former glory. Therefore, it is important to comprehend the limitations faced by karigars trading internationally as well as in the local market. India from once being an influencer of arts and design on a global scale and having dominated the world market for centuries, today has to find solutions to optimise trade and influence of these crafts.

## **Paragraph 11:**

### **The Ahmednagar Fort: A Legacy of Resistance**

The Ahmednagar fort, tucked away in the city of Ahmednagar in Maharashtra, is considered to be one of the most formidable forts of the region. Built by Malik Ahmad Nizam Shah I in 1427 CE, the fort acted as the headquarters of the Nizam Shahi dynasty. After the Nizam Shahis, it saw the rule of the Mughals, Marathas and the British. The fort today is remembered not only for the powerful dynasties that held sway over it, but also for its association with the freedom movement of our country. This structure holds a special place in the memory of the freedom struggle as a place where important freedom fighters such as, Pandit Jawaharlal Nehru, Maulana Abul Kalam Azad, Sardar Vallabhai Patel, Pandit Govind Vallabh Pant and Acharya Narendra Deva, were imprisoned.

These important leaders of our freedom movement were arrested on the eve of the Quit India Movement in 1942, which shook the foundations of the British Empire in India. The leaders were caught and imprisoned by the British in an attempt to prevent the movement from intensifying further. The leaders were incarcerated in a portion of the fort which is now known as the "Leaders' Block".

The records of the prison give detailed information about the activities of the freedom fighters during this time. The prisoners are said to have spent their day in activities such as reading, writing and gardening.

The fort of Ahmednagar, in fact, has a strong history of resistance. In 1596 CE Chand Bibi put up a valiant fight against the Mughals who had laid siege to the fort. The fort was a site of considerable unrest during the Revolt of 1857 too. Around 7000 Bhils, under the leadership of Bhagoji Naik, offered a tough resistance to the British. They were, however, eventually crushed.

## **Paragraph 12:**

### **The Jhansi Fort: A Siege to Remember**

The fort of Jhansi immediately reminds us of Rani Lakshmbai, the warrior queen who stood up to the British. She was the focal point around which resistance gathered in the region during the Revolt of 1857, described as the First War of Independence in India. The Jhansi fort was her battleground and a magnet for people who were eager to reclaim their freedom from the notorious British.

In 1842 CE, Rani Lakshmbai married Gangadhar Rao, who became the ruler of Jhansi in 1843 CE and the couple adopted a child of royal lineage called Anand Rao (renamed Damodar Rao). After the Raja's death in 1853 CE, the British cleverly refused to accept Damodar Rao as a legal heir to the throne and annexed the throne citing the Doctrine of Lapse policy.

According to this policy, a princely state would be annexed by the British if the ruler was either "manifestly incompetent or died without a male heir". The invalidation of her son's right to rule and the arbitrary annexation was sufficient to cause a deep hatred for the British in Rani Lakshmbai as well as the people of her region.

As the revolt broke out in 1857 CE, in Meerut, Lakshmi Bai was proclaimed the regent of Jhansi by the revolutionaries. People from the neighbouring areas headed toward Jhansi to offer their support to the Rani. She proudly proclaimed "mein apni Jhansi nahi dungii" (I will not give my Jhansi) and, along with her supporters, took control of the fort. The siege to recapture the fort from the hands of the rebels went on for several weeks as the Company's men surrounded it.

## **Paragraph 13:**

### **Early Seeds of Dissent: The Vellore Mutiny**

The fort of Vellore, situated in the present-day state of Tamil Nadu, was built by the Vijayanagara rulers in the 16th century CE. It was where the Indian military garrison of Madras was stationed during the 19th century, under the rule of the British. It became the site of the famous Vellore mutiny of 1806 CE which preceded the Revolt of 1857 by about 50 years. While the latter is often called the “First War of Independence” by historians, this mutiny in its own right was instrumental in inspiring a spirit of resistance against the oppressive rule of the British.



The Vellore fort was under the command of Colonel St. John Fancourt when the conditions preceding the mutiny started to develop. In the year 1805 CE, a new dress code was sanctioned for the sepoys whereby they were not allowed to show any caste markings, had to trim their beards and moustaches, and remove their turbans. This was intended to “improve” the “soldierly appearance” of the regiment. However, it hurt the sentiments of both the Hindu and the Muslim soldiers who comprised the army and caused widespread resentment. General Sir John Craddock, Commander-in-Chief of the Madras Army, also ordered a new round hat to be worn which was rumored to be made from cow and pig hides. Some protestors who raised their voices against these changes were sent from the fort of Vellore to Fort St. George and others were given 90 lashes each. These unfair and offensive changes coupled with the brutal treatment meted out to any voice of dissent within the fort led to the Vellore mutiny.

The Vellore fort hosted one of the first battles against the injustice of the British and provided

fertile ground for the early seeds of dissent to grow. The revolt, that involved 800 revolutionaries, shook the British authority to their core. With its rich history, this fort thus offers an insight into the making of our nation.

## Paragraph 14:

### **Textiles and Fabrics in Ancient India**

The story of textiles in India is one of the oldest in the world and goes back to prehistoric times. Examples have been found depicting waist garments in the cave paintings of the Mesolithic era but concrete evidence of textile production and use starts appearing from the proto-historic times i.e. 3rd Millennium BCE. The evidence of wild indigenous silk moth species from Harappa and Chanhudaro suggests the use of silk in the mid 3rd millennium BCE.



Scenes from Mahabharata on Gouache and gold paper, c.1650 from Detroit Institute of Arts Museum showing different kinds of costumes of that period

Tragically, none of the wealth related to ancient Indian textile manufacturing has survived but this lack of tangible evidence is counterbalanced in part by an abundance of archaeological finds and literary references. The excavations at the site of Mohenjo-Daro (C.2500 to 1500 BCE) revealed the presence of dye vats together with woven and madder-dyed (a herb dye) cotton fragments wrapped round a silver pot. This reflects an advanced understanding of the process of colour fixing on the cloth by the use of a mordant, an organic oxide which combines with a dye and fixes it in a material.

Further, a stone sculpture recovered from excavations is carved out in a relief very clearly depicting a patterned cloth draped around the figure. These two pieces of evidence are clear testimony of a mature textile craftsmanship existing in the ancient Indian civilization.

The discovery of spindles and spindle whorls in the houses of the Indus Valley inferred that spinning of cotton and wool was very common. The earliest specimens of spindle whorls of stone, clay, metal, terracotta or wood have been found from the Indus sites at Harappa, Mohenjo Daro, Chanhudaro, Lothal, urkatoda and Kalibangan. Cotton is believed to have occupied a prominent place among the commercial crops of Harappans.

From the archaeological evidence, we get a glimpse of the costumes worn during Harappan Civilization. The Mother Goddess figurines which are bare to the waist tell us that women wore a very scanty lower garment reaching down up to the knee.



## **Paragraph 15:**

### **Textile trade in Ancient India**

The Indian subcontinent was recognized as a commercial zone of vital importance in the ancient times as revealed through the evidence of early Indian trade since nearly three and a half millennium years ago. Trade and crafts are the developments of surplus agricultural production which was noticed in India for the first time with the rise of urban centres in the Indus Valley Civilisation (2600-1900 BCE).

From the earliest times, Indian trade flourished in all forms, be it limited internal (domestic) or long distance external trade and be it through land or water. The Harappans have been well recognized as accomplished sea-farers as evidenced by depiction of boats on seals, tablets or amulets.

There is evidence that maritime trade continued on a major scale in the Vedic (1500-800 BCE), Mauryan (c. 324-187 BCE), Kushana (circa 30 CE-circa 375) and Gupta periods (3rd century CE-543 CE) and also in the subsequent periods of south Indian dynasties like Pallavas, Chalukyas and Cholas. "May our ship embark to all quarters of the earth" is mentioned as the motto of Rig Vedic seafarers.



Remains of Indus Valley Civilization, Harappan site



Indus Valley traded with Mesopotamia via sea route (major route), via land (minor route)

Similarly, Buddhist literature, including Jataka stories, are also replete with the accounts of sea voyages, shipwrecks and missionaries going overseas. There were feeder land routes for bringing goods from the point of their production to the points of export i.e. sea ports and vice versa. The feeder land routes acted as supporting collection as well as distribution channels during trade.