

Prelims Master Program (2023-24) – Ancient, Medieval, Art and Culture

Handout 12: Post Mauryan Era (Culture)

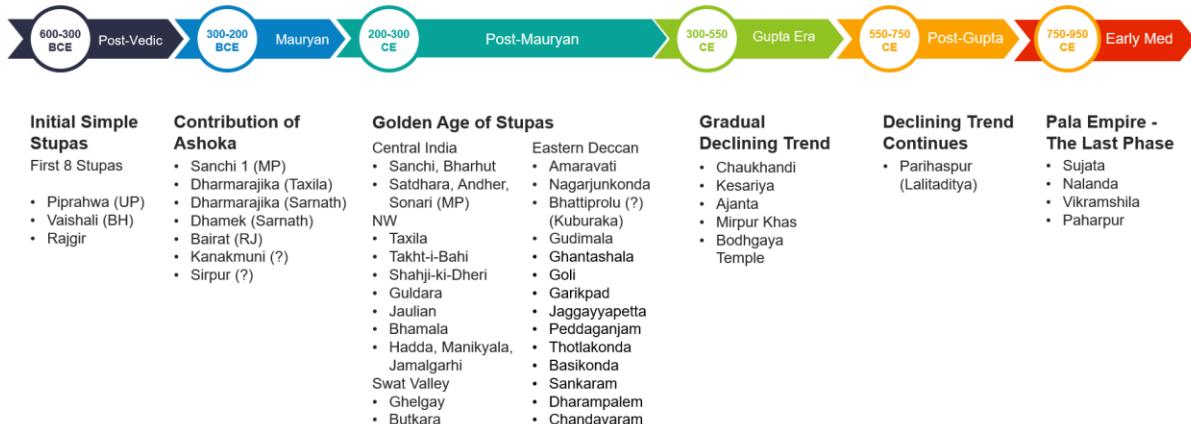
Stupa Architecture

Changes in Stupa architecture the post-Mauryan era

- Stupas become larger and more elaborate (compared to Mauryan era). Outer covering covers almost double area.
- In Mauryan period, toranas/vedikas were perhaps made in wood, but in post-Mauryan era, stone is used to construct them.
- Mahayana Buddhism
 - With the beginning of idol worship, images of Buddha appear on stupa.
 - With the influence of Mahayana, around Buddha image, Bodhisattvas emerge as protective deities (Avalokiteshwar Padmapani, Vajrapani, Manjushri)
 - Niche are added onto the Stupa to place statues
 - Number of discs on Yashti increase 5-7-9 etc marking growing elaborate mythology associated with Mahayana Buddhism
- Staircase is added to the Medhi of Stupa so that devotees can climb.
- Ornamentation and embellishment emerges as more important aspects now. All available surfaces are carved with various designs. Many narrative stories from Jataka etc.

Evolution of Stupa

Architectural evolution and major stupa sites from Post-Vedic to Early Medieval



Northwest Region

(A) Indo-Greeks, Shakas



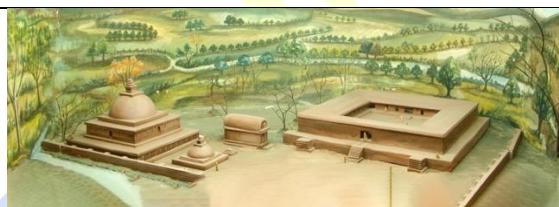
Reinforcement of Dharmarajika Stupa of Ashoka in Takshashila



Butkara Stupa in Swat valley



Buner Reliefs, Peshawar



Devni Mori Stupa and Vihara

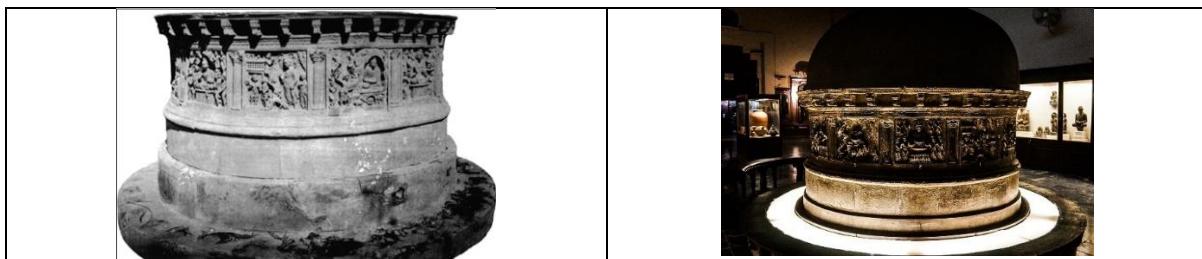


Kushanas

Features of Gandhara Stupas and Viharas

1. No Toranas
2. Buddha sculptures on body
3. Influence of Greek/Roman - tiles, pillars, scrolls of leaves etc decorative elements





Narrative panels, Sikri Stupa, Gandhara (today in Lahore museum)

Kanishka Stupa
(Peshwar)



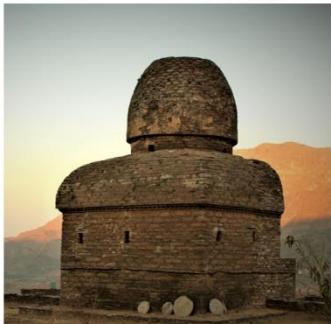
Guldara Stupa
(near Kabul)



Manikyla
(Pakistan)



Ranigat Stupa
(Buner valley, KPK)



Swat valley



Dharmarajika (Takshashila)



Jamalgarhi (KPK)

Ahin
Posh
(Afgh)



Le

Central and South India

(A) Shunga

- Sanchi
 - Expansion of Stupa 1 with stone slabs – almost doubled in size.
 - Stupa 2 and 3 with railings – newly constructed
- Bharhut Stupa
 - Earliest examples of works of art come from Bharhut (near Satana in MP)
 - A large brick-stupa with a huge railing and a gateway, both of red sandstone



Ashoka → Shunga → Satavahana
(No Relics today)

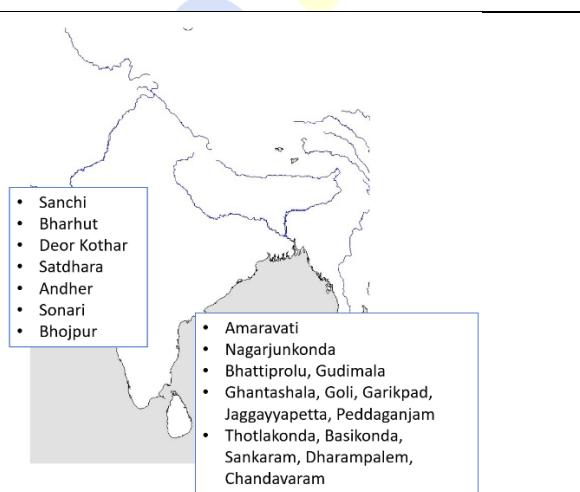


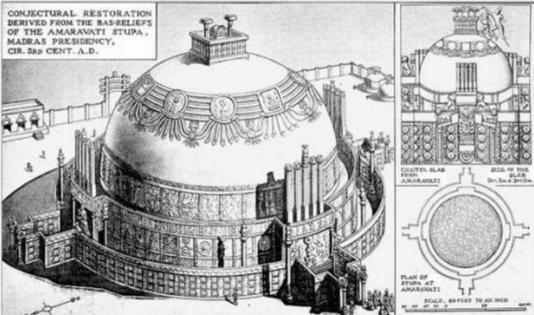
Birthplace of Buddhist Narrative
Influence from NW
(Relics of 10 Monks)



(Relics of Sariputta and
Mahamoggallana)

(B) Satavahanas



Western/Central Deccan	Eastern Deccan
 <ul style="list-style-type: none"> • Anda, Medhi, Harmika, Torana, Vedika • Decoration on Vedika/Torana and not Vedika 	 <ul style="list-style-type: none"> • Hollow/brick/spoked wheels • Narrative friezes • Ayaka pillars

<p>Amaravati (Dharanikota)</p> <ul style="list-style-type: none"> • Largest in AP • May be since Ashokan era? • Indiscriminate excavation 		
<p>Nagarjunkonda dam building – Ikshwaku structures were shifted entirely brick by brick</p>		
<p>Thotlakonda Mahastupa Its peak activity was between the 2nd century BCE and the 2nd century CE owing to brisk Roman trade and religious missions sent abroad.</p>		
<p>Thotlakonda came into existence along with nearby sites in Visakhapatnam like Bavikonda.</p>		
<p>Kanaganahalli Stupa (near Sannati)</p>		

Dhulikatta Buddhist Stupa gets India Post special cover

Beautified with limestone slabs, the Nagamuchilinda Stupa is characterised by a snake guarding the Buddha

The Hindu Bureau

HYDERABAD

The Nagamuchilinda Buddhist Stupa at Dhulikatta in Peddapalli district, which takes the Buddhist heritage of Telangana to 2nd century BC, got special recognition with the Department of Posts releasing its special cover to mark 'nine years of Telangana Statehood'.

Located on the banks of Hussaini Vagu, about 30 km from Karimnagar, and inscribed in Brahmi, the Stupa belongs to the Hinayana sect. It shows symbols of Chatra, Padukas, throne with Swastika and Pillar of fire.

Beautified with limestone slabs, the Nagamuchilinda Stupa is characterised by a snake guarding the Buddha. Its beautification with lime, official sources note, was during the Satavahana period and is a contemporary of Barhut Stupa in Dewar, Madhya Pradesh.

Union Minister for Culture, Tourism and Development of North-Eastern Region G.Kishan Reddy, on Monday, showing more of 'Buddhist heritage in Telangana - Bavapur Kurru' also

released post cards.

The set of these five cards trace the event of Bavari – journey of a Brahmin sage from the Parayanavagga of Suttanipata, and the later introduction of Buddha Dhamma.

According to legend, the sage settled in Assaka Janapada along with his disciples and later sent 16 of them to Magadha to meet the Buddha.

Buddha Dhamma was introduced when one of the disciples, Ptingiya, returns to Bavari. The sage practiced the Dhamma and eventually became an Arhant, spread the Buddha Dhamma in Telangana during Buddha's lifetime.

The special postal cover of Dhulikatta Buddhist stupa is priced at ₹50 and the set of Bavapur Kurru post cards are priced at ₹200, and will be available at Philatelic Bureaus in all head post offices.

'Radio and posts remain charismatic'

Speaking at the event, Mr. Reddy said All India Radio and India Posts, which were thought no longer relevant in the era of social media and online corporate commerce, regained its charisma and were able to serve crores of people



Recognising heritage: The Nagamuchilinda Buddhist Stupa at Dhulikatta in Peddapalli district.

through initiatives of Prime Minister Narendra Modi's 'Mann Ki Baat'. The India Posts services are serving last mile connectivity, even in the remotest areas of the country. Mr. Reddy said the department has transformed from delivering of articles to distributing the benefits of various welfare schemes, and as a 'One Stop Solution' platform. He informed that an amount of ₹7,429 crore was invested in the Department of Posts for various services.

Special appreciation for TS Postal Circle

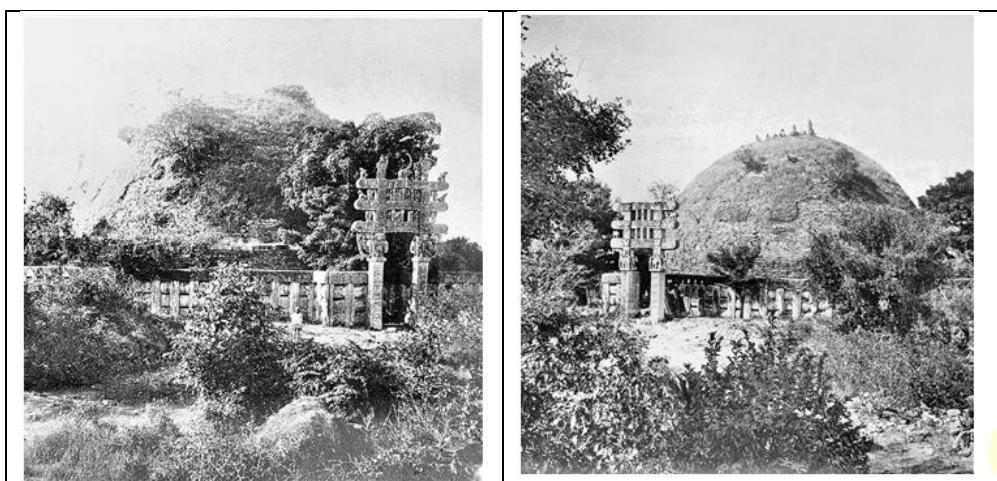
The Telangana Postal Circle, formed in 2016, also created two new postal regions, 17 Postal Divisions, two RMS divisions with 2,608 post offices.

Lauding the efforts of India Post, Telangana, he

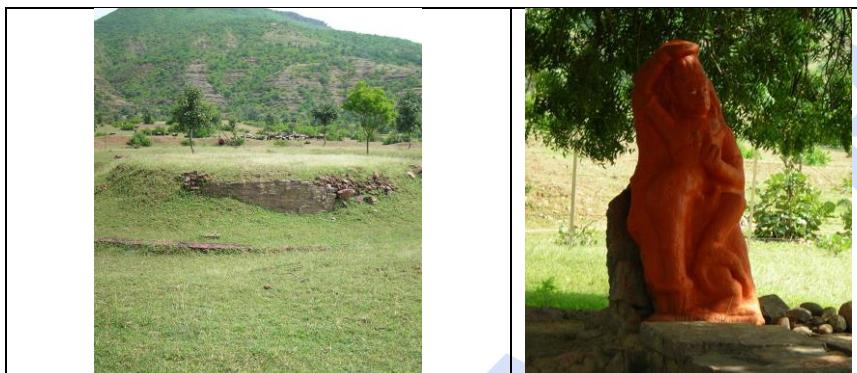
said the circle has been extending Passport Seva Kendras, Aadhar services, opened 33 lakh postal payment accounts for digital payments, opened 486 new post offices in areas affected by Left-wing extremism, and opened 58 new post offices where there are no banks within a radius of 5kms. The circle has also opened four lakh new insurance policies, settled 1.93 crore worth claims, issued 96,000 digital life certificates to Telangana State pensioners.

Postmaster General (Hyderabad Region) P. V. S. Reddy, Postmaster General (Hyderabad Headquarter Region) T. M. Sreelatha, Director of Postal Services (Headquarters) K. A. Devaraj, archeologist E. Siva Nagi Reddy, neurosurgeon and numismatist D. Raja Reddy and others were present.

Ruins of the Southern Gateway, Sanchi in 1875.



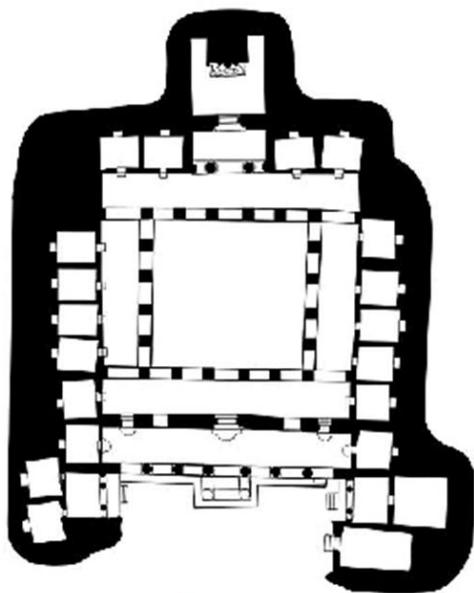
Bharhut Stupa today:



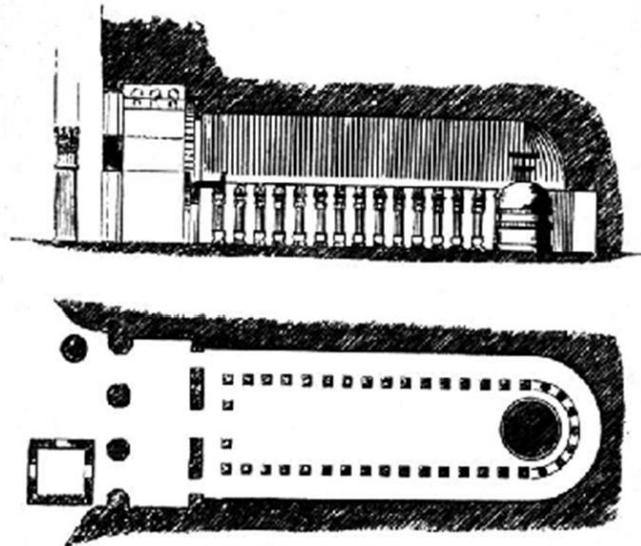
Minaret of Chakari in southern Kabul, Afghanistan built in the 1st century AD.



Chaitya and Viharas



VIHARA

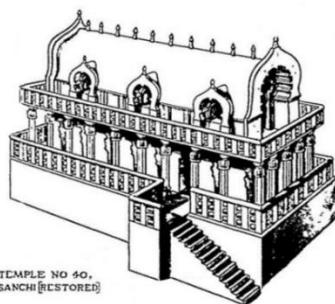


CHAITYA-GRIHA

Earliest free-standing structural Viharas & Chaitya have not survived.



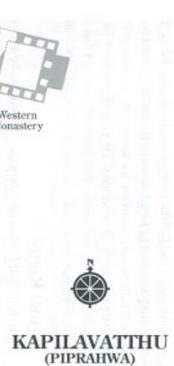
Bharhut panel



Sanchi No 40

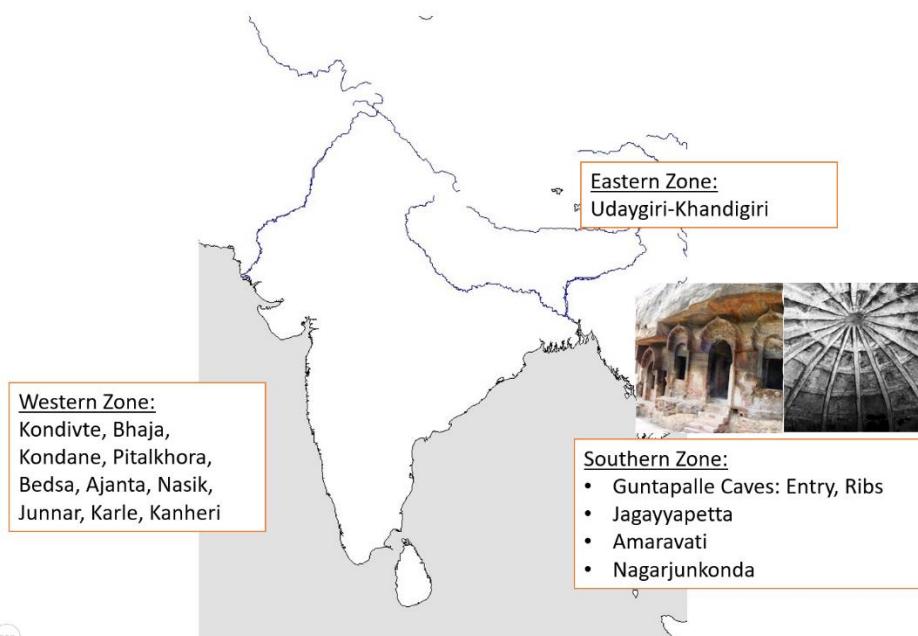


Bairat



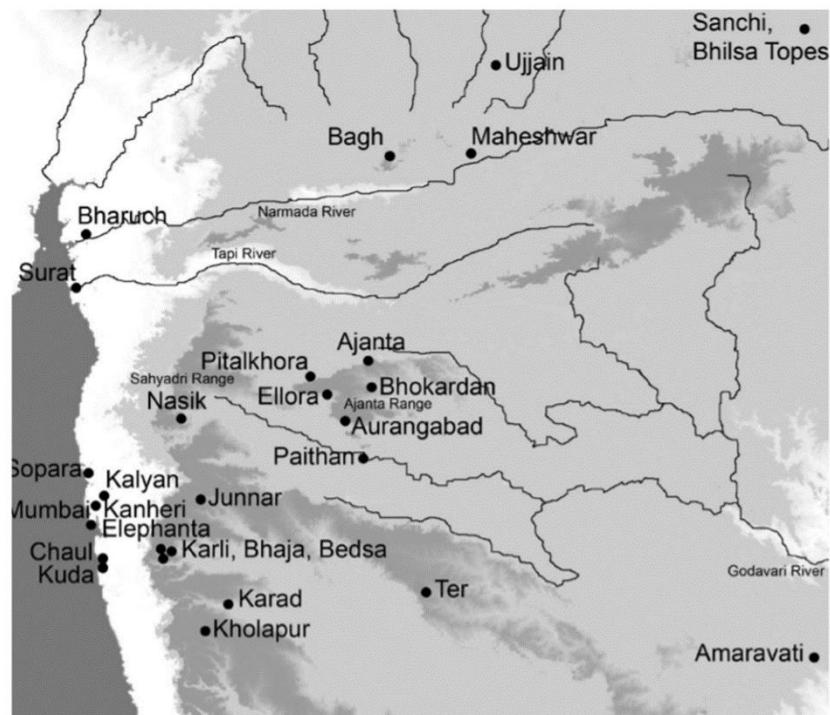


First Burst of Activity (200 BCE – 250 CE)

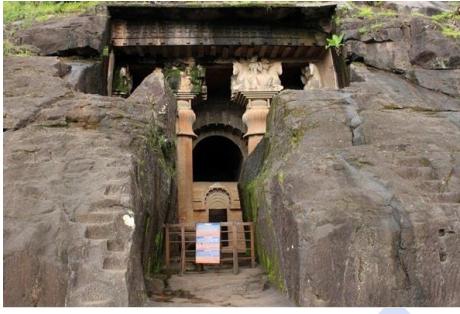
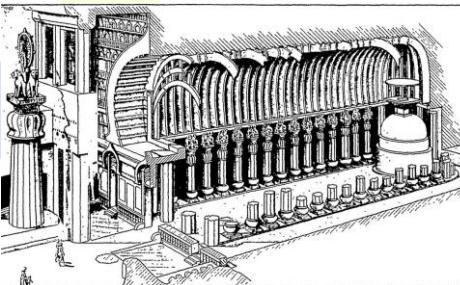


Factors: Economic, Political, Religious Context

Western Deccan Factors	Eastern Deccan Factors (Andhradesha)
<ul style="list-style-type: none"> Deccan Location factor: Over 1000 caves in Sahyadri/Konkan region <ul style="list-style-type: none"> Trade/caravan route Deccan traps – uniform, cohesive stone Patronage: <ul style="list-style-type: none"> Vigorous merchant community Forceful Satavahana kings Many yavana donors also Religion: All for Hinayana Buddhist communities 	<ul style="list-style-type: none"> Buddhism here older than Mauryan era but Ashoka was greatly responsible for its spread in the region. Patronage: Satavahanas, Ikshvakus, Salankayans, and Vishnukundins Trade: Prosperous Arikamedu and Ghantashala ports Early Buddhist ruins: Dhanyakataka, Bhattiprolu, Guntapalli, Jagayyapetta, Peddabankur, Ghantasala, Goli etc. Nagarjuna (~150-250 CE) Buddhist communities from here spread to Sri Lanka, Gandhara, Bengal and China.



<p>Kondivite cave (Mumbai)</p> <p>Inspired by Sudama Cave</p>		
<p>Bhaja</p> <ul style="list-style-type: none"> • Conservatism – imitation of wooden • Stone-Wood combo. • Sculpture of Surya and Indra guarding the entrance • Sculpture of tabla playing figures 		 

Pitalkhora <ul style="list-style-type: none"> Some caves have inscriptions of Satavahanas and Kshaharatra kings Many sculptural themes 		
Bedsa Beautiful columns rise from pot bases and crowned by fluted members with amalakas – henceforth ubiquitous		
Nashik <ul style="list-style-type: none"> Pandu Lena, Trirashmi Cave Gautamiputra Cave Nahapana Cave Yavana Vihara 		
Karle <ul style="list-style-type: none"> Grand and Solemn Supreme Achievement of the Early Excavation Phase Pinnacle of Hinayana Rock-cut architecture 		

		
Kanheri - Chaitya 3 <ul style="list-style-type: none"> The last Chaitya hall of Hinayana phase Buddha in relief – Signifies the end of one tradition and the beginning of another 		



Karle, Great Chaitya, Façade Simulating Earlier Building Practices in Wood.

Sculpture



Wood - Bodhisattva Lokanatha from Bangladesh, Palas

Stone – Bharhut Yavana, Shunga period

Metal - Chola era Bronze sculpture

Terracotta - Shunga era sculpture from East India

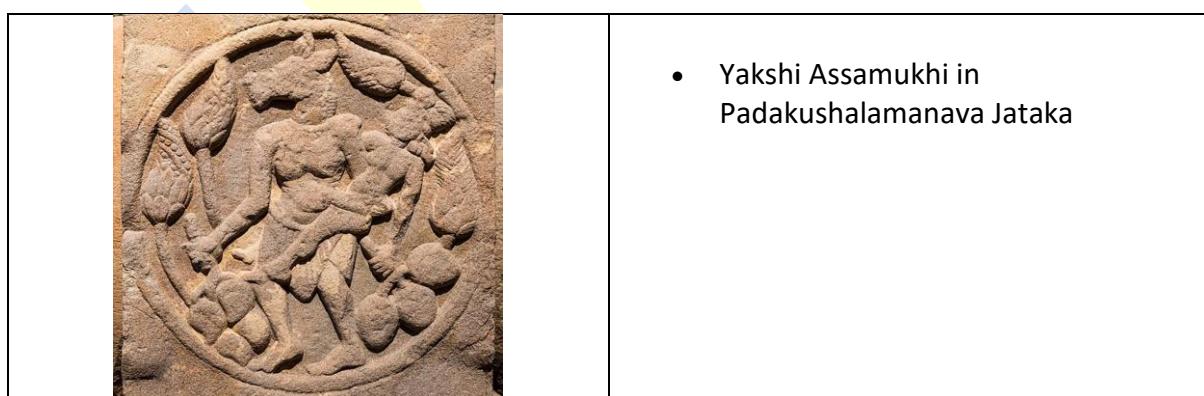
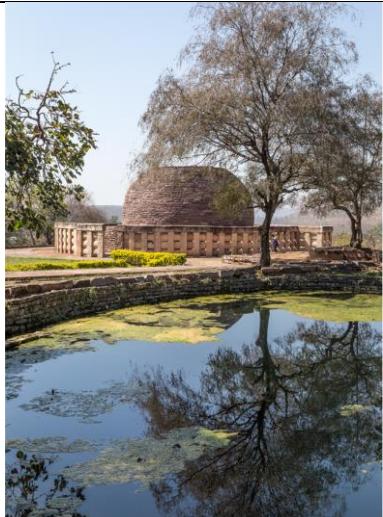
Stucco –Gandhara style in early CEs

Shunga Sculpture

	Mauryan Art	Post-Mauryan Art
Style	Essentially a dignified, aristocratic court art	Folkish, Popular tastes and local patronage
	Well-rounded Yet not 3D	Heavy figures Largely relief art
	Individual figures	Dense Overcrowding
Theme	Largely Buddhist art	Brahmin kings yet support to Buddhism
	Animals figured prominently	Human figure important
		Mythological Narratives

(A) Sanchi Stupa 2 Vedika Medallions

- 455 medallions, mostly lotus flowers. Only 36 have another subject
- Buddhist themes for the first time: Icons, Jataka stories, life events
- Gajalakshmi, Surya, Indra, Yaksha, Naga (now in Buddhist fold too)
- Processions, humorous scenes, rajas/soldiers
- Generally single/double figures



(B) Bharhut Stupa Railings: Precious documentation of Indian History

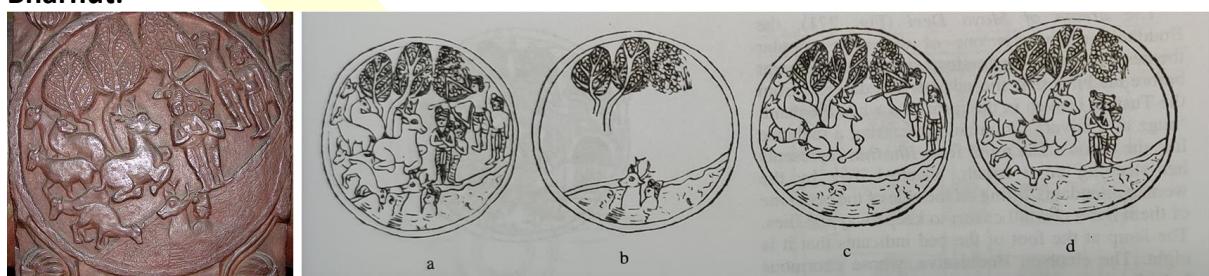
Beautiful Vedika Designs

Flora/Fauna, Aniconic Buddha, Life Events



Stiff yaksha Kubera, flowing yakshi (shalabhanjika),
Yavana soldier with sword and flower

Bharhut:



(C) Mahabodhi Temple Railings

Flowers, Animals, Humans, Buddhist Icons



(D) Terracotta figures



Satavahana Sculpture

Sanchi Stupa 1

Features	Themes
<ul style="list-style-type: none"> • No sculptural ornamentation on Vedika • Flat carving → high reliefs, dark depth • Richly carved – no space left, crowded composition. • No unified iconographic or sculptural theme 	<ul style="list-style-type: none"> • Narrative Sculptures: Jatakas, Buddha life, Buddhist events – Easy and cheerful, integrated with everyday events • Minute details of material world: Festive court life, military pageants, fortified cities – modest country life with huts • Names inscribed – Ananda, Balamitra, Aya Chuda, Namapiya



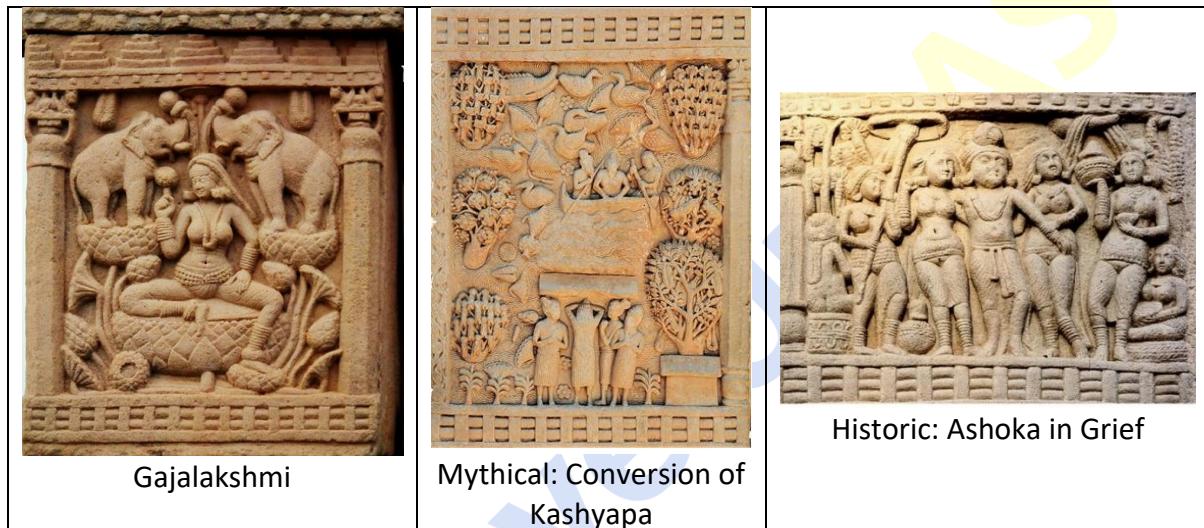

Aniconic Buddha:



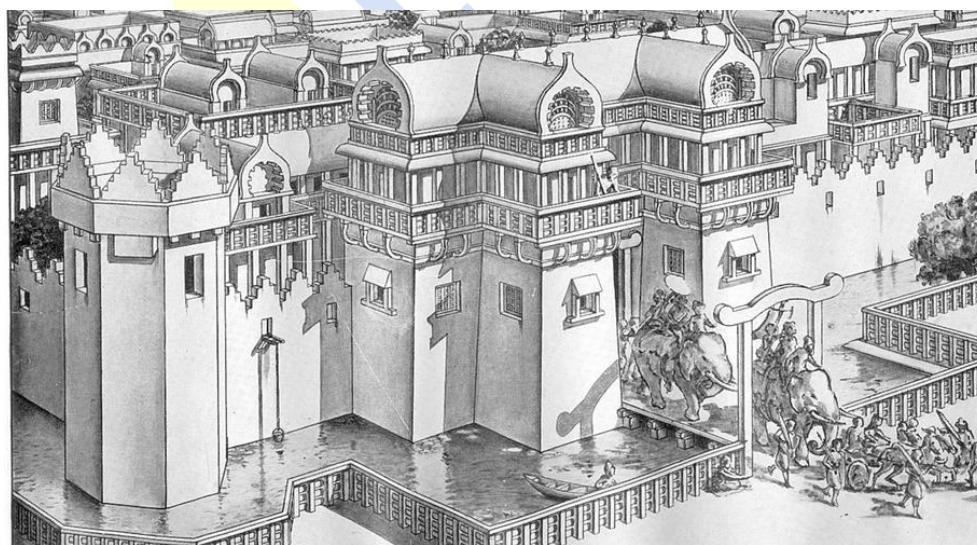
Great Departure (Siddhartha leaving Kapilavastu)



- Wonderful Sanchi Yakshis



Reconstruction of Kushinagar:



VISHVAKARMA'S WAY 'SMARTER' CITIES

Historical sources of ancient India give us a riveting glimpse of the planning that went into making cities and city structures

WAYS OF SEEING



PARUL PANDYA DHAR

Vishvakarma, the divine architect of the world in Hindu mythology, is evoked every September in many parts of India by artists, artisans, builders, and workers practising a variety of arts and crafts – from constructing city structures to making vehicles, furniture, sculpture, jewellery, machines, weapons, devices, implements, and other manufactures. What if, by a miracle, this archetypal architect-artisan were to come alive to witness his legacy in modern India?

It seems to me that he, most likely, would be confounded by the concrete highrises that have mushroomed on the skyline of modern Indian cities with remarkable haste, civic short-sightedness, and aesthetic bankruptcy. Likewise, modern technologies of building and demolishing structures such as the Noida 'Twin Towers' would have excited and frustrated him equally.

India, like Rome, was not built in a day. A lot of planning went into the making of its cities and city structures, as we learn from archaeological, textual, and art historical sources of ancient India. Already in the 3rd millennium BCE, urban plan-

ning and organised civic life-systems of the protohistoric Harappan or Indus cities are known to have been exemplary.

Engaging descriptions of ancient Indian cities are found in a range of texts such as Kautilya's Arthashastra, Patanjali's Mahabhashya, Buddhist texts like the Milindapanha and the Jatakas, and in the fascinating accounts of Megasthenes and Arrian, among others. We learn from there about the layout and organisation of cities with their surrounding moats, fortifications, city-gates, palaces, streets and pathways, marketplaces, waterbodies, groves, and the arrangement of residential and work quarters. There are also charming narrations of flora and fauna, and of people busily engaged in a variety of occupations. At times, idealised textual representations of ancient Indian cities find a counterpoint

in archaeological discoveries.

Stunningly beautiful visual imaginations of early Indian cities are encountered in the sculptural narratives of ancient India. It was in the 1930s that the great scholar Ananda Kentish Coomaraswamy published his Cities and City-gates, resurrecting many aspects of ancient Indian city architecture by bringing together visual and verbal imageries of the cities and their inhabitants.

A riveting portrayal of the city of Kapilavastu graces the eastern gateway of the great stupa at Sanchi in central India (see photo). It portrays the scene of the great departure (maha-abhiniskrama-na) of Prince Siddhartha, the Buddha-to-be, from his palace and the city in search of truth. Having witnessed and contemplated upon the miseries of human existence, Siddhartha chose to abandon his princely life and family in

the silence of the night.

The picture here depicts the event of his great departure as imagined by a sculptor in Sanchi in the 1st century CE, approximately six centuries after the actual event had taken place in Kapilavastu, the capital of the Shakyas. Prince Siddhartha crosses the limits of the city with its crenelated defence enclosure to emerge from the city gateway. He rides on his horse Kanthaka, and is sheltered by a parasol that symbolises his 'invisible presence' in early Indian art.

Behind him is the city he grew up in, complete with two- and three-storied structures with vaulted roofs, dormers, and balconies. Some women are shown near the water reservoir, which has a separate access. The artist, intriguingly, has chosen to populate the scene of departure with the inhabitants of the city. This is just one of the many portrayals of ancient Indian cities in art and literature.

From Harappa to Pataliputra and Poompuhar, Indraprastha to Vijayanagara, and Shahjahanabad to New Delhi with its Central Vista, city planning in India or South Asia has a long history. Given Vishwakarma's continued blessings, we may hope to do better for our 'smart cities' today. Now, we even have an ominous new term called 'Noida Twin Towers-style' demolition for getting rid of 'encroachments.' But how about planning and building with vision and integrity, which will reduce the deluge and prevent the destruction of our city structures and habitats?

*The writer is professor of art history,
Department of History, University
of Delhi*

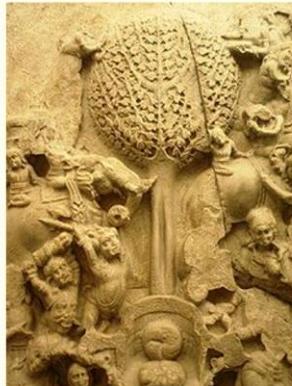
SIDDHARTHA'S GREAT DEPARTURE FROM KAPILAVASTU, GATE-WAY OF SANCHI MAHASTUPA, C. 1ST CENTURY, MADHYA PRADESH



Behind him is the city he grew up in, with 2-3 storied structures with roofs, dormers, balconies

Artistic Revolution: Emergence of Iconic Buddha

Human form takes centre stage: individually as well as in Jataka



Important life-events in Buddhist art and culture.

Event	Name	Hinayana Symbolism	Mahayana Representation
Conception		Elephant	Maya's dream. White tusker with six white tusks entered her right side.
Birth (Lumbini)	Jati	Lotus (first steps) Lion (Shakyasimha)	Birth of Buddha
Departure (Kapilavastu)	Maha bhinishkarman	Horse (responsible to take from Palace to Gaya), Empty Throne	Physical representation of leaving the palace
Enlightenment (Uruvela/Bodhg aya)	Sambodhi	Peepal tree (Bo)	Bhumisparsha Mudra of Maravijaya
First Sermon (Sarnath)	Dhammachakra pravartana	Dhammachakra (with deer)	Actual sermon (with dharma chakra) – Buddha in yogic position with preaching mudra
Death (Kushinagar)	Mahaparinirvana	Stupa	Reclining pose, with head slightly raised

- Why: Mahayana Personal Devotion to Buddha, Bodhisattva the saviour, Kushana Divine kingship
- Where: Gandhara (foreign factor: Foucher) vs Mathura (Indigenous origins: Coomarswamy)
- Which: Beauty in the eyes of the beholder but colonial masters had cultural preferences

Lakshana	Asanas	Mudras
<p>32 Lakshanas of Mahapurusha in Lakkhana Sutta, Brahmayu Sutta</p> <ul style="list-style-type: none"> • Halo • Hair: Shaven or curly or wavy • Ushnisha bump on head • Urna (tuft of hair between eyebrows on forehead) • Elongated earlobes (symbol of renunciation) • Sanghati: Robe on shoulder • No jewellery or princely ornaments • Barefoot • Soles: have several auspicious marks • No consort (shramanas) 	<ul style="list-style-type: none"> • Seated Buddha (padmasana) Enlightenment, teaching or meditating position (more common in India) • Standing Buddha – signifies rising to teach after reaching nirvana • Reclining Buddha – last illness, just before Mahaparinirvana • Walking Buddha – journey toward enlightenment or returning after giving a sermon (least common, mostly in SE Asia) 	



(A) Gandhara school of Art

- Region**

- This school flourished in the NW part of the subcontinent and its important centres included Kandahar, Kabul, Herat, Hadda, Bamiyan, Badakhshan, Bagram, Taxila, etc. This region of Gandhara was a great centre of Mahayana Buddhist art and architecture.

- The sculptures were made both **independently** and as **structural parts** of monuments, rock faces and cliffs.
- Patronage:** It was also patronised by the Sakas and Kushanas.
- Material:** Mud, schist and stucco



Greco-Indian features,
Gandhara

	<ul style="list-style-type: none"> Stone: Blue schist, green phyllite – favourite medium Stucco (lime-plaster): started early but replaced stone by 3rd century (post-Kushana, particularly in Kabul valley) Metal: Prominent in past but not survived much today Both stone and stucco originally embellished with polychromy and gold leaf
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- Subject Matter:** Under this school, many sculptures of humans, animals and supernatural beings were made, the most important being the **Buddha**.
- Stylistic aspects of the Buddha**
 - The Buddha is depicted both as standing and seated.
- Syncretic Cosmopolitanism, Cultural eclecticism**
 - Western style while Indian subject-matter
 - It is a form of Hellenistic art.



Greek	Roman	Central Asian	Indian
<ul style="list-style-type: none"> Masculine Body proportion (five heads to total height) Wavy/curly/flame-like Hair style Face: soft, clean-shaven, youthful, effeminate: Apollonian Standing posture - one knee An element of eroticism Stoic expression (least expression) 	<ul style="list-style-type: none"> Realism - anatomical accuracy Wide shoulders Sanghati - heavy and deep-ridged folds like Roman toga (like statue of Augustus) 	<ul style="list-style-type: none"> Overcoats, trousers and hats (cold region influence) Weapons like swords, arrows (royal statue tradition) Facial hair - moustache/beard 	<ul style="list-style-type: none"> Subject matter - Buddhism Asanas Mudras Lakshana (supernatural) - earlobes, long arms, ushnisha protuberance, urna mark, halo behind head etc.

- Seated Buddha
 - Cross leg-folds are not very clear. Much more real invention required.
 - Humanistic classical features of Greco-Roman art was not entirely adequate to portray inner ecstatic serenity and abstract ideals



Fasting Buddha



Takht-i-Bahi Buddha

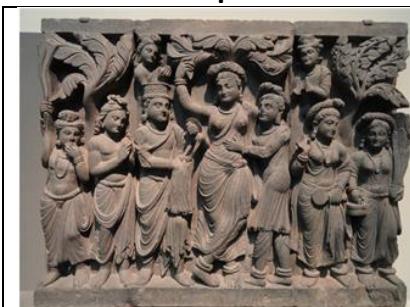


Stucco Buddha



Kanishka Reliquary

- Narrative Representation – Iconic Buddha Life Events

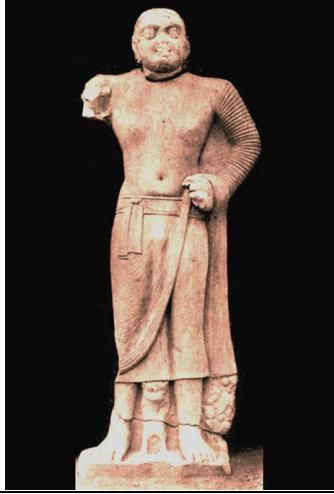


(B) Mathura School of Art

- It was indigenously developed.
- **Reasons for growth:**
 - Royal Patronage
 - Demand generated by growth of **Bhakti** and **Mahayana**
- No sudden outburst but **gradual outgrowth**:
 - Tradition of Bharhut and Sanchi.
 - It was the **culmination of the Shunga art** where also we see many yaksha-yakshini figures marked by voluptuous elements.
 - Middle period – Kushana rule, Great efflorescence
 - Later period – Guptas
- Why Mathura? (location factor)
 - Centre at Mathura and nearby Parkham, Katra, Kankali tila, Mat, Bhuteshwar etc.
 - Important religious and commercial centre.
 - Junction of routes connecting NW-Bharukachha-Pataliputra
 - Red sandstone quarried at Sikri
- **Spread outside:**
 - Mathura work found all over North India (Ahichchatra, Kaushambi, Sarnath, Mahasthangarh etc)



Varied subjects and themes	Style
<ul style="list-style-type: none"> ◦ Religions <ul style="list-style-type: none"> ▪ Buddha, Bodhisattvas - <u>Most scholars believe that the earliest sculptures of Buddha were made under this school.</u> ▪ Tirthankaras (Parsvnath and Mahavir) ▪ Vaishnavite gods (Surya, Kuber, etc) ▪ Images of Shiva ▪ Yaksha, Naga etc ◦ Establishment of Hindu and Jain iconographic conventions ◦ The lives of common people and local flora and fauna have been prominently depicted, especially at Kankalitala. 	<ul style="list-style-type: none"> ◦ Inspiration from local colossal yaksha figures of Mauryan era ◦ No physical perfection but abstract spiritual concepts into physical shape. Transcendental ideals, divine beauty. Thus, the focus on superhuman proportions. ◦ 32 lakshanas of Mahapurusha distinguish Buddha. <ul style="list-style-type: none"> • Tonsured head or kapardin top-knot or small curls • Sanghati - Indian dhoti, only on left shoulder • Subtle drapery • Decorated halo ◦ The sculptures have highly emotive faces. ◦ As opposed to Gandhara eroticism, Mathura sculptures are considered more graceful and genteel.

	
<p>Standing Buddha Bala: Earliest standing Shakyamuni Buddha of Mathura, Dedicated by Bhikkhu Bala in the 3rd year of Kanishka</p>	<p>Seated Buddha characteristics: Early trinity form in India – Indra and Brahma as attendants.</p>

- **Narrative Relief of Jataka Kathas and Buddha's life events**

- “shorthand manner of presentation”: Episodes are stripped of all details of action and setting. An event is typified only by Buddha in characteristic pose and mudra.



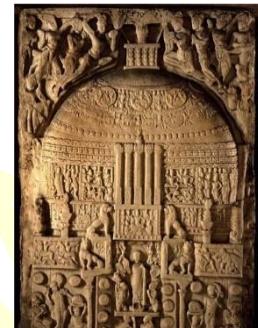
		<p>Stupa railing sculpture (Bhutesar, Mathura)</p>
	<p>Chaturvyuha Narayana – 2nd c CE, Mathura museum</p>	



Eternal inebriation
in the Paradise of
Yaksha Kubera

(C) Amravati school of art (1st – 3rd c CE)

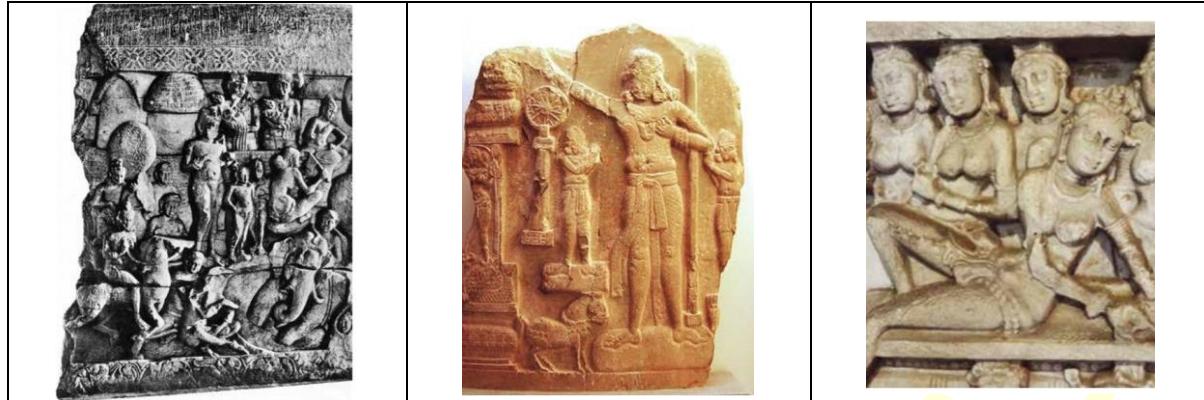
- It flourished under the Satavahanas and Ikshwakus in the Andhra Pradesh region including important centres such as Amravati, Nagarjunakonda, Guntur, Goli and Ghantasala.
- **Relief sculptures (not rounded)**
 - Made on walls, pillars, gates, railings etc of monuments.
 - Ornate and embellish stupas.
- The **materials** used were marble, sandstone and mud.
- Themes
 - Purely Buddhist
 - Most of them were inspired by the Jataka tales, and also local legends.
 - The main subject is the Buddha, often shown as the hero.
 - They also depict common life and local flora and fauna.
 - But Human > Nature
- **Buddha:** Wonderful naturalistic touch



Standing Buddha	Head
<ul style="list-style-type: none"> • Frontal • Heavy massive conception • Wearing Sanghati, Bare right shoulder, overlapping ridges • Rhythmic, undulating lines (unlike mechanical Gandhara lines) 	<ul style="list-style-type: none"> • Fullness and warmth • Narrow and oval • Soft modelling, not linear features • Hair like snail-shell curls (kapardin style) • Heavy eyelids • Amicable smile
	
	

- **Human Figures**

- Slender bodies
- They are highly expressive features.
- Generally, females are nudes.



- **Complicated Narrative style**

- **Techniques:** Foreshortening, Perspective, Differentiated plane
- Lively vivid frenzy scenes, rapid movement – yet balanced, unity of compositions in crowd.
- Great skill in arranging light and shade.

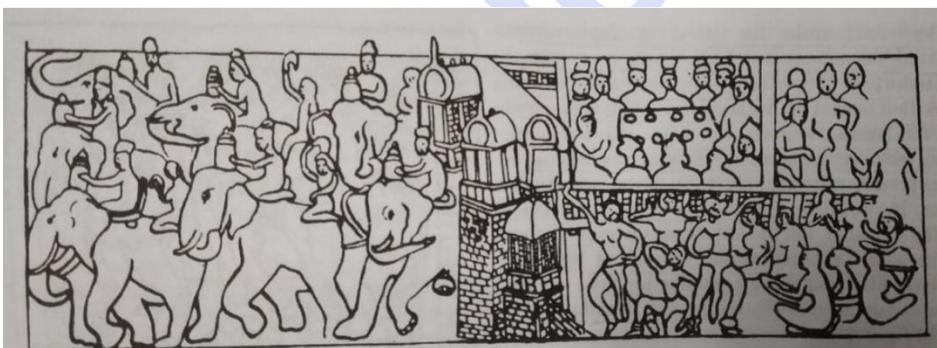


Fig. 299. Disposal of the Buddha's relics, from Amaravati vedika, Government Museum, Madras.

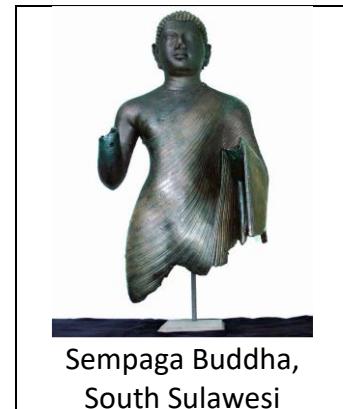




Amaravati Marbles

The End and the Afterlife...

- Hiuen Tsang visited the region in 7th century and described the monasteries as “mostly deserted and ruined.”
- Possible reasons
 - Decline of political patronage
 - Satavahanas and Ikshvakus collapsed (after 4th c) and Buddhism declined.
 - Pallavas shifted patronage.
 - Decline in long distance trade from the eastern coast.
 - Gradual rise of Hinduism
- In later art of Guptas and Pallavas, the importance of Amaravati is immense.



Sempaga Buddha,
South Sulawesi

	Gandhara	Mathura	Amaravati
Patronage			
Region, Locations			
Subject matter			
Stylistic Features			
Influence (outsiders)			
Religious affiliations			
Material used			

Practice Questions: Post-Mauryan Era

Consider the following pairs: [2023]

Site	Well Known For
1. Besnagar	Shaivite Buddhist Shrine
2. Bhaja	Buddhist Cave Shrine
3. Sittanavasal	Jain Cave Shrine

How many of the above pairs are correctly matched?

- (a) Only One
- (b) Only Two
- (c) Only Three
- (d) None

In which of the following regions was Dhanyakataka, which flourished as a prominent Buddhist centre under Mahasanghikas, located? [2023]

- (a) Andhra
- (b) Gandhara
- (c) Kalinga
- (d) Magadha

With reference to ancient South India, Korkai, Poompuhar, Muchiri were well known as [2023]

- (a) Capital cities
- (b) Ports
- (c) Centre for iron-and-steel making
- (d) Shrines of Jaina Tirthankaras

Which of the following explains the practice of ‘Vattakirutal’ as mentioned in Sangama poems? [2023]

- (a) Kings employing women bodyguards
- (b) Learned persons assembling in royal courts to discuss religious and philosophical matters
- (c) Young girls keeping watch over agricultural fields and driving away birds and animals
- (d) A king defeated in a battle committing ritual suicide by starving himself to death

Which one of the following statements about Sangam literature in ancient South India is correct? [2022]

- (a) Sangam poems are devoid of any reference to material culture.
- (b) The social classification of Varna was known to Sangam poets.
- (c) Sangam poems have no references to warrior ethic.
- (d) Sangam literature refers to magical forces as irrational.

Some Buddhist rock-cut caves are called Chaityas, while the others are called Viharas.

What is the difference between the two? [2013]

- (a) Vihara is a place of worship, while Chaitya is the dwelling place of the monks.

- (b) Chaitya is a place of worship, while Vihara is the dwelling place of the monks.
- (c) Chaitya is the stupa at the far end of the cave, while Vihara is the hall axial to it.
- (d) There is no material difference between the two.

With reference to the invaders in ancient India, which one of the following is the correct chronological order? (2006)

- (a) Greeks-Sakas-Kushanas
- (b) Greeks-Kushanas-Sakas
- (c) Sakas-Greeks-Kushanas
- (d) Sakas-Kushanas-Greeks

Who among the following was not a contemporary of the other three? (2005)

- (a) Bimbisara
- (b) Gautama Buddha
- (c) Milinda
- (d) Prasenjit

Consider the following statements (2003)

1. The last Mauryan ruler, Brihadratha was assassinated by his commander-in-chief, Pushyamitra Sunga.
2. The last Sunga king, Devabhuti was assassinated by his Brahmana Minister Vasudeva Kanya who usurped the throne.
3. The last ruler of the Kanya dynasty was deposed by the Andhras.

Which of the statements given above are correct?

- (a) 1 and 2 only
- (b) 2 and 3 only
- (c) 1 and 3 only
- (d) 1, 2 and 3

The practice of military governorship was first introduced in India by the (2000)

- (a) Greeks
- (b) Shakas
- (c) Parthians
- (d) Mughals

The Indo Greek kingdom set up in North Afghanistan in the beginning of the Second Century BC was [1999]

- (a) Bactria
- (b) Scythia
- (c) Zedrasia
- (d) Aria

Many of the Greeks, Kushanas and Shakas embraced Buddhism rather than Hinduism because [1998]

- (a) Buddhism was in the ascendant at that time
- (b) They had renounced the policy of war and violence
- (c) Caste-ridden Hinduism did not attract them

(d) Buddhism provided easier access to Indian society

Milindpanho is in the form of a dialogue between the king Menander and the Buddhist monk [1997]

- (a) Nagasena
- (b) Nagarjuna
- (c) Nagabhata
- (d) Kumarilabhatta

Which one of the following sculptures was invariably used green schist as the medium? [1996]

- (a) Maurya sculptures
- (b) Mathura sculptures
- (c) Bharhut sculptures
- (d) Gandhara sculptures

The term 'Yavanapriya' mentioned in ancient Sanskrit texts denoted [1995]

- (a) A fine variety of Indian muslin
- (b) Ivory
- (c) Damsels sent to the greek court for dance performance
- (d) Pepper

Match List-I with List-II and select the correct answer (using codes given below the lists) [1995]

List-I (Eras)

- A. Vikrama era
- B. Saka era
- C. Gupta era
- D. Kali era

List-II (Reckoned from)

- 1. 3102 BC
- 2. 320 AD
- 3. 78 AD
- 4. 58 BC
- 5. 248 AD

Codes:

- (a) A-2; B-4; C-5; D-1
- (b) A-1; B-3; C-2; D-4
- (c) A-4; B-5; C-2; D-3
- (d) A-4; B-3; C-2; D-1

1. With reference to the ancient history of India consider the following statements about Pushyamitra Sunga of Sunga Dynasty:

1. Pushyamitra Sunga acceded to the throne after assassinating Brihadratha – the last Mauryan ruler.
2. He performed two Asvamedha yajna.
3. His dominions extended included cities like Patliputra and Ayodhya.

Which of these statements is/are correct?

- (a) 1 and 2
- (b) 2 and 3
- (c) 1 and 3
- (d) 1, 2 and 3

2. Consider the following statements:

1. Megasthenes was a Greek historian who was sent to the court of Chandragupta Maurya.
2. Greek Ambassador Heliodorus was sent to the court of Bhagabhadra by Indo-Greek King Antialcidas.

Which of these statements is/are INCORRECT?

- (a) 1 only
- (b) 2 only
- (c) Both 1 and 2
- (d) Neither 1 nor 2

3. With reference to post Mauryan history of India, consider the following pairs:

Dynasty	Founder
1. Sunga	Pushyamitra
2. Kanava	Simuka
3. Satavahana	Vasudeva

Which of these pair/s is/are correct?

- (a) 1 and 2
- (b) 1 only
- (c) 2 and 3
- (d) 1, 2 and 3

4. The term 'Yavanika' mentioned in ancient Sanskrit texts denoted

- (a) A fine variety of Indian muslin
- (b) Pepper
- (c) Damsels sent to the greek court for dance performance
- (d) Curtains

5. With reference to post Mauryan History of India, which of the following can be attributed to the impact of Bactrian Greeks on India?

1. Introduction of military governorship.
2. Introduction of coins.

Select the correct answer using the codes given below:

- (a) 1 only
- (b) 2 only
- (c) Both 1 and 2
- (d) Neither 1 nor 2

6. Consider the following statements in the context of post Mauryan Economy, during the period when several Central Asian dynasties ruled in different parts of the country:

1. Economy of this period was largely an agriculture based rural economy.
2. Coins were minted on a large scale by Indo-Greeks, Kushanas, Shakas and Satavahanas.

Which of the statements given above is/are correct?

- (a) 1 only
- (b) 2 only
- (c) Both 1 and 2

(d) Neither 1 nor 2

7. Who were the first rulers to introduce Gold Coins in India?

- (a) Guptas
- (b) Mauryas
- (c) Indo-Greeks
- (d) Nandas

8. With reference to Sangam Literature of South India, which of the following pairs is/ are INCORRECTLY matched?

Literary Work	Author
1. Silappadikaram	Tolkappiyar
2. Manimekalai	Sattanar
3. Thirukkural	Thiruvalluvar

Select the correct answer using the codes given below:

- (a) 1 only
- (b) 2 and 3 only
- (c) 1 and 3 only
- (d) 1, 2 and 3

9. In the context of post-Mauryan period, which one of the following statements is incorrect?

- (a) Manu propagated the divine right of kingship.
- (b) Social diversity increased due to advent of foreign races.
- (c) New sculpture styles came into light.
- (d) Brahmanism did not receive royal patronage.

10. Consider the following statements regarding the period between 2nd century BCE and 3rd century CE-

- 1. Untouchability was seen during this period.
- 2. Land grants were encouraged to pay salary to the officials.

Which of the statements given above is/are correct?

- (a) 1 only
- (b) 2 only
- (c) Both 1 and 2
- (d) None of the above

11. Consider the following statements and identify incorrect statement-

- (a) Manu disapproves widow-remarriage.
- (b) Manu denies property rights to women.
- (c) Manu permits Brahmins and Kshatriyas to adopt other professions during the time of adversities.
- (d) There is no reference of Varnasamkara in Manusamhita.

12. Consider the following statements regarding Gandhara Art:

- 1. This art had influence of Greek, Persian and Roman Art.

2. This art gives more emphasis on physical anatomy.
3. This art was realistic.
4. Spotted red stone was used in Gandhara art.

Which of the statements given above is/are correct?

- (a) 1 only (b) 2 and 4
(c) 1, 2 and 3 (d) 1, 2 and 4

13. Consider the following statements-

1. Bhas is considered the composer of first drama.
2. "Gathasaptasati" was composed by Saka ruler Hala in Sanskrit.
3. Famous physician Charaka was in the court of Rudradaman.

Which of the statements given above is/are correct?

- (a) 1 only (b) 2 and 3
(c) 1 and 2 (d) 1, 2 and 3

14. Consider the following pairs:

- | | |
|-------------------|------------------|
| 1. Muziris | Coromandal coast |
| 2. Kaveripattanam | Andhra region |
| 3. Masulipattam | Tamilnadu |
| 4. Barbricum | Sindh |

How many pairs given above are correctly matched?

- (a) Only one pair (b) Only two pairs
(c) Only three pairs (d) All four pairs

15. Consider the following-

Inscription	Related Ruler
1. Ayodhya inscription	Dhanadeva
2. Nasik inscription	Gautami Balashri
3. Kanheri inscription	Vasishtaputra Pulumai

Which of the above mentioned is/are matched correctly?

- (a) 1 only (b) 2 only
(c) 1 and 2 (d) All of the above

16. Consider the following statements regarding Satavahana state-

1. Satavahana rulers gave land grants to Brahmins to promote peace and order in tribal region.
2. Satakarni I took the title of Dakshinadhipati.
3. They issued coins of potin, lead, copper which show deep penetration of monetary system.

Which of the statements given above is/are correct?

- (a) 1 and 3 (b) 1 only
(c) 1, 2 and 3 (d) 2 only

17. Consider the following statements-

1. Sati practice was prevalent in the Sangam society.
2. 'Melkanku' is a didactic literature while 'Kilkanku' is a narrative.

Which of the statements given above is/are correct?

- (a) 1 only
- (b) Both 1 and 2
- (c) None of the above
- (d) 2 only

18. Consider the following statements regarding 'Silappadikaram':

- 1. It was written by Ilango Adigal.
- 2. It was the sequel to Manimekhalai.
- 3. This text also throws light on Buddhism.

Which of the statements given above is/are correct?

- (a) 1 and 3
- (b) 1 and 2
- (c) All of the above
- (d) 2 only

19. Consider the following statements:

- 1. Manimekalai was composed by Sattanar.
- 2. It describes story of Kovalan and Kannagi.
- 3. Chera ruler Senguttavan established a temple for Kannagi.

Which of the statements given above is/are correct?

- (a) 1 and 3
- (b) 1 and 2
- (c) All of the above
- (d) 2 only

20. Which statements regarding Periplus of the Erythraean Sea are true? (Assam PCS 2023)

- (i) The text was written in Greek for traders involved in mercantile activities.
- (ii) The text survives in the form of 10th century manuscript.
- (iii) The manuscript has errors and omission.
- (iv) It is a work of multiple authors.

Select the correct answer using the codes given below.

- (a) (i), (ii), (iii) and (iv)
- (b) Only (ii), (iii) and (iv)
- (c) Only (i), (ii) and (iii)
- (d) Only (i), (ii) and (iv)

21. Which of the following statements regarding Sangam literature is incorrect?

- (a) It refers to the presence of Brahmanas along with other three varnas in society.
- (b) The hero stones known as Nadukal were erected in honour of dead heroes.
- (c) The Sati practice was followed in some cases.
- (d) The female poets also contributed to the Sangam poems.

22. Which among the following Stupa gateway depicts the pilgrimage to Bodhi tree by Ashoka with his two queens? [MPPSC 2023]

- (a) Bharhut
- (b) Sanchi
- (c) Sonari
- (d) Satdhara

23. In Indian art, the construction of Stupa, Chaitya and Vihara is related to which of the following? [BPSC 2023]

- (a) Ajivika Sect

- (b) Vaishnava Sect
- (c) Buddhism
- (d) Shaiva Sect

24. Jivaka Chintamani was written by.... [HPSC 2023]

- (a) Seethalai Sathanar
- (b) Thiruttakkatevar
- (c) Dandin
- (d) None of the above

25. The Stupa of Bharhut is the example of.... [RPSC 2023]

- (a) Chola Architecture
- (b) Kushana Architecture
- (c) Gupta Architecture
- (d) Shunga Architecture

26. Match the following:

Dynasties	Capital
A. Shunga	1. Mahoba
B. Satavahana	2. Banvasi
C. Kadamb	3. Paithan
D. Chandel	4. Patliputra

Choose the correct codes:

	A	B	C	D
(a)	4	3	2	1
(b)	4	2	3	1
(c)	1	4	2	3
(d)	1	2	3	4

27. The wooden fence at Mahabodhi temple at Gaya was replaced by stone railings under which of the following dynasty?

- (a) Sunga
- (b) Satavahana
- (c) Kushana
- (d) Kanvas

28. Which one of the following statements is *not* true about Shreni system of ancient India?

- (a) Shreni was the organization of traders and artisans.
- (b) Quality and price of the produced goods was determined by the concerned Shreni.
- (c) Shreni used to control the conduct of its members.
- (d) Shreni system was prevalent only in Northern India.

29. The term 'Votive inscriptions' refers to [JKPSC 2023]

- (a) Records of miseries of women such as sati etc.
- (b) Gifts made to religious institutions
- (c) Royal orders and decisions to the kings
- (d) Accounts of sacrifices done by kings during their consecration ceremony

30. With reference to the social order during the Satavahana period, consider the following statements: [JKPSC Prelims 2023]

- 1. Satavahanas show traces of a matrilineal social structure indicating that mothers enjoyed much importance in their society which differs from the north Indian kingdoms.
- 2. They were the first rulers to make land grants (tax-free lands) to the Brahmins

Choose the correct answer:

- (a) 1 only
- (b) 2 only
- (c) Both 1 and 2
- (d) Neither 1 nor 2

31. Match List-I (Rock caves) with List-II (Religion) and select the correct answer using the code given below:

- | List-I (Rock Caves) |
|-------------------------|
| A. Barabar Hills |
| B. Udayagiri-Khandagiri |
| C. Karle |

- | List-II (Religion) |
|--------------------|
| 1. Buddhism |
| 2. Ajivikas |
| 3. Jainism |

- (a) a:2 b:3 c:1
- (b) a:2 b:1 c:3
- (c) a:1 b:2 c:3
- (d) a:1 b:3 c:2