UNIT 6: POST-MAURYAN POLITY

UNIT STRUCTURE

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6.1 LEARNING OBJECTIVES:

After going through this unit, you will be able to-

- analyse the rise of new kingdoms in the post-Mauryan period.
- discuss the cultural development that took place after the Mauryans
- list various features of Gandhara art
- describe the importance of Mathura art
- define various aspects of Sangam literature
- draw a picture of society and culture of southern India during the Sangam age.

9.2 INTRODUCTION

We have already discussed how the Mauryan empire came to an end. After the Mauryas a large number of big and small kingdoms emerged. The Sunga dynasty succeeded the Mauryas at Magadha. The Satavahanas emerged as a great power in the Deccan. The Indo-Greeks, the Sakas, the Parthians and the Kushanas also ruled over several territories in India. The intermingling of various races, Indian as well as foreign, had far reaching consequences on the social and cultural life of India. In this unit we are going to discuss the rise of new powers in the Indian history and their impact.

6.3 RISE OF NEW KINGDOMS

6.3.1 Sungas

According to the contemporary sources, Pushyamitra Sunga was the founder of the Sunga dynasty. He was the commander-in-chief of the last Mauryan emperor Brihadratha. He killed his master in a 'coup de etat' and assumed the royal power. Pushyamitra was a Brahmin. He undertook the performance of the 'asvamedha' sacrifice. According to the traditional accounts, his rule extended over the cities of Pataliputra, Ayodhya and Vidisha and perhaps over Jalandhar and Shakala as well. The Maurya system of administering the provinces through royal blood continued and royal power tended to decentralise in the form of establishment of nuclear kingdoms within the empire. Pushyamitra conducted several campaigns against the Yavanas, or the Indo-Greeks, who were trying in this period to expand from Bactria into North western India.

Sunga history after Pushyamitra, who ruled for roughly 36 years, is largely uncertain. Nothing substantial is known about his successor, Agnimitra, the hero of Kalidas's play 'Malavikagnimitram'. According to the Puranas, Agnimitra's successors, in genealogical order, were- Sujyastha(or Vasujyestha), Vasumitra, Andhraka(or Bhadraka), Pulindaka,Ghosha, Vajramitra, Bhagavata and Devabhumi(Devabhuti). The period witnessed the revival of

Brahmanism and the growing importance of the Bhagavatreligion. The great grammarian Patanjali was a contemporary of Pushyamitra.

The suzerainty of Magadha was lost by later Sunga rulers mainly because of their moral depravity. Though the Sunga lost Magadha, they did not altogether disappear from the stage of Indian history. They continued to rule Vidisha until the region passed into the hands of the Andhras.

LET US KNOW



Chronology of the Sungas :

Pushyamitra Sunga	(185 B.C.E-148 B.C.E)
Agnimitra	(148 B.C.E-141 B.C.E)
Sujyestha	(141 B.C.E-133 B.C.E)
Vasumitra	(133B.C.E-123 B.C.E)
Vajramitra	(123B.C.E-114 B.C.E)
Bhagavata	(114B.C.E-82 B.C.E)
Devabhuti	(82 B.C.E-72 B.C.E)

The Brahmonical religion had a great ascendency in the Sunga period. Pushyamitra patronized the Brahmins in his Court and his example was well fallowed by his successors. The horse sacrifice performed by Pushyamitra marked the early development in the Brahmonical reaction, which was fully developed five centuries later during the time of the Guptas. With the revival of Brahmanisim, Brahmonical literature flourished in the time of the Sungas. Sanskrit became the literary vehicle of the period. 'Mahabhashya', a commentary of Panini's grammar was composed by Patanjali during that period. Most probably 'Manusmriti' was also compiled in the Sunga period. The period witnessed a great development in art. The construction of the famous Bharhut railings has made the name of Sungas immortal. Vidisa became the centre of an important school of art.

6.3.2 Kushanas

The Kushana Period is one of the most important periods in the history of Indian culture. According to Chinese historians, the Kushanas were a section of the Yuch-chi race. They established their rule in the North-west part of India after destroying the Saka empire. They also made a significant contribution to the art and religion of the Country.

The first powerful ruler of the Kushana dynasty was Khadphasis I. He established an empire which extended between the rivers of Oxus and Sindh. His empire comprised Bactria, Afghanistan, East Iran and the North Western part of India. It is evident from his coins that he defeated the last Yavana ruler and extended the Kushana empire up to Taxila. His period of rule was full of struggles and wars.

Khadphasis II was the son and successor of Khadphasis I. He was a brave and courageous ruler. He extended his empire from Taxila to many parts of Northern India. He followed the imperialistic policies of his father. His empire touched the boundaries of Roman empire in the West, China in the North and the Satavahana kingdom was situated in the South-East. He issued a large number of coins which tell about the power and religion of Khadphasis II. He adopted the tittles of '*Maheshvara'*, '*Sarva-Lokeshwra'*, '*Maharaja'* etc.

Khadphasis II was succeeded by Kanishka,who was undoubtedly the greatest king of all the Kushana rulers in India. The most reliable year of the accession of Kanishka was 78 C.E. According to the historians, Kanishka started a new era in this year. He incorporated Rajasthan, Punjab, Malwa, Saurashtra and Uttar Pradesh into his ancestral kingdom.The most significant event of the Kanishka's reign was the war with China and conquest of three Chinese Provinces namely Khotan, Kashgar and Yarkand. Kanishka was influenced by the natural beauty of Kashmir. He conquered

Kashmir and annexed it to his empire. He also laid the foundation of a town Kanishkapur in the memory of his conquest. He believed in the divine right of Kingship. He ruled in an autocratic manner. But he had to share power in practice with his provincial satraps. The provincial satraps probably enjoyed good deal of local autonomy. It was a common practice of the Kushana emperors to appoint the crown prince as co-ruler.

According to noted historian N.N. Ghose, "Kanishka was a foreigner by birth, but an Indian by choice and a devout Buddhist of Mahayana school by faith." The coins of Kanishka point to the gradual transformation of his religious belief towards Buddhism. According to the legend, Kanishka came in contact with Asvaghosha and was very much impressed by his teachings. During his reign, the famous Fourth Buddhist Council was convened in Kashmir and the convocation was presided by Vasumitra. The purpose of the Council was to codify and collect different views on Buddha's teachings and to write commentaries on them in the light of new developments.

The rulers of Kushana dynasty were great patrons of art. Kanishka's reign is a landmark in the realm of art and architecture. Four eminent schools of sculpture developed from four centres. They were– Sarnath, Mathura, Amravati and Gandhara. Each school of sculpture had a separate style of its own. The Gandhara school had a significant progress in Kanishka's reign. In art, the reign of Kanishka is marked by the growth of two distinct styles, one Indian and the other exotic. The Indian style is represented by the headless statue of Kanishka at Mathura and the image of Buddha found at Sarnath. The exotic school known as Gandhara art was the Greeco-Roman art applied to Buddhist subjects found in Gandhara region. The Gandhara art flourished on Buddhist theme.

Although the Kushanas were foreigners, yet they made Sanskrit as their state language and thus created a congenial atmosphere of royal patronage for the production of Sanskrit

literature. Their inscriptions were also written in Sanskrit language. Kanishkas' patronage to learning is noteworthy. A galaxy of great scholars such as Asvaghosha-the Buddhist writer, Nagarjuna- the philosopher, Mathara- the politician, Vasumitra- the Buddhist scholar, Charaka-the physician adorned the Court of Kanishka. The Kushanas broke the isolated character of Indian politics and established close political and commercial relationship with China, Central Asia and the Roman empire in the Western Asia.

6.3.3 Satavahanas

In the Deccan, the Satavahanas appeared as one of the heirs to the Mauryan empire and ruled for a continuous 460 years. They were also known as Andhras. The founder of the dynasty was Simuka. There is considerable uncertainty about Simuka's antecedents, but his descendants assumed Brahmanical status. Simuka is believed to have destroyed the Shunga power. The Satavahanas gained eminence under Satakarani-I, son of Simuka. He conquered Western Malwa, Anupa(Narmada Valley) and Vidharbha. He assumed the title of 'Dakshinapathapati'.

Gautamiputra Satakarani was the greatest king of the dynasty, under whom the Satavahanas made a sharp and total recovery. His achievements are recorded in the Nasik Inscription by his mother Gautami Balasri. He assumed the title of 'Rajaraja' and 'Maharaja'. He was the lord of a far-flung empire.His direct government was established in the region extending from the Krishna to Kathiwar and from Berar to Konkan. But beyond this region his suzeraine authority was established over a vast area. It is not merely as a conqueror that Gautamiputra made his mark on the history. If he was great in war, he was also great in peace. He bore a resolute sense of public duty. His administration was based on the twin foundation of Sastric laws and humanism

The official records of the Satavahana kings and the Buddhist texts throw some light on the Satavahana government. The Satavahana administration was based on the simple laws of the

Dharma Sastras. The Satavahana king did not claim any divine right. He was content with the modest titles of Rajan or Raja-Raja. Theoretically, the king enjoyed absolute power, but in practice he was checked by customs,conventions and the laws of the Sastras. The provincial function of the king was to defend the country from the foreign invaders. The Princes were called Kumaras. They generally served as trusted viceroys in various provinces.

Both Brahmanism and Buddhism prospered under the tolerant rule of the Satavahanas. The kings were Brahmanas and were followers of Vedic Hinduism.Satakarani I performed two horse sacrifices and numerous other sacrifices according to the Vedic rites. Gifts were made to the Brahmanas. Craft-guilds or Srenis were normal features of the Age. The Srenis or the craft-guilds also acted as banks where money could be deposited on interest. In the Satavahana period, the economy of Deccan was greatly prosperous due to the twin combination of agriculture and trade. Farming of land by iron plough spread to Deccan in the Maurya period. Hence, Deccan in the Satavahana Age inherited the legacy of improved farming of the Mauryan period.



CHECK YOUR PROGRESS

Q.1. Answer the following questions:

a) Who was the founder of the Sunga dynasty?

.....

b) Name the hero of the drama 'Malavikagnimitram'?

.....

c) In which year did Kanishka start a new era?

.....

d) Name the Chinese provinces conquered by Kanishka?

.....

e) Who was the president of the Fourth Buddhist Council?

.....

f) Who was Nagarjuna?

.....

g) Who was the founder of the Satavahana dynasty?

.....

h) Who assumed the title of 'Dakshinapathapati'?

.....

6.4 POST MAURYAN CULTURAL DEVELOPMENT

6.4.1 Development in Language, Literature and Religion

Language and literature: In the post- Mauryan period literary activities were developed to a great extent. Sanskrit literature developed in this period. Some of the works of the ***Dharmashastra***s were also composed in this period. The *Manusmriti* or the *Manava Dharmashastra* was composed in about the 1st century B.C.E.

A remarkable contribution of this period was in the field of Sanskrit grammar. Patanjali, the great grammarian, wrote his *Mahabhasya* in the 2nd century B.C.E. It is a commentary on Panini's *Asthadhyayi*. The *Ramayana* and *Mahabharata* probably assumed its final form during this period.

Ashvaghosha was one of the famous literary figures of the period. He was a playwright, a poet and a great Buddhist philosopher. He wrote *Saundarananda*, *Buddhacharita*, *Vajrasuchi* and a number of other works. Another accomplished playwright of that period was Bhasha. His *Sapnavasavadattam* was one of the famous Sanskrit plays of the period. The Buddhist philosopher Nagarjuna also wrote in Sanskrit. He was the author of the *Madhayamikasutras*.

Prakrit language also developed under the patronage of the Satavahana rulers. Satavahana inscriptions were composed in Prakrit language. Satavahana king Hala was a great poet who wrote *Gathasaptashati* while Gunadhya wrote the *Kathasarita Sagara*.

Religion: In this period many new developments took place in the field of religion. Buddhism became the religion of the rich and the powerful. As a result, the Buddhist monasteries were well endowed. These monasteries, which were built up in remote areas were sufficiently aided so that the monks lived a comfortable life. Thus, the *Sangha* was moving away from the common people and lost its original ethical value.

Some new elements also developed in Buddhism. Idols of Buddha were built for worship. The concept of ***Bodhisattva*** also developed. The notion of transferring merit started too. According to this, the merit could be transferred from one person to another by a pious act in the name of the person to whom this transfer was made. Donations and the giving of gifts were linked to acquiring merit. The *Sangha* now became dependent on the donation of the followers. As communication improved, it led to the increase in pilgrimages. New places for pilgrimage developed. The 4th Buddhist Council, was held in Kashmir in the early 2nd century under the patronage of the Kushana king Kanishka. The Hinayana followed the older order and philosophy of Buddhism. The Mahayana had incorporated the new ideas mentioned above (image worship, concept of Boddhisattva, etc.). The development of the Mahayana philosophy is ascribed to Nagarjuna.

Jainism also flourished in this period. It also enjoyed patronage of kings and wealthy people. This religion was also split into the *Digambara* and the *Svetambara*. The former was orthodox while the latter was more liberal. Groups of Jaina monks began to settle in different parts of the country. Shravana Belgola in modern Karnataka became the biggest centre of Jainism.

Though the followers of Vedic Brahmanism were fewer in number, yet they were very influential. They got the patronage of the ruling families like the Sungas and Satavahanas. Vedic sacrifices played an important role in the coronation of kings. Some of the Vedic Gods had passed into oblivion, some lost their pre-eminence

and others were emerging as new Gods. At this time Vedic Brahmanism became differentiated from the newly evolving sects such as the Bhagavata and Shaiva. It was called Pauranic Hinduism and it started to develop towards the later part of the period.

The Vaishnava and Shaiva sects did not develop as a separate religion. Instead, they developed as various cults, beliefs and rituals. A new form of worship evolved where personal relationship between God and the devotee was given importance.

The idea of **Trinity of God** developed in this period with Brahma as the creator, Vishnu as the preserver and Shiva as the god who destroys the universe. Of these three gods, the cult of Vishnu and Shiva became more popular. Vishnu was believed to have been manifested in numerous incarnations. The Epics were given the status of sacred texts. They were revised and new portions were added. The famous addition was that of *Bhagavadgita* or Divine song to the Mahabharata.

In the first century C.E., Christianity was introduced in India by the traders from the West. The coming of Christianity is associated with the legend of St. Thomas, who came twice on a mission to India. However, the first coming of Christianity to India is more likely to be linked to the establishment of the Syrian Christian Church.

6.3.2 Development of Art, Architecture and Sculpture

Excavation of many cities revealed great architectural development in this period. Religion played an important role in art and architecture. In India, in the early period, art was the handmaid of religion. Buddhist religious architecture consisted of *Vihara* or monasteries, Stupas and ***Chaitya*** halls. Some of this structure was free standing and some cut into rock at hillsides. Sanchi, Amaravati, Bharhut and Sarnath stupas are the best examples of the Buddhist art and architecture. Huge caves were dug into hillsides, following the plan of a monastery or of a Chaitya.

Buddhist narrative art developed in this period. The life of Buddha and the Jataka stories are depicted in the sculptures. In the early century C.E. many artistic activities took place at Amaravati, Ghantashala and Nagarjunakonda. Beside Buddhism, other religious sects also had contributed in this field. The Ekamukhalingam, the lingam having anthropomorphic elements, emerged at this time. Two notable forms of art were developed at Mathura and Gandhara during this period.

During this period, sculpture emerged as an adjunct of architecture. On the gateways, railings and entrances of architectural designs we can see some free standing sculptures. Though earlier sculptures were not much familiar with the use of stone, yet by the early Christian era the sculptors of the Deccan show a mastery over stone. Besides stone, ivory was also started to be used in sculptures.



LET US KNOW

It is said that history of Indian art practically started with the Mauryan age. The Mauryan art may be divided into court art and popular art. The first included pillar art and cave art.The pillars were well polished. The columns of Ashokan pillars were also monolithic, decorated with sculptured animal figures of remarkable excellence. Sarnath column has the most magnificent and it has been adopted as the emblem of the modern Indian Republic.

6.4.3 Gandhara and Mathura Art

In the post-Mauryan period, trade relations between India and Greece, Rome and Iran took a new turn. Along with the exchange of merchandise, cultural interaction was also witnessed. The most direct and visible interaction was seen in the field of art. One great

example of this was the Gandhara art that emerged in Afghanistan and North-West India.

Gandhara art evolved as a mixture of styles. It was a combination of the Graeco-Roman style and Hellenistic and Indian models. The emergence of Gandhara art coincided with the introduction of multiple celestial beings and heavens in Buddhist tradition and it was depicted through sculpture and painting. As diverse influences affected Gandhara art, so it was possible that this form of art was sub-divided according to its diversity. The Gandhara art depicted especially the themes of Buddhism. However, other deities and themes were not ignored. The mother of Buddha resembled an Athenian matron. Portraits of Buddha was given an Apollo like face. Greek Gods were depicted paying obeisance to the Buddha.

Stucco was a popular medium in Gandhara art. At Hadda and later at Bamiyan in Afghanistan, monasteries were decorated with stucco images of the Buddha and of Bodhisattvas. The magnificent stucco art at Hadda was a creation of local artists. The large statues of Buddha at Bamiyan were one of the finest examples of the Gandhara art. Unfortunately they were destroyed during the Taliban regime.

The Mathura school of art flourished during the Kushana period. Like Gandhara art here also the main theme was derived from Buddhism. It was also a centre for images of Buddha. The Mathuran sculptures incorporated many **Hellenistic** elements for representing deities. For instance, the general idealistic realism and key design elements such as the curly hair and folded garments were adopted.



Hellenistic: Pertaining to or connected with the Greek history, language and culture of the 4th -1st centuries B.C.E

Besides the statues of Buddha, the statues of the Kushana kings were also made. The headless statue of Kanishka is a unique piece of Mathura art, which is kept in the Mathura museum. The representation of female figures attained greater freedom and movement in this form of art. Mathura also produced many fine

specimens of sculpture. It include images of Brahmanical, Jain and Buddhist deities and the life size sculptures of Yakshas, Yakshinis and portrait sculptures of the kings.



ACTIVITY - 6.1

Give four important religious developments that took place in the post-Mauryan period.

.....

.....

.....



CHECK YOUR PROGRESS

Q.2. Answer the following:

a) Who was Asvaghosha?

.....

b) In the 'Trinity of God' who was considered as the creator?

.....

c) What was stucco?

.....

Q.3. Fill in the blanks :

a) _____ followed the older order of Buddhism.

b) Besides stone _____ was also started to use in sculpture in the Post-Mauryan period.

c) The Gandhara art depicted especially the _____.

6.5 SANGAM LITERATURE SOCIETY AND CULTURE

Towards the end of the first millennium B.C.E South India moved from pre-history into history and literary records reflecting the contemporary events are available. Ashoka, in his inscriptions, refers to the people of

South India as the Cholas, Cheras, Pandyas and Satiyaputras and Kerelaputras. The first three clans acquired the status of kingdoms in a later period. To get information about that period we have the Sangam literature which developed in this period.

6.5.1 Sangam Literature and its Development

Tamil is the oldest among the spoken literary languages of South India. The earliest known phase of this literature is associated with the Sangam. Sangam is the Tamil form of the Sanskrit word – Sangha, which means a group of persons or associations. The Sangam was a college or an assembly of Tamil poets held probably under royal patronage. We do not know the exact number of Sangams or the period for which they were held. It is stated in a Tamil commentary of the middle of the 8th century C.E. that three Sangams lasted for 9,990 years. According to tradition, the first Sangam founded by Sage Agastya was held at Thenmadurai (South Madurai) and 4449 poets attended it. The second Sangam was held at Kabadapuram and attended by 3700 poets. The third Sangam was held at Madurai and had 444 poets. However, the number might be an exaggeration. It was possible that each Sangam consisted of a number of distinguished poets and scholars.

The age of the Sangam is the age of the Sangam literature. Of the whole corpus of literature, Ettogai Collection is considered to be the earliest one belonging to 3rd century C.E. to 3rd century C.E. A good deal of literature was compiled later on.

The Sangam literature is roughly divided into narrative and didactic texts. The narrative texts are called *Melanakku,* comprising eighteen major works. The didactic works are called *Kilkanakku* with eighteen minor works. The narrative Sangam texts glorify heroes and provide details of the life of the people during the period. They also tell us about polity and administration of the period. The didactic prose provides a code of conduct for the king and his court and also for various social groups and occupations. *Tirukkural* or *Kural*, of

Tiruvalluvar is the best among the minor didactic poems. *Silappadikaram* and *Manimekalai* are the two Tamil Epics which were composed around the 6th century C.E. Both the epics throw valuable light on the economic and social life of the Tamil people upto about the 6th century A.D.

6.5.2 Social Condition and Cultural Life

Sangam texts suggest several stages of social evoluation in the Sangam age. Early Tamil people were primarily pastoral. In various sites of Southern India hoes and sickles have been found during excavations. But no traces of ploughshares are seen. Besides, the tools which were meant mainly for war and hunting like arrowheads, long swords and lances, spikes and spearheads, etc. were also found. This gives support to the Sangam text which speaks about perpetual war and cattle raids. The text suggests that war booty was an important source of livelihood. It is possible that the earliest phase of social evaluation reflected in the Sangam works relates to early megalithic stage.

Till the 2nd century B.C.E peninsular India was inhabited by megalith people. They were called megalith because they had burials encircled by big pieces of stone.

By the 3rd century B.C.E., the megalithic people had moved to the fertile river basins and began to practice paddy cultivation. The influence of material culture of the North and the impact of traders, conquerors and religious missionaries became evident when the megalithic people founded numerous villages and towns.

The head of the households enjoyed special importance. But a higher status was given to the chiefs called *Velir*. These chiefs might have been associated with the megalithic burials. However, the highest status was given to the powerful chiefdoms of the ***Ventor***.

In this period the poet or bard was held in high esteem. They were rewarded with wealth for their creations. Gift giving was taken for granted in such societies and the economy was tied into kinship.

Lesser kinsmen provided for the chiefs who carried out raids. The use of non-kin labour was a later development. The Sangam poems refer to various occupations, but not directly to the social ordering of varna.

The warrior class occupied a prominent place in the society. Civil military offices were held by Vellala or rich peasants. They held the bulk of the land. The status of the labourers who cultivated land was a little better than that of the slaves. The condition of the artisans was not different from that of the agricultural labour. A sharp social inequality divided the people in the Sangam age. The rich lived in houses of brick and mortar and the poor in mud structure. Polygamy was practiced, though on a limited scale. Marriages among near relatives were allowed. Dancing girls and prostitutes lived in towns. Women could receive higher education. The Sangam literature includes poems by women also.

A mixture of diverse practices and beliefs were followed by the people. The Vedic religion of sacrifices was followed by the kings. Shiva, Krishna, Balaram and Subramaniya have been mentioned in the poems. The chief local God worshipped by the people of the hilly region was Murugan, who came to be called Subramaniya in early medieval times. There are a few references of Buddhism and Jainism in early Sangam literature. The existence of Jainism is proved by the presence of Shravaka, by the followers of Jainism and of Jaina monasteries in Madurai.

The Megalithic culture is mostly known for its burials. These burials are termed as megaliths. They are marked by an abundance of iron tools and black and red pottery. They have a surprising uniformity all over the peninsula. Potteries of different shapes can be seen. Of the iron implements, the main types are axes with crossed straps, sickles, tripods, tridents, spearheads, swords, lamp hangers, arrowheads and lamps. Occasionally, gold ornaments and objects of copper or stone are also found. The Southern kingdoms

contributed much to art, architecture, painting and sculptures. Beautiful temples, caves and viharas were built in this period.

This period witnessed the growth of Tamil literature. About Sangam literature we have discussed already. Besides Sangam texts, we have a text called *Tolkkapiyam*. It deals with grammar and poetics.



LET US KNOW

The earliest references about the people and kingdoms of South India are preserved in three forms: Ashokas inscriptions, Sangam literature and Megesthanes' accounts. The Rock Edict II and XIII of Ashoka mention the Southern kingdoms of Chola, Pandya, Satyaputra, Keralaputra and Tambapanni. Megasthenes also mentions these states.



CHECK YOUR PROGRESS

Q.4. Fill in the blanks :

a) Higher status was given to the chiefs called _____.

b) The _____ occupied a prominent place in Sangam society.

c) The _____ religion of sacrifices was followed by the king.

Q.5. State True or False **:**

a) The Sangam text suggest that war booty was an important source of livelihood.

b) In Sangama period poets were given great respect.

c) Women were not given opportunity for higher education in Sangama age.



6.6 LET US SUM UP

After going through this unit we have learnt about–

- the rise of new kingdoms during the post-Mauryan period and that the Post-Mauryan period witnessed all round development in the cultural field.
- you have also learnt that the Gandhara art is a unique combination of Indian and Greek art.
- the contribution of Mathura art to Indian culture is far reaching. This unit will also help you to get a fair idea about the Sangam literature which plays a pivotal role in illustrating the social and cultural history of peninsular India.
- Sangam society and culture were totally different from the Northern Indian society and culture of the contemporary period.



6.7 FURTHER READING

1. Majumdar, R.C., Raychaudhuri, H.C., Datta, K. (1986). *An Advanced History of India*. New Delhi, Macmillan India Ltd.
2. Thapar, Romila. (2002). *The Penguin History of Early India from The Origins to A D 1300.* New Delhi, The Penguin Group.
3. Tripathi, Ramashankar. (1999). *History of Ancient India*. Delhi, Motilal Banarsidass Publishers Pvt. Ltd.



6.8 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q.No. 1 : a) Pushyamitra**,** b) Agnimitra, c) 78 A.D., d) Khotan, Kashgar, Yarkand, e) Vasumitra, f) He was a great philosopher, who adroned the Court of Kanishka, g) Simuka, h) Satakarani-I

Ans. to Q.No. 2 : a) Famous literary figure of Post-Mauryan period,

b) Brahma, c) Popular medium in Gandhara art

Ans. to Q.No. 3 : a) The Hinayana, b) ivory, c) themes of Buddhism

Ans. to Q.No. 4 : a) Velir, b) Warrior class, c) Vedic

Ans. to Q.No. 5 : a) True, b) True, c) False



6.9 MODEL QUESTIONS

A) Very Short Questions (Answer each question in about 50 words)

Q.1. Who was the author of 'Madhayamikastras'?

Q.2. Who was Hala?

Q.3. What was the main purpose of the Fourth Buddhist Council?

Q.4. Who founded the first Sangam?

Q.5. What was the main occupation of the early Tamil people?

Q.6. What is 'Velir'?

B) Short Questions (Answer each question in about 150 words)

Q.1. What was the condition of women in the society during the Sangam age?

Q.2. What is 'Chaitya'

Q.3. Distinguish between the 'Digambara' and 'Svetambara' sect of the Jainism.

Q.4. Briefly discuss the Kushana administration?

Q.5. Write Short notes:

i) Language and literature of the Post-Mauryan Period

ii) Gandhara and Mathura art

iii) Social and Cultural life of Sangam age.

C) Long Questions (Answer each question within 300-500 Words)

Q.1. Write about the rise of new kingdoms in the Post-Mauryan Period.

Q.2. Write about the development in the field of art, architecture and sculpture in the Post-Mauryan period.

Q.3. Discuss the religious belief of the people in the Post-Mauryan period.

Q.4. Describe the development of Sangam literature.

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