

1.Culture

Classical language status

Criteria

The criteria evolved by Government to determine declaration of a language as a Classical language is as under:-

- High antiquity of its early texts/recorded history over a period of 1500-2000 years;
- A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers;
- The literary tradition be original and not borrowed from another speech community;
- The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Initiatives for protecting linguistic diversity

- The Indian Literature Abroad (ILA) project has been initiated by the Ministry of Culture, Government of India, to support and facilitate translation and promotion of literary heritage and contemporary literature from the Indian languages into major foreign languages (especially those recognized by UNESCO).
- ILA aims to by project and promote the plurality of Indian literatures internationally.
- Indian Sign Language Research and Training Centre (ISLRTC) launched the first Indian Sign Language Dictionary, the basic aim of developing the ISL Dictionary is to remove communications barriers between the deaf and hearing communities as it is focused on providing more information in Indian sign language.
- Its aim is to give Deaf people the constitutional right as well as the opportunity of freedom of expression and also bringing them into the main stream of the society.
- President's Certificate of Honour and 'Maharshi Badrayan Vyas Samman' Awards to scholars in Classical Languages.

Adopt a heritage

- The Adopt a Heritage scheme is a collaborative effort by Ministry of Tourism, Ministry of Culture and Archaeological Survey of India (ASI), State/UTs Governments and envisages development and maintenance of tourist amenities at heritage sites and making them tourist friendly.

- To enhance tourism potential and cultural importance in a planned and phased manner. The project primarily focuses on providing basic amenities that include cleanliness, public conveniences, safe drinking water, and ease of access for tourists, signages, illumination, Wi-fi. (Preventive measures to protect the monuments).
- The 'Adopt a Heritage' is essentially a non-revenue generating project. It is part of responsible tourism where the 'Monument Mitra' essentially spends his CSR funds for upkeep and maintenance etc, and gets limited visibility.
- The monument mitras comprises of Private industries, public industries, individuals who essentially take part and participate in protecting the monument.
- The scheme not only promotes cultural and heritage value of the country to generate livelihoods in the identified regions, but also creates employment through active involvement of local communities.
- The scheme is essentially to protect and preserve monuments, cultural heritage of our country. The Notre dame fire showed the national unity of French in protecting their cultural heritage which needs to replicate in India via this scheme.

Impact of Geography on History

1. **Himalayas stood as a natural barrier** to protect India against **invasions**. But, the **passes** in the northwest mountains such as the **Khyber, Bolan, Kurram and Gomal** provided **easy routes between India and Central Asia**. Apart from invading armies, missionaries and **merchants** came to India using these routes.
2. **Nepal is also a small valley** under the foot of the Himalayas and it is **accessible from Gangetic plains** through a number of passes. The **mountains of northeast India** is **difficult** to cross and many parts of this region had remained in **relative isolation**.
3. **The city of Pataliputra** was situated at the **confluence of Son river with the Ganges**. In the ancient period Pataliputra had remained the **capital** for the **Mauryas, Sungas, Guptas** and other kingdoms. Being on the confluence of so many streams it was an important **political and commercial centre**. Pataliputra was also a **centre of scientific activities**. Aryabhata, who was a resident of Pataliputra, observed in 498 AD that Earth revolves on its own axis and around the Sun.
4. **Deccan plateau consists of volcanic rock**, which is different from the **northern mountains**. As these rocks are easier to cut into, we find a **number of rock-cut monasteries** and temples in the Deccan.
5. The **Deccan plateau acted as a bridge** between the north and south India. However, the dense forests in the **Vindhya Mountains** makes this **region isolated from the north**. The language and culture in the southern

peninsula are preserved in tact for a long time due to this **geographical isolation**.

6. As the **southern peninsula** is gifted with a **long coastline**. A great deal of **trade** and commerce went on through the seaways. Apart from trade, they **spread Indian art, religion and culture** in these parts of the world. The commercial contacts between south India and the Greco-Roman countries flourished along with cultural relations.
7. In spite of **physical barriers**, **Indians used to travel from one part** of the country to another for trade or **pilgrimage**. Some regions were joined together through conquests or by alliance. As a result, people transmitted **cultural habits** and thoughts from one part of the country to the other. Military campaigns too took people from one place to another.
8. This helped in exchanging ideas. Such contacts have led to the **development of commonness in Indian culture**, which has been maintained throughout our history. Another unifying factor is climate. Despite geographical diversity and climatic variations India experiences an inherent unity.

Foreign book for Studying Indian history

1. To India came the **Greek, Roman and Chinese visitors**, either as travellers or religious converts, and they **left behind** account of things that they saw.
2. **Alexander invasion** of India find no mention in Indian sources, and it is entirely on **basis of Greek sources** we have to construct the history of his Indian exploits.
3. Some **Greek sources** mention **Chandragupta Maurya** which help fixing his date of **accession at 322 BC**. This helps as sheet-anchor in Ancient Indian Chronology.
4. Fragments of **Indica**, written by Megasthenes, provide valuable information on **Maurya administration, social classes and economic activities**. The existence of a list of 153 kings whose reigns had covered a period of about 6053 years up till then.
5. **Many Greek and Roman** sources of 1 AD mention many **Indian ports** and enumerate items of **trade** between Indian and Roman empires. The

ptolemy's geography provide valuable data for studying geography.

6. Fahien describes social, religious and economic conditions in the age of Guptas, and Hiuen-Tsang presents similar account during age of Harsha.

7. Limitations

1. Indica is not free from exaggerations. Megasthenes had little understanding of Indian society and social systems. For example, he mentions that Indian society comprised of seven castes.
2. Most of the Greek writings are based on secondary sources resulting in errors and contradictions.
3. Except for Megasthenes all others have touched history very marginally.
4. They were ignorant of the language and the customs of the country and their information is full of unbelievable facts and fancies.
5. The works of Megasthenes and other Greeks of those who accompanied Alexander, have been lost and are available only in fragments as quoted in later works.
6. Fahien and Hiuen-Tsang have given somewhat exaggerated account of Buddhism during the period of their visit. For example Hiuen-Tsang depicts Harsha as a follower of Buddhism but in his epigraphic records Harsha mentions himself as a devotee of Shiva.
8. Indian rulers always have, like their subjects, been multi-religious people, it is not difficult for a foreigner to be confused.

Numismatics in reconstruction of history

Numismatics refers to the study or collection of coins, paper money and related objects. It gives information about the economic situation, administrative structure, chronological issues, the extent of influence of a particular kingdom and its relations with the distant areas.

Numismatics has helped in historical reconstruction in the following ways:

- Roman coins discovered in India give us an idea about the existence of contacts with the Roman Empire. Portraits and figures, Hellenistic art and dates on the coins of the western satraps of Saurashtra are remarkable sources for reconstructing this period.
- The Puranic accounts of the Satavahanas are ascertained from the Jogalthambi hoard of coins.
- Administration under the Sakas and the Pallavas has been reconstructed largely on the basis of coins.
- Kharoshti and Brahmi scripts were deciphered with the help of coinage of the Kushan Era.
- Purity of gold and silver coins imparts an idea of the economic condition during the rule of the Guptas. The entire argument for instance on the urban decay rests on the paucity of currency and and lesser content of precious metals in coins in that period.

Indus valley civilisation

1. **Grid system:** Roads were well cut dividing the **town into large rectangular blocks**. **Lamp posts** at intervals indicate the existence of street lightning. The **citadel** of harappan provides ingredients to the modern day **social structure**.
2. **Burnt bricks:** **Elsewhere in contemporary world, mud-bricks were used**. Houses were monotonous - a **square courtyard**, around which were a number of rooms were built.
3. **Drainage system:** The drains connecting from all the houses are connected to a near by **central drain**. Drains were made up of **mortar, lime and gypsum** and **covered with large brick slabs for easy cleaning**. It shows developed sense of health and **sanitation**.
4. **Agriculture:** **First to produce cotton**. Domesticated cattle, dogs and cats.
5. **Commerce:** **Barter system**. Weights and measures (16 was unit of measure). **Bead making existed in Chanhaduro**. The trade of **lapis lazuli, cotton and other export and import commodities with Mesopotamia, Sumerian** is origin of modern **day commerce**. Their **usage of seals and stamps** on traded objects to protect them from tampering also shows present day's **encryption technique**.
6. **Arts and crafts:** **Bronze age. Potter's wheel. Seal engravings**, especially those with animals. **Red Torso** is impressive for its realism. **Bronze image of famous dancing girl**.
7. **Religious life:** **No temples** are found. **Idolatry** practised. **Pashupati**

Shiva, Mother Goddesses and Priest King. Phallus (lingam) and Yoni worship. Great bath at Mohenjodaro. Seals having ritual scenes. One-horned rhinoceros -- unicorn. Fire altars at Lothal and Kalibangan.

Trees, stones and animals were worshipped. Overall a secular way of life.

8. **Evidence of authority:** Uniformity in artefacts -- seals, weights and bricks. Settlements in strategic locations. Labour was mobilised. "Priest King" figure. Presence of citadel. Planned settlements.
9. **Clustered buildings:** The workers building of Harappa resembles to coolie lines of modern day tea estates in structure.
10. **Importance of water and sanity:** The strong belief of sanctity of water by Harappan's resembles to the belief of south Indians who keep water tank in temples is a cultural input to modern day civilisation as south Indian temples are centre of urbanized process.
11. **Use of Carpentry, pottery:** The use of these elements in Harappan civilisation gives similarity to modern day use of decoration, amulet, etc.
12. **Burials:** Recently discovered Brick-lined burials (as opposed to plain pits) in Rakhigarhi were among the most elaborately constructed graves, and possibly implied a high social or ritual status.

Rig-vedic society

1. **Family:** Foundation of social life was family. Eldest member known as Grihapati exercised full authority. Thus family was patriarchal but women were not discriminated.
2. **Women:** No purdah. No child marriage. Freedom in choosing their husbands. Re-marriage.
3. **Varna system:** Divided into four varnas. But discriminatory caste system did not exist.
4. **Economic life:** Pastoralists. Agriculture was secondary occupation. Barter system. Nishka coins. Anybody can choose any profession.
5. **Political life:** Aryans lived in Tribes called Jana. Kingship was not hereditary. King was elected by the members of Jana. Women were part of Sabha. Sabhas worked on democratic lines. No regular taxation system. Voluntary tributes. No evidence of bureaucracy and standing

army.

6. **Religious life:** **Material happiness.** Polytheistic. Priestly class was absent.

Later-Vedic society

1. **Society:** The Brahmans though continued to be respected in the society had now **lost much of their control on the power** of the state. All power is concentrated in the hands of Kshatriyas. The centre of gravity was king not priest.
2. **Women:** **Slowly lost their equal position.** Not allowed to take part in political life. Excluded from inheriting property. Practises like Sati, child marriage, **Purdah system crept into society.**
3. **Varna:** **More rigid.** More or less hereditary.
4. **Economic life:** **Agriculture became the chief occupation.** Barley, wheat, rice and few grains and beans began to be cultivated. Trade was practised. **Guild system.** The cow as a unit of value was gradually replaced. Many cities have sprung up.
5. **Political life:** **Vast empires and Royal power.** Monarchy and hereditary. **Elaborate bureaucracy. Regular army.**
6. **Religious life:** **Rituals** became prominent. Cult of **sacrifice.** Towards the end of the period, there was strong resistance against the sacrificial practises and rituals. Many sects like Ajivikas, Buddhism, Jainism, etc arose.

Sixth century BCE

1. **Mahajanapadas:** **Evolution of Mahajanapadas comparable to present day cities** was a welcome change given the fact that cities declined with the end of Harappan civilisation. Cities like **Magadha, Kosala** were a major centre of trade, arts, craft etc.
2. **Religious ideas:** **Jainism and Buddhism evolved as an opposition** to the Hinduism which created a social division in the society. People found a new vent to get out of the clutches of **caste oppression.**
3. **Agricultural developments:** **Prominent use of iron ploughs** and implements brought about a overhaul by increasing agricultural

production. Construction of lakes, canals for irrigation purposes also increased agricultural productivity.

4. **Literary development:** India got its share of rich literature with the compilation of Mahabharata, Ramayana, Jatakas, Vedas, Upanishads, etc.
5. **Currency:** Enhancement of trade was ushered in by minting coins made of gold and silver.
6. **Specialised craft:** The existence of different crafts shows the specialisation of craft headed by guild. For example, Buddhist work refers to 18 guilds in rajagriha like needle making, gold smithery, carpentry, Ivory etc.
7. **Cultural dominance:** Gangetic valley originates as a region of cultural dominance in this era.
8. On the whole, 6th century India is worth analysing for the subsequent repercussions that shaped the life of the people back then. The roots of many common practices that we follow religiously is also the gift of 6th Century India.

Magadha

1. Of all the kingdoms of north India, Magadha emerged powerful and prosperous. It became the nerve centre of political activity in north India. Magadha was endowed by nature with certain geographical and strategic advantages which made her to rise to imperial greatness.
2. **These were**
 1. Her strategic position between the upper and lower part of the Gangetic valley was a great advantage. The Ganga and its tributaries provided a means of cheap and convenient communication.
 2. Magadha region had a fertile soil, so agriculture was productive.
 3. The iron ore in the hills near Rajgir and copper and iron deposits near Gaya provided resources for tools and weapons.
 4. Rajgir was surrounded by a group of five hills, and so it was rendered impregnable in those days when there were no easy means of storming citadels such as cannons.
 5. Large tracts of forests where Elephants, an important component of the army, were found.

6. Also Magadha had **ruthless and ambitious kings** of whom Bimbisara, Ajatasatru and Mahapadma Nanda are the best known. During the reign of Bimbisara and Ajatasatru, the prosperity of Magadha reached its zenith.

Mauryan art and architecture

1. Before **Ashoka** the tradition largely consisted of working in **wood and clay**. **India has the brick ruins of Mohenjodaro**. Buildings of **Vedic and Buddhist era** were of **wood**. Before Ashoka **wooden pillars** were regularly erected.
2. Ashoka is known to have built **84,000 stupas** to **commemorate various events of Buddha's life**. According to **Megasthenes**, **Pataliputra's grandeur** matched that of the cities of **Persia**.
3. **Ashokan edicts** were **inscribed on stone pillars** that were made of single columns of **polished sandstone** and had **capitals on their top**. The best preserved of all Ashokan edicts stands at **Lauriya Nandangarh** (Bihar). The **bull capital from Rampurwa** is also another fine example of **Mauryan sculpture**. The most famous capital is the one at **Sarnath**, which shows four lions and the **Dharmachakra**.
4. **Besides pillars**, few **Mauryan figures** have also come to light. The most well known of these is the **Yakshi** from **Didarganj**. The beauty of these figures lies in the **exactness of their workmanship** and in the fact that they appear to be made from one single stone.
5. Another noteworthy aspect of Mauryan architecture is the **rock-cut caves**. The **Lomash Rishi** and the **Sudama caves** are examples of such architecture. These caves cut from solid rock were provided by **Ashoka for non-Buddhist monks**. These **caves marked the beginning** of the rock cut architecture which was patronised by later rulers too. His rock edicts were **inscribed in the local language** and the local script.

Mauryan administration

1. **Megasthenes was the Greek ambassador** in the court of Chandragupta Maurya. **Asoka's inscriptions** mention the southernmost kingdoms such as Cholas, Pandyas, Satyaputras and Keralaputras as border states.

Therefore these states remained outside the Mauryan empire.

2. **Provinces:** The Mauryan Empire was divided into **four provinces** with their capitals at **Taxila, Ujjain, Suvarnagiri and Kalinga**. The **provincial governors** were responsible for the **maintenance of law and order** and collection of taxes for the empire.
3. **District administration:** Mauryan state had a well organised **civil service**. **Provinces were sub-divided into districts** and had 3 main officers. **Rajukas, Pradesika, and Yuktas**. The district administration was under the charge of **Rajukas**, whose position and functions are similar to modern day **collector**.
4. **Mantri Parishad:** **Assisting king in day-to-day administration**. Kautilya mentions 27 super-intendents (adyakshas) mostly to regulate economic activities.
5. **Army:** The **Mauryan army was well organised** and it was under the control of **Senapati**. It consisted of **60000 infantry, 30000 cavalry, and 900 elephants** etc.
6. **Revenue administration:** Collection of **taxes** was done by a separate **revenue department**. Land revenue was main source of income. Peasants paid 1/4th of the produce as **Bhaga** and an extra tax **Bali** as tribute.
7. **Courts:** Kautilya mentions the existence of both **civil and criminal courts**. Supreme court was at the top and there were many **subordinate courts** at the **provincial capitals** and **districts** under **Amatyas**. The **Dhamma Mahamatras** were asked by Ashoka to take steps against **unjust imprisonment**.
8. **Census** collection was regular during the Mauryan period. The village officials were to number the people along with other details like their **caste** and **occupation**. They were also to count the **animals** in each house. The census in the towns was taken by municipal officials to **track the movement of population** both foreign and indigenous.

Economic and social conditions during Mauryan period

1. **Royal incentives for industries.** Industrial arts and crafts proliferated as a result of swift communication through a network of goods and long roads.

2. **Employment of slaves in agricultural operations.**
3. **Formation of Shrenis and guilds.** They provided training, raw materials, and distributed product to merchants. They were provided with high autonomy because of their high importance in urban economy.
4. Mauryan economy was divided into **7 castes according to Megasthenes.**

Ashoka's contribution in spread of Buddhism

1. **Cultural Contribution:** Ashoka sent Buddhist monks and missionaries on expedition to countries like Sri Lanka, Laos, Cambodia, Myanmar, China, Japan etc. Along with teachings of Buddha, they have made critical contribution to unfurl Buddhist festivals, cuisine, societal values etc. and specifically concept of nirvana.
2. **Architectural contribution:** Ashoka built stupas, viharas, chaityas, pillars, capitals and also expand the process of inscription writing on rock edicts.
3. **Infusion of Buddhist art:** Ashoka provided it a new shape by allowing direct Buddhist representation known as Mahayana unlike earlier phase which do not advocate Buddhist representation in art.
4. **Musical Contribution:** Musical chanting most often in Sanskrit and Tibet are integral part of Buddhism. Buddhist music prominently includes Honkyoku, Buddhist chant.
5. Ashoka used local languages and scripts (Pali) on inscriptions to make them easily understandable for common man and for cultural contact.
6. Helped to develop Mahaviharas such as Nalanda, Taxila.

Ashoka's Dhamma

1. Prohibition of animal sacrifices and festive gatherings and avoiding expensive and meaningless ceremonies and rituals.
2. Efficient organization of administration in the direction of social welfare.
3. Consideration and non-violence to animals and courtesy to relations and liberality to Brahmins, Sramanas, etc.
4. Humane treatment of servants by masters and of prisoners by the government officials.
5. Tolerance among all the Sects
6. Replacement of bherighosa (sound of war drums) by dhammaghosa (sound of peace), i.e. conquest through Dhamma instead of through war.

Achaemenid rule

1. Archimedean vs Asokan pillars

1. The **shaft of Asokan pillars is monolithic** whereas the Archimedean pillars have **joints**. The shaft of Asokan pillars **tapers from bottom to top** whereas Archimedean pillars are **cylindrical**. The shaft of Asokan pillars is **smooth** whereas that of Archimedean pillars has got **grooves**.
2. **Asokan pillars are erected without any support base** whereas Archimedean pillars have a support base.
3. The **bell shaped part of Asokan pillars is at top** while that in Archimedean pillars is at bottom. In reality, the so called bell shaped part of Asokan pillars is an inverted lotus.
4. The Asokan pillars were not a part of any other structure. The purpose behind their construction was to **engrave instructions**. But **Archimidean pillars** were part of the **palace** and their job was to support the roof.
5. The **Asokan pillars have capitals** which have sculptures of lions, elephants and bulls. But the **Archimidean pillars have no capitals and only images of humans** are engraved on their shafts.

2. Achaemenid (Persia) rule and influence

1. **Administrative structure of the Mauryan empire** was influenced in some measure by that of the Achaemenid rulers of **Persia**. The **cultural effects** of the contacts with the Persians were also significant.
2. The **Persian scribes** brought into India a new style of writing called **kharosthi**. It was derived from the Aramaic script, which was written from right to left. Many of **Ashoka's inscriptions** found in north western India are written in kharosthi.
3. The **Persian influence** may also be traced in the **preamble of Ashokan edicts**.
4. The Mauryan art and architecture were also greatly influenced by the Persian art. The **monolithic pillar** edicts of Asoka are somewhat like the victory pillars of the Achaemenid empire.
5. The Persian influence found in **Chandragupta Maurya's** court was in the **form of the ceremonial hair bath** taken by the emperor on his birthday.

Alexander and his influence

1. **Achaemenid empire** was finally destroyed by the **Greeks** under Alexander. Alexander **came to North west India** and did not come beyond it because his soldiers feared armies of Nanda's of Magadha. Though the contact between the Macedonians (Greek) and ancient Indians was for a brief period, its **impact was fairly wide in range**.
2. Alexander's invasion **brought Europe in close contact with India**, as **sea and land routes** were opened between India and the West. A close **commercial relation** was also established. The traders and craftsmen used to follow these routes.
3. Alexander's invasion paved the way for **political unification of north western India** by conquering the warring tribes of this region.
4. The **influence of Greek art** is found in the **Gandhara School of art**.
5. Indians also learnt the art of **making gold and silver coins from the Greeks**.
6. The Greeks had some **influence on Indian astrology** as well. The term '**Horshastra**', used for astrology in Sanskrit is derived from Greek term

'Horoscope'.

7. They also introduced the practise of **military governorship**. The Governors were called '**Satraps**'.
8. Many ideas and notions of **Indian philosophy and religion** which **filtered into the Roman empire** flowed through the channel opened by Alexander.
9. Much valuable information about the social and economic condition of north western India can be known from **Greek accounts left by Megasthenes**. Ex: Crafts were developed, trade with outside world.

Buddhism vs Brahmanism

1. **Brahmanical** view of society derived from **Purusha Sukta** was primarily built upon the **four fold caste system**, with the Brahmins on top and the Shudras at the bottom. While no such caste system existed in the Buddhism.
2. Buddhist theory of kingship depicts **king as a well wisher of subjects** whose utmost duty is to cherish his children. On the other hand **brahmanical** theory **explicitly mentions strict norms** to be followed by subjects to king, disobedience of which attract strict punishment. A clear idea of king as utmost guardian of subjects to provide service to them as depicted by Buddhist teachings is not seen here.
3. **Buddhist** ideas tries to attribute **king as learned person** with human characters while **brahmanical view** tends to regard king to **more divine and sublime** establishing him as separate entity.
4. According to Buddhist theory kings **derives legitimacy** from the consent of people and latter have a right to **dethrone him** while in brahmanical view it is considered as treason.

Jainism and Buddhism

1. **Reasons why they came**
 1. The **Vedic rituals were expensive** and the sacrifices prescribed were very complicated and had lost their meaning. The **superstitious beliefs** and mantras confused the people.
 2. The **teachings of Upanishads** were **highly philosophical in nature**

and therefore **not understood** by all.

3. The **rigid caste** system prevalent in India generated tensions in the society. Also, the **Kshatriyas had resented the domination** of the priestly class. Both Buddha and Mahavira belonged to Kshatriya caste.
4. The growth of trade led to the improvement in the **economic conditions** of the **Vaishyas**. As a result, they wanted to **enhance their social status** but the orthodox Varna system did not allow this. Therefore, they began to extend support to Buddhism and Jainism. It was this merchant class that extended the chief support to these new religions.

2. Causes for the decline of Buddhism

1. The **Buddhists began to adopt Sanskrit**, the language of the elite. So masses moved away.
2. After the birth of **Mahayana Buddhism**, the **practice of idol worship** and making offerings led to the **deterioration of moral standards**.
3. **Rajput rulers were warlike** and could not follow the policy of **Ahimsa**. Besides, the Kings of the **Gupta** period **patronised temples** in honour of Hindu gods and goddesses. Thus, the **lack of royal patronage** brought about the decline of Buddhism.
4. Moreover, the **attack of the Huns** in 5th and 6th centuries and the **Turkish invaders** in 12th century destroyed the monasteries.
5. Buddhism was mainly an **urban religion** with the rural India always Hindu. When **Islam** came to India, it impacted the **urban regions** first and thus Buddhism became the first victim.
6. The revival of Brahmanism and the rise of **Bhagavatism**. In 8th century AD, **Adi Sankara** greatly cleaned up **Hinduism** and brought a very forward outlook. His efforts were assisted by other south Indian gems like Ramanujacharya, Madhvacharya, etc.

3. Contribution of Buddhism

1. **The concept of ahimsa** was its chief contribution. Later, it became one of the cherished values of our nation.
2. Its contribution to the art and **architecture** of India was notable. The **stupas at Sanchi, Bharhut and Gaya** are wonderful pieces of architecture. Buddhism takes the credit for the **chaityas** and **viharas** in different parts of India.

3. It promoted education through **residential universities** like those at Taxila, Nalanda and Vikramasila.
4. **The language of Pali** and other local languages developed through the teachings of Buddhism.
5. It had also promoted the **spread of Indian culture** to other parts of Asia.

4. **Religious revolution**

1. Simplicity of his teaching of **truth connected with masses** in such a manner that Buddhism became a completely new approach to look at religion and society. It became a new religious and social order.
2. Explanation of sufferings through **4 simple noble truths** and the the wheel of dhamma was understandable by ordinary people unlike the scriptures interpreted by priests only.
3. **Focus was on ethical living** rather than rituals, animal sacrifices, etc.
4. **Authority of Vedas was challenged. Faith was given rational basis.**
5. It **preached atheism** that is, there is no God that will **help us in Moksha** but we ourselves are the makers of our destiny.

5. **Social revolution**

1. It **opposed caste and Varna system**, any form of hierarchy and discrimination.
2. **Women were given equal status** as men which was against the Shastras like Manusmriti (social code).
3. **Use of Pali language** as opposed to Sanskrit which could be read only by Priests, broke the monopoly over knowledge.
4. Emphasis on **ahimsa**, avoidance of extremes led to establishment of peaceful society.
5. **Tried to narrow gap** between **rich** and **poor** by advocating its followers not to accumulate wealth.

6. **Political and economical revolution**

1. The rigid **four fold varna system** prevalent in India **generated tensions in the society**. Higher classes enjoyed certain privileges which were denied to the lower classes.
2. The **Kshatriyas** had **resented the ritualistic domination** of the **priestly class**. Both Buddha and Mahavira belonged to Kshatriya

origin.

3. The growth of trade led to the improvement in the **economic conditions of the Vaishyas**. As a result, they wanted to enhance their **social status** but the orthodox Varna system did not allow this. Therefore they supported Jainism and Buddhism.
4. **Vedic practice of killing cattle** indiscriminately in sacrifices stood in progress of new agriculture.
5. **Dharmasutras forbade money lending** on interest which was widely practised by Vaishyas.
6. The new religions didn't attach any **importance to varna, orthodoxy, sacrifice** and advocated for peace, equality and non-violence.

Caves

1. Evolution of Buddhist Cave Architecture

1. **Phase-1:** It began with the **construction of Lomas rishi and Sudama caves** in Barabar hills by Ashoka. These were **simple caves** and the **cave ran parallel to the rock face** after entry. There was one large rectangular room followed by a smaller circular room.
2. **Phase-2:** The second stage (100 BC) showed up at **Konditve**. The **cave was cut perpendicular to the rock face** and the inner room now contained a **stupa** and a **circumambulatory path** around it.
3. **Phase-3:** The next stage was when **rows of pillars were built parallel to the walls** creating a circumbulatory passage right after entering. **Bhaja, Pitalkhora, Bedsa caves** are examples.
4. **Phase-4:** During the **Satavahana** time, **caves got royal patronage** and became **more elaborate and ornamented**. The basic features of previous phase continued. A **variety of mithun couples** were carved on the gates. **Multi-storied caves** came up. **Double storied viharas** came up at Karle and triple storied at Ajanta. Other examples are Nasik caves, Junnar, Kanheri caves, Pitalkhora.

2. Jaina Caves vs Buddhist Caves

1. **Jaina caves were cut in sandstone** which is easy to cut but not good for sculpting. But **Buddhist** caves were cut into **hard rocks**

and were better for sculpting.

2. The **Jaina caves had no congregation halls** or rock cut shrines. The **Buddhist caves** on the other hand had **clear halls** and the **shrine area**.
3. The **Jaina cave** cells were **cut wherever the rock permitted, there was no planning**. The **Buddhist cave** structure on the other hand was well **laid out**.
4. The Jaina caves were **simple and reflected the asceticism of Jaina monks**. The Buddhist caves on the other hand were an **elaborate and spacious affair**.
5. In terms of similarities, the **sculptures use similar motifs** like animals, plants. The honeysuckle style is similar too. Examples of such caves are Khandgiri and Udaigiri in Puri.

Stupas

1. The stupa originated as a simple **semi circular mound of earth**, later called anda. Gradually, it evolved into a more **complex structure**, balancing round and square shapes. Above the anda was the **harmika**, a balcony like structure that represented the abode of the gods. Arising from the harmika was a mast called the **yashti**, often **surmounted by a chhatra** or umbrella. Around the mound was a railing, separating the sacred space from the secular world.
2. The early stupas at **Sanchi and Bharhut were plain** except for the stone railings, which resembled a bamboo or **wooden fence**, and the **gateways**, which were **richly carved** and installed at the **four** cardinal points. Worshippers walked around the mound in a **clockwise direction** keeping the mound on the right, **imitating the sun's course** through the sky.
3. The new stupas had a **circumambulatory path**, a **stone railing** around it, two **staircases** leading up to it, the summit and a **stone umbrella** over it. The entire structure was enclosed in stone railings and toran dwars on all four sides. Sculpture decoration was found on the railings and the gateways. Examples are the stupas at **Sanchi-II, Bharhut, Nagarjunkonda, Amravati**, etc.
4. Most **earlier stupas** used to have a **solid core**. However, a transition was made towards **having a spoke wheel plan** at the centre made of bricks

and the spaces filled with mud. Spoked wheel is a **symbol of Buddha's first sermon**. Bhattiprolu stupa (200 BC) is from intermediate phase having central wheel plan (no spokes).

5. In AP stupas, at the 4 cardinal points of the **raised platform**, 5 free **standing pillars** were erected. These represent the 5 important events in **Buddha's life birth, renunciation, enlightenment, first sermon, death**. Jaina stupa is also found in Kankali at Mathura which is called Devanirmit Stupa.
6. **Why did Sanchi survive while Amaravati did not**
 1. **Amaravati was discovered before** scholars understood the value of the finds. Only later on they realised how **critical it was to preserve things** where they had been found instead of removing them from the site.
 2. In **British times**, there was a practice of **collecting ancient sculptures ex-situ** by removing them from archaeological sites like **Amaravati**. Request of Europeans to take away the eastern Gateway of Sanchi was refused by **Shahjehan Begum**. She even provided money for **preservation**. No such ruler existed for Amaravati.

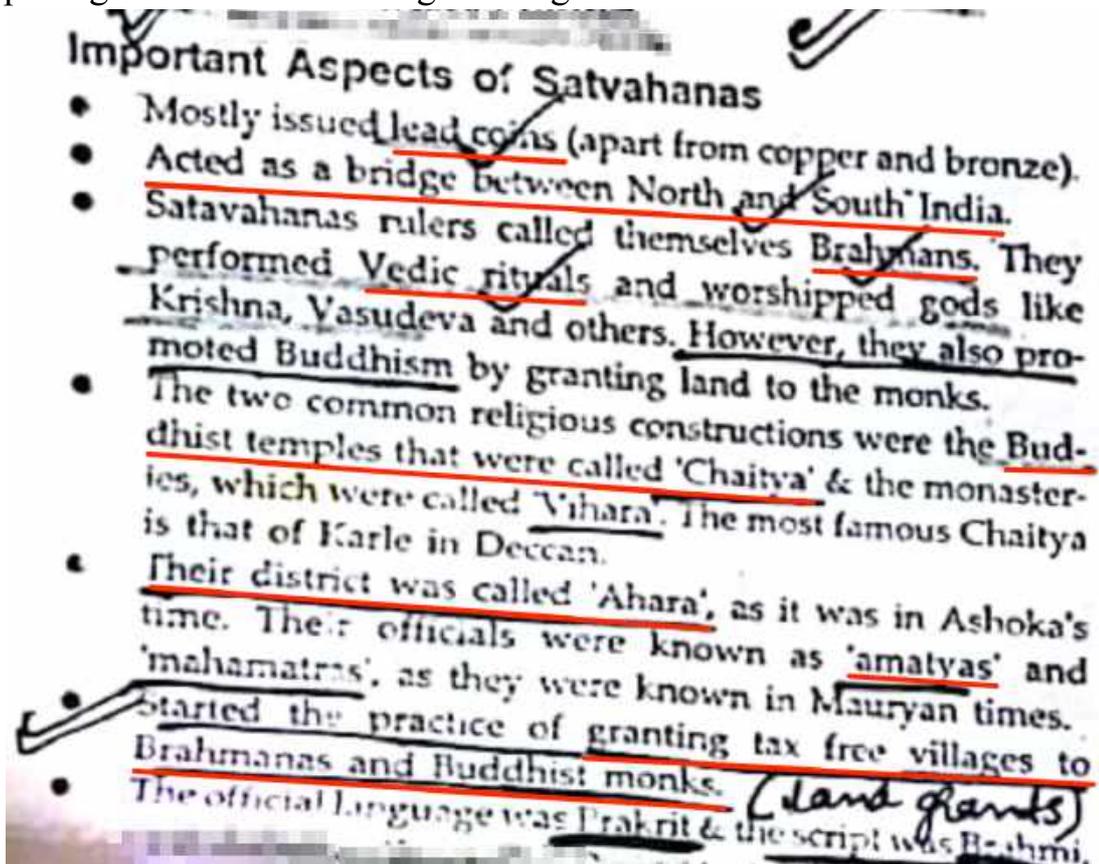
Hill side rock cut caves

1. The **Western Ghats** topography, with its **flat-topped basalt hills, deep ravines, and sharp cliffs**, was **suited to the cultural inclinations** of Jainas.
2. As the Buddhist ideology encouraged involvement in **trade, monasteries** often became stopovers for **inland traders** and provided lodging houses along trade routes.
3. The **ascetic nature of these religions** inclined their followers to live in **natural caves** and grottos in the hillsides, **away from the cities**, and these became enhanced and embellished over time.
4. They are **less visible** and therefore **less vulnerable to vandalism** as well as made of **more durable material than wood** and masonry.
5. The **Ajanta caves in Maharashtra**, a World Heritage Site, are 30 rock-cut cave Buddhist temples carved into the sheer **vertical side of a gorge** near a waterfall fed pool located in the hills of the **Sahyadri mountains**. Like all the locations of Buddhist caves, this one is located near main

trade routes and spans six centuries beginning in the 2nd or 1st century BC.

Satavahanas

1. They were successors of the Mauryas in Deccan and the Central India. Simuka is regarded as the founder of this dynasty. Most important king was GautamiPutra Satakarni (AD 106-130) who raised the power and prestige of Satavahanas to great heights.



Social conditions during Satavahana time

1. The Satavahana society was divided into four classes. This division was based on economic activity and status.
2. **Women were honoured.** They were given higher education and they took part in religious functions. Some of the rulers even added their mother's name to their own name, such as Gautamiputra, Vashishthiputra, Pulumavi, Kaushakiputra etc.
3. The Satavahanas were Brahmanas. Therefore, **Brahmansnism made**

rapid strides under their rule. The Brahmanas were accorded the highest place. Effort was also made to revive the Varna system.

4. **Inter marriages among the Hindus and foreign tribes** of the Sakas, the parthians and the Greeks were **freely consummated** so that these foreigners were absorbed forever in the Hindu social order.

Literature

1. The Satavahana King **Hala was a poet of high order**. He composed '**Gatha Saptasati**' in Prakrit.
2. **He also patronized several scholars** who lived in his court. **Gunadhya**, the great scholar who wrote 'Brihat Katha' lived in his court.

Mathura school of art

1. Mathura School of art is purely an **indigenous style**, which developed **during post Maurya period** and reached its peak during the **Guptas** (AD 325 to 600). The Mathura art is known for its **assimilative and indigenous character** and is known for **earliest Indian representations of the Buddha**. In its **early phase**, Buddha was depicted as **symbol of either two footprints or wheel**. Later, Buddha images represented in human form.
2. In Mathura, **more stress** is given to the **inner beauty** and **facial emotions** rather than bodily gesture or **realistic representation**. Few examples are, Buddha image with two attendants. **Sakyamuni at Sarnath wearing Indian dhoti**. The **halo** around the head of Buddha was profusely decorated unlike the Gandhara Art form.
3. Also, since the development of **Mathura art** took place indigenously, wherein it used locally available spotted **red sandstone** and Buddha images were modelled on the lines of earlier **Yaksha** images.
4. Mathura during the Kushan rule, came under the **influence of Gandhara School**. With the increased demand of Gandhar Buddha, some Mathura sculptures too **incorporated many Hellenistic elements**, such as the general **idealistic realism**, **curly hair**, and **folded garment**. Ex: **Sarvatobhadrika** image of 4 Jaina's standing back to back. **Standing Buddhas of the Sarnath and Kausambhi**.

5. Thus, **Mathura and Gandhara art cross fertilised**, and the **bulky Mathura Buddha gradually** gave way to the **slender elegance** of the Gandhara image. The result of this synthesis **refined and purified the Buddha image** that appeared in the Gupta period, which later became the model for Southeast Asian Buddha images.

6. **Sculpting features**

1. The **Jaina image** and **indigenous style of Buddha's image** was a remarkable feature of Mathura art. The **Sarvatobhadrika** image of **4 Jaina's standing back to back** belongs to the Mathura school. **The Standing Buddhas of the Sarnath** and Kausambhi belong to the Mathura School.
2. In Mathura School, there is **boldness in carving the large images**. The first Mathura image makers never intended to sculpt an anatomically correct human Buddha. Later, the human Buddha images evolved associated with humanly beauty and heroic ideals.
3. Both **sitting and standing posture** of Buddha's statues were **carved out** in the Mathura school. Buddha image at Mathura is modelled on the lines of earlier **Yaksha images** whereas in Gandhara it has Hellenistic features.
4. The **early images** of the Buddha and the Bodhisattva are **happy, fleshy** figures with **little spirituality** about them. The garments of the body are clearly visible and they cover the left shoulder.
5. In the **second century AD**, **images got sensual** with increased rotundness and became flashier. The **extreme fleshiness was reduced** by the third century AD and the surface features also got refined. The halo around the head of Buddha was profusely decorated.

7. **Mathura vs Sarnath School of art**

1. In north India, Mathura, remained the **main art production site** whereas Sarnath and Kosambi also emerged as important centres of art production. Many Buddha images in **Sarnath have plain transparent** drapery covering both shoulders, and the **halo around the head** has very little ornamentation whereas the Mathura images **continue to depict folds** of the drapery in the Buddha images and the halo around the head is profusely decorated.
2. **Sarnath introduces not only a delicacy and refinement of form** but also a **relaxed attitude** by bending the body in the case of the

standing figure thus imparting to it a certain litheness and movement in **contrast to the rigidity** of similar Mathura works. Even in the case of the **seated figure**, the slender physiognomy conveys a feeling of movement.

Areas of differences	Gandhara School of art	Mathura School of Art
Reign	Kushana Dynasty	Kushana Dynasty
Area	Northwest Frontier	Mathura
Outside influences	Greek influence	<ul style="list-style-type: none"> • Purely indigenious • No foreign influence
Religious influence	Buddhism Hellenistic realism	<ul style="list-style-type: none"> • Hinduism • Buddhism • Jainism • Secularism
Material Used	Bluish- Grey sandstone Grey sandstone	Spotted red sandstone

Features of Buddha sculptures	Spiritual Buddha Sad Buddha Bearded Buddha Less ornamentation Great detailing Buddha in Yogi postures Greek factors like wavy hair, large forehead, long ears	Delighted Buddha Less spiritual Shaven head and face Muscularity Energetic Graceful posture of Buddha Seated in Padmasana Buddha surrounded by two monks: Padmapani (holding Lotus) and Vajrapani (Holding Vajra) Halo around the head of Buddha decorated with geometrical motifs The Standing Buddhas of the Sravasti, Sarnath, and Kausambhi Sarvatobhadrika image of 4 Jain Jinas
Various Mudras of Buddha in Gandhara Art	Abhayamudra- Don't fear Bhumisparshamudra - Touching the earth Dhyana mudra- Meditation Dharmachakramudra- A preaching mudra	–

Gupta Period

1. The Gupta period witnessed a **tremendous progress** in the field of **art, science and literature** and on account of this it has been called a **golden age**. A few scholars even call this period a period of **renaissance**. The cultural progress witnessed during the Gupta period may be called the culmination of Indian intellectual activities.
2. **Achievements**
 1. Both the **Nagara and Dravidian styles** of art evolved during this period. The most famous examples of Gupta art that still remain are the numerous **seated and standing images** of Buddha from Sarnath and Mathura.
 2. **Metallurgy** had also made a wonderful progress during the Gupta period. The craftsmen were efficient in the **art of casting metal statues and pillars**. The Delhi **Iron pillar** of the Gupta period is

still free from rust.

3. The **paintings** of the Gupta period are seen at **Bagh caves and Ajanta**. They **illustrate the life of the Buddha** as depicted in the Jataka stories. The paintings at Sigiriya in Sri Lanka were highly influenced by the Ajantha style.
4. The **Gupta coinage was also remarkable**. Samudragupta issued **eight types of gold coins**. The figures inscribed on them are illustrative of the skill and greatness of Gupta numismatic art.
5. The **Sanskrit language became prominent** during the Gupta period. Numerous Epics, lyrics, drama and prose were written in Sanskrit. Poetry and drama flourished at the court of **Vikramaditya**, at his new capital of Ujjain who kept the **Nine Gems**, at his court. His court included **Kalidasa**, whose plays are some of the most famous works of Indian literature.
6. The Gupta period witnessed a brilliant activity in the sphere of **mathematics, astronomy, astrology and medicine**. Aryabhatta explained **scientifically** the occurrence of solar and lunar eclipses and accurately described the earth as a sphere. Chandragupta II sponsored work on **medicine** especially Sushruta Samhita also dates to this period.

3. Gupta administration

1. Gupta kings adopted pompous titles such as '**Parameshwar**', '**Maharajadhiraja**', which signify they ruled over lesser kings in their empire. **Element of divinity in kingship** was present.
2. **Council of ministers existed**. The empire was divided into '**Bhukti**' (province) placed under the charge of an '**Uparika**' (viceroy), **Bhuktis were divided into districts**, placed under the charge of 'vishyapati'. The sub-districts were called 'Peth' and the village was under 'Gramika'.
3. **Guptas did not maintain vast bureaucracy** like that of Mauryas. Kumaramatyas were most important officers in Provinces.
4. **A large part of the empire was administered by feudatories**. Fiscal and administrative concessions to priests and administrators.
5. **Civil and criminal laws were clearly demarcated**.
6. They issued **large number of gold coins** in ancient India called '**dirun**' and **silver coins** called '**rupayaka**'.

4. Social conditions

1. **Brahman supremacy** continued.
2. Religious functionaries were granted land called **agrahara**, **free of taxes for ever**. They were authorised to collect taxes in those lands.
3. Though **women were idolised in literature**, mother goddess were worshipped, **they were accorded lower position**. Gupta era saw **child-marriages**, denial of **education**, etc. The first examples of **sati** also came from this period.
4. Position of shudras improved, but **number of untouchables and out-castes increased**. The practise of untouchability intensified.

5. Gupta Art

1. **Samudragupta is represented on his coins playing the lute (Veena)**.
2. **2 metre high bronze image of Buddha** belonging to the Mathura school. The **Buddha sitting in his Dharma Chakra** mudra at Sarnath belongs to Gupta period. Buddhas at **Bamiyan**.
3. **Vishnu reclining on the serpent Shesha (Ananta)**, Dashavatara Temple 5th century.
4. **Padmapani paintings at Ajanta paintings** and Paintings at Bagh belong to this time. The **Colossal trimurti** at the Elephanta Caves.
5. **Images of vishnu, Shiva and other Gods** were created first in this time.
6. **Nalanda** university.

6. Gupta literature

1. **Love stories: Meghdoot** and **Abhigyana Shakuntalam** by Kalidasa. **Mrichhkatikam** by **Shudraka**. It is **love story**.
2. **Erotic literature: Kamasutra** by **Vatsayana**.
3. **Inspiring literature: Panchatantra** by **Vishnu Sharma**.
4. **Religious literature: Similarly the Puranas, the Mahabharata and the Manusmriti** were recast in their present form in the Gupta period.
5. **Buddhism: In addition to these the important Buddhist books Dipavamsa and Mahavamsa** were also compiled in the Gupta Age.
6. Development of **Kavya style. Sanskrit now as a secular literature. Sanskrit grammar based on Panini and Patanjali** was developed.

7. Science and technology during Gupta age

1. **Aryabhatta** wrote *Suryasiddhanta* and *Aryabhatiya*. His most valuable contribution to Mathematics is the theory of **zero** and the **decimal place value system**. He also discovered the earth was **spherical**, it **rotates on its axis** causing day and night, reason for **eclipses**, etc.
2. **Brahmagupta was a great mathematician**. He wrote **Brahmasphutic Siddhanta** in which he hinted at law of gravitation. He also discovered the **area of cyclic quadrilateral**.
3. **Medical science** also flourished during this period. The highly specialised science of transplantation of internal organs was known to the Guptas. **Susruta was known as father of surgery**. Highly specialised surgical Instruments were in use. **Dhanvantri was famous for Ayurveda knowledge**.
4. **Veterinary science** and treatment had also developed. A book named **Hastyayurved** was written in this period.

8. Gupta sculpture

1. Gupta period witnessed the **culmination of all the artistic trends** practiced until then. Thus **Gupta art** is an outcome of the earlier arts of **Amravati, Mathura and Bahrut**, although completely different in its own way.
2. The focus now moved to the **female figure**, making **human as a pivot of Gupta sculpture**. The art of sculpture making **reached perfection**. Deities of Hindu and Buddhist faiths were now perfectly sculpted along with other images to be placed in shrines and temples.
3. The **excellence of Gupta sculpture** lies in not merely in the amalgamation of all previous arts but in attaining a **balance between major schools of art**. **Poise and grace are visible** in all of the sculptures. To mention a few, a relief of **Goddess Ganga from Besanagar**, variety of sculptures from Bhumra, gandharva couple from Sondani etc.
4. The finest examples of the Gupta sculpture is unmistakably the **seated Buddha from Sarnath**. The **standing Buddha from Mathura** and the colossal copper statue of Buddha some more superior examples of the Gupta sculpture.
5. The standing statue of **Sakyamuni** is now clothed in a monastic robe, with a carved halo around the Buddha's head.

Harshavardhana

1. He wrote 3 dramas. Priyadarshika, Ratnavali and Nagananda.
Banabhata wrote Harshacharita and Kadambari.

Parthians

Came from north central Asia near China. Their empire included a good part of central Asia, a portion of Iran, a portion of Afghanistan, Pakistan & almost the whole of north India.

Kanishka (AD 78-144) was their most famous king. He had two capitals first at Purushapura, near modern Peshawar and second at Mathura.

He patronized the following persons: Ashwaghosha (wrote 'Buddhacharita', biography of Buddha and 'Sutralankar'), Nagarjuna (wrote 'Madhyamik Sutra'), Vasumitra (Chairman of fourth Buddhist Council) and Charak (a physician, wrote 'Charaka Samhita').

Kanishka controlled the famous silk route in Central Asia, which started from China and passed through his empire in Central Asia and Afghanistan to Iran and Western Asia which formed part of Roman Empire.

Kanishka is known in history for two reasons: He started an era in AD 78, which is now known as Saka era and is used by the Govt. of India. Secondly, he extended his whole-hearted patronage to Buddhism (held the fourth Buddhist Council in Kashmir).

Some of the successors of Kanishka bore typical Indian names as Vasudeva. The Gandhara School of art received royal patronage of the Kushans.

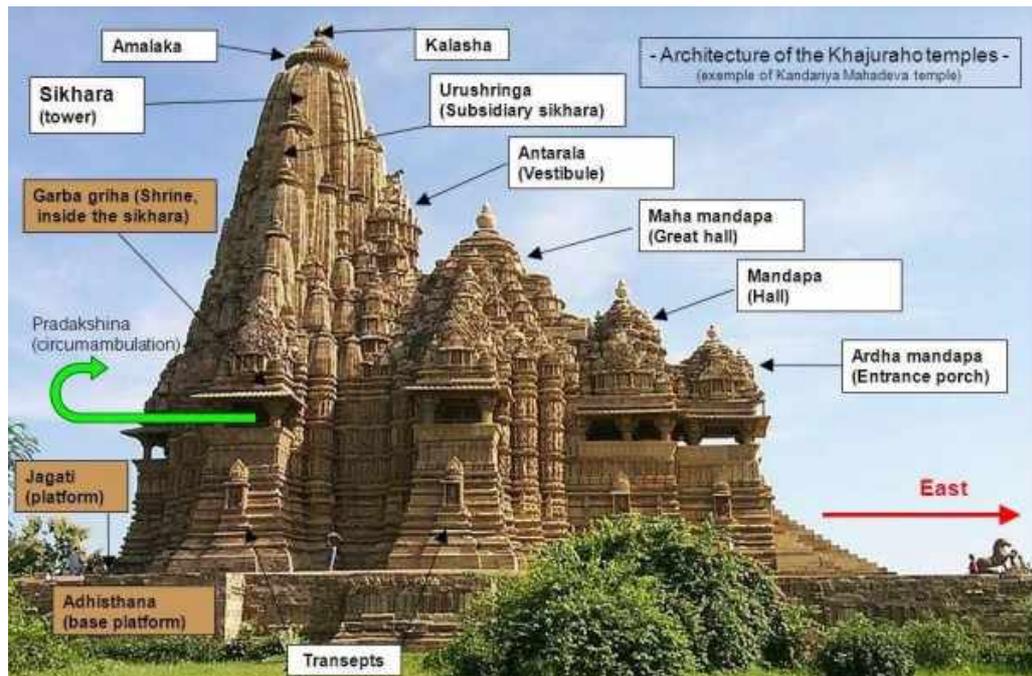
Impact of Central Asian Contacts

Various invasions from Central Asia had an impact on various aspects of Indian culture. They introduced the use of burnt bricks for flooring and that of tiles for both flooring and roofing.

They introduced the use of riding horse on a large scale. The Shakas and Kushans introduced turban, tunic, trousers, and heavy long coats. They also brought in cap, helmet and boots which were used by warriors.

Temple architecture

1. The temple building architecture reflects a synthesis of arts, ideals of dharma, beliefs, values and the way of life cherished under Hinduism. Nagara, Dravida, Vesara, etc., are different styles of temple architecture. Pallavas (7th century-9th century) and Cholas (9th century-11th century) were the major kingdoms which epitomized the Dravidian architecture. Chalukyas (7th century-11th century) followed Vesara style of architecture in the Karnataka region. Chalukya art was followed by Hoysala art (13th century).
2. Nagara style
 1. The style of temple architecture followed in North Indian temples. The Nagara style has its origin in the structural temples of the Gupta period, especially the Dashavtara temple of Deogarh and the brick temple of Bhitargaon (UP). The Lingaraj temple, dating from the 11th century, is one of the grandest and is regarded as a gem of Nagara architectural style.
 2. The plan is square with a number of gradual projections in the middle of each side.
 3. It exhibits a curving shikhara. Earliest temples had only one shikhara, but in the later periods multiple shikharas came.
 4. The entire temple is built on a stone platform with steps leading up to it.
 5. The garbhagriha is located directly under the tallest tower.



3. Dravidian style

1. Dravida architectural features go back to Gupta period.
2. Unlike the nagara temple, the dravida temple is enclosed within a compound wall.
3. The front wall has an entrance gateway in its centre, which is known as Gopura/Gopuram.
4. The shape of the main temple tower is known as Vimana (pyramidal). The vimana is like a stepped pyramid that rise up geometrically rather than the curving shikhara of north India.
5. A large water reservoir or a temple tank enclosed in the complex is general in south Indian temples.
6. Pillars and pilasters are vastly used in this architectural style.

4. Nagara vs Dravida vs Vesara

Nagara	Dravida	Vesara
Northern region	Southern region	Deccan region. Between the Vindhyas and Krishna river
Developed regionally each region manifesting its own particular qualities	Developed dynastically	Admixture of two styles Hybrid style. It was developed both regionally and dynastically.
Curvilinear tower (Shikhara built over garbhagriha) gradually curving inward	Pyramidical Tower (Vimana) with several stories in receding dimension	The shape of tower was Pyramidical but height was reduced (Miniature Vimanas)
Multiple Shikharas	Subsidiary shrines are either incorporated within the main temple tower, or located as distinct, separate small shrines beside the main temple.	Multiple shrines are present side by side

Garbhagriha is generally situated below the tallest tower (Shikhara)	At some of the most sacred temples in South India, the main temple in which the garbhagriha is situated has, in fact, one of the smallest towers.	
Terracotta panels & figurine on exterior walls	sculptures of fierce dvarapalas were built at the front of the temple	
Squared hall	Squared hall	Squared hall
Sanctum Garbhagriha	Sanctum Garbhagriha	Sanctum Garbhagriha
Gopurams are absent	Gopurams are present	Gopurams may or may not be present
A water tank may or may not be present	A water tank is present at the front of temple from where water is drawn for sacred purposes	A water tank may or may not be present
Compound walls are absent	Dravida temple is enclosed within a compound wall	Compound walls may or may not be present
Examples - Dashavatara temple (Deogarh), Vishwanatha temple(Khajuraho), Lakshman Temple (Khajuraho), Jagannath temple (Puri)	Examples - Shore temple (Mahabalipuram), Brihadiswara temple (Thanjavur), Meenakshi Temple (Madurai)	Examples - Badami temple, Durga Temple (Aihole), Virupaksh Temple (Pattadkal), Keshava Temple (Somnathpur)

Pallavas

1. The Pallavas introduced the art of **excavating temples from the rock**. In fact, the **Dravidian style** of temple architecture began with the Pallava rule. It was a gradual evolution starting from the cave temples to **monolithic rathas** and culminated in structural temples. **Pallavas** used **bricks, lion motifs, dwarfed gopurams** etc.
2. **Four stages of architecture**
 1. In the **first stage**, Mahendravarman I **introduced the rock cut temples**. This style of Pallava temples are seen at places like

Mandagappattu, Vallam, Tiruchirappalli, Siyamangalam and Tirukalukkunram.

2. The **second stage** of Pallava architecture is represented by the **monolithic rathas and Mandapas** found at Mamallapuram. The **five rathas**, popularly called as the **Panchapanadava rathas**, signifies five different styles of temple architecture. The mandapas contain beautiful **sculptures on its walls**. The most popular of these mandapas are **Mahishasuramardhini Mandapa**.
3. In the next stage, Pallavas introduced the **structural temples**. These temples were built by using **the soft sand rocks**. The **Kailasanatha temple at Kanchi** and the **Shore temple at Mamallapuram** remain the finest examples of the early structural temples of the Pallavas.
4. The **last stage** of the Pallava art is also represented by **structural temples built by the later Pallavas**. The **Vaikundaperumal temple**, Muktheeswara temple and Matagenswara temples at Kanchipuram belong to this stage of architecture.
3. The Pallavas had also **contributed to the development of sculpture**. Apart from the **sculptures found** in the temples, the Open Art Gallery at Mamallapuram remains an important monument bearing the sculptural beauty of this period. The Descent of the Ganges or the Penance of Arjuna is called a fresco painting in stone.

Chola architecture

1. Cholas built magnificent temples such as **Gangaikondacholapuram temple**, **Airavateshwara temple at Darasuram**, **Brihadeshwara** or **Rajarajeshwara temple**. The temple construction reached zenith during their period.
2. **Notable features of chola architecture**
 1. Started using **stones instead of bricks**.
 2. **Walls were decorated with sculptures and paintings of deities, kings and queens**. Some of the Chola temples contain **life sized portraits of kings and queens**.
 3. They also have an **audience hall** known as **Mandap**.
 4. The deity room is known as **Garbhgriha**.
 5. The chief feature was the **Vimana** which is **5-7 storeys above chief**

deity room. In Brihadeshwara temple the vimana was close to 70m.

6. **Shikhara** above the **Vimana**. Rajarajeshwara temple has Shikhara stone weighing almost 90 tonnes.
7. Chola temple **pillars were constructed with greater refinement** than Pallavas.
8. **Metal art showed remarkable development** and was used for further **decoration** of temples. Ex: **Nataraja**.
9. **Monolithic Nandi** bull in **Brihadeshwara temple** is second largest in India after Lepakshi temple Nandi bull.

3. **Chola society and administration**

1. Entire kingdom was divided into **Mandal, Valanadu, Nadu (villages)**. Cholas developed **democratic institutions** for governance at the village level.
2. The village panchayat, called sabha, had **extensive powers**.
3. Assembly members had tenure limit of **3 years** and was reconstituted again.
4. **Representatives were not discriminated** on the basis of caste, religion and race. So, it was more egalitarian.

4. **Limitations**

1. **Pot ticketing** system was followed to **elect representatives**. So, it was not a true democracy.
2. Some are ineligible to contest based on **property qualifications and education**. Brahmins dominated.
3. **No taxation powers to local bodies** and they acted merely as central agents.
4. Central Government also had an appointee in village, named **Adhikari**, whose influenced decisions of local Government.

5. **Other features of cholas**

1. **Emergence of kanchi silk**, bronze idol of Nataraja, **caste rigidity**, sati and devadasi system.
2. They worshipped **dead king** and **built temples in their honour**.
3. **Trade flourished** with China, **Sumatra, Java** and Arabia.
4. **Land owned by temples** and artisans were exempted from tax.
5. They made **predatory naval raids to fill treasury** once in a while. They also sent **naval expedition** for setting up trade posts in

foreign harbours as well.

Vijayanagara architecture

1. **Vijayanagar empire** ruled South India from their regal capital at Vijayanagara on the banks of the **Tungabhadra river** in modern Karnataka, India. The empire **built temples, monuments, palaces** and other structures across South India, with a **largest concentration** in their capital city. The monuments in and around Hampi, in the Vijayanagara principality, are listed as a **UNESCO world heritage site**.
2. In addition to building new temples, the **empire added new structures** and made **modifications** to hundreds of temples across South India. Some structures at Vijayanagara are from the pre-Vijayanagara period. The **Mahakuta hill** temples are from the western Chalukya era. Examples of the Vijayanagar architecture would be the temples at **Lepakshi** and **Hampi** especially the **Virabhadhra temple**, with its hall of dance, Vitthalaswami temple and the Virupaksha temple.
3. **Defence architecture**
 1. **Famous for seven layers fortress** wall which enclosed city, agriculture land and forest.
 2. **Several gateways** and square bastion in the wall. Main gate was large and guarded by flanking bastion.
4. **Religious architecture**
 1. New style of architecture called **Provida style** with large numbers of **pillars** and piers.
 2. **Construction of large raya gopuram** and **Kalyanamandap** with carved pillars in temple premises. Mandapams were used for **sitting the deity on festivals** occasions.
 3. Inscribed stories of the **Ramayana and the Mahabharata on the walls** of the various temples gives them a **mythical dimension**. Ex: Hazara temple and Vithalswami temples.
 4. The **monolithic carving of Nandi**. Vithalswami and Hazara temples at **Hampi**, Vardraja and **Ekambarnatha** temples at Kanchipuram and chidrambram.
 5. They built **Ganesha monolith** at **Hampi**, the **Gomatesvara (Bahubali)** monolith at **Karkala**.

6. Another feature of the temple architecture was the construction of **massive walls around the shrine** as a safeguard against intruders.
5. **Secular architecture**
 1. Palatial buildings and subsidiary buildings like **water palace, well, public audience hall, horse and elephant stables**.
 2. These buildings were in **Indo-Saracenic** in character.
 3. The **Lepakshi mural** paintings, the technique of which was probably inspired from the **Ajanta paintings** of Maharashtra under the **Vakataka patronage**, had a rather secular theme than a religious one.
 4. Use of **domes, vaults and arches**, due to the presence of **Muslim architects**, accentuating the secular mindset prevalent in the kingdom.

Bhakti movement

1. **Bhakti movement** was a **religious reform** movement which emphasised on single-minded **intense devotion to God**. It was a complete surrender of oneself to God. Bhakti movement was the direct result of the **influence of the spread of Islam** and its ideals such as **Monotheism, equality** and **brotherhood** of man and rejection of rituals and class divisions.
2. **Important features**
 1. **Unity of God or one God** though known by different names. Bhakti, intense love and devotion, the only way to salvation.
 2. **Condemnation** of **rituals**, ceremonies and blind faith.
 3. **Rejection of idol worship**.
 4. **Open-mindedness** about deciding religious matters.
 5. No distinction of different **castes**, higher or low.
 6. Preaching's through local or **regional languages** and abdicating elite languages like Sanskrit.
3. **Impact**
 1. According to them there was **no distinction** and consideration of high and low **castes on the basis of birth**. Their doors were open to all classes. For example, through the concept of '**Langar**' or **common kitchen**, Sikh gurus emphasised on the equality of all in

society.

2. The Bhakti saints tried to generate an environment of good will between the **Hindus and the Muslims**. Most of the promoters stressed that **Rama and Rahim were one and the same**. Some of the rulers adopted liberal religious policies under the impact of the Bhakti movement.
3. The Bhakti saints were **social reformers** also. The evil practice of **Sati** received some set back.
4. **Women** were encouraged to join kirtans. **Mirabai, Lalla** (Kashmir) and **Andal** composed verses that are popular even today.
5. In place of Sanskrit, Bhakti saints preached through the medium of **local languages** which could be understood very easily. **Surdas** used 'Brij' dialect. Tulsī Das composed his works in 'Awadhi'. **Shankaradeva** popularizing **Assamese**, **Chaitanya** spreading their message in **Bengali**, **Mirabai** in **Hindi and Rajasthani**.
6. It emphasised **earning of wealth through honest means**. It encouraged the value of **social service** to the poor and the needy. It developed a **humanitarian attitude**. It pointed out the virtues of contentment and **self control**.
4. The Bhakti movement succeeded to a very small extent in realising its two-fold objective i.e. bringing about reforms in Hinduism and developing harmonious relations between the Hindus and the Muslims. The **movement further divided the Hindu society**. For instance the followers of Kabir came to be known as **Kabir Panthis**.

Sufi movement

1. Sufism was a liberal reform movement within Islam. **Sufism** stressed the elements of **love** and **devotion** as effective means of the realisation of God. In Sufism, **self discipline** was considered an essential condition **to gain knowledge of God**. While orthodox Muslims emphasise **external conduct**, the Sufis lay stress on **inner purity**.
2. Sufi saints such as **Moinuddin Chisti, Nizamuddin Auliya, Fariduddin Ganj-e- Shakar** were the pioneer Sufis who are still loved, **respected** and **honoured** in India.
3. **Important features**

1. The Sufis were very **liberal in their religious outlook**. They believed in the essential **unity of all religions**. Even today, Dargahs of Sufi saints are visited by both Hindus and Muslims and people from all castes. It played a key role in bringing the Hindu and Muslim communities together.
2. The Sufis **rejected the elaborate rituals** and codes of behaviour demanded by Muslim religious scholars.
3. They took **ideas not only from Quran**, but also from Hinduism, **Buddhism**, Christianity etc. In the later period, **Akbar appreciated Sufi doctrines** which shaped his religious outlook and religious policies.
4. They **preached spirituality through music** and doctrines that professed union with God. Their musical gatherings were called **sama**.
5. **Sufis too composed poems** and a **rich literature** in prose, including anecdotes and fables, developed around them. The most notable writer of this period was **Amir Khusrau** the follower of Nizamuddin Auliya.

4. Sufism and music

1. Sufism **encourages music** as a way of deepening ones relation with God, remembering God by zikr (reciting name) sama or performance of mystical music.
2. **Reach to masses:** Music as a way of worship, got **greater acceptance**, even among **orthodox sects**. Many women too were able to enjoy and contribute to Sufi music.
3. **Instruments:** Sufi saints are credited with **invention of sitar and tabla**.
4. **Style:** It contributed to evolution of **classical music**. Khayal style owes a lot to sufism.
5. **Linguistic richness:** Before, prayers, verses etc were **usually in elite class** languages. As Sufi saints came from different classes and linguistic groups, they contributed to music in their **respective dialects**.
6. **Communication:** Music became a mean for Sufi saints to **convey their teachings to common masses**.
7. **Spread:** With its simple to understand ideas presented through **music**, sufism became popular **among masses** and allowed for a

fusion with bhakti prayers too.

8. **Patronisation:** Sufi singers were patronised by elite class which also served as a mean of their sustenance.
5. Thus music and sufism evolved with each other and became inseparable from each other in coming centuries which continues even today reflected in the music of Nusrat Fatha Ali Khan etc.

Sangam and Bhakti literature

1. Compare

1. 1. Women poets composed in Sangam and as well as in Bhakti too.

2. Contrast

1. Sangam was only in Sanskrit and its influence was not as widespread as that of Bhakti. Bhakti literature gave birth to regional languages and influenced pan-India movements.
2. The dominating note in bhakti is ecstasy and total identity with God. It is a poetic approach to religion. Sangam is not concerned with aspects of divinity, merger with god etc.
3. Bhakti became a great platform for Hindu-Muslim unity, while same cannot be said for Sangam literature.
4. Bhakti also attacked the age old caste system and devoted itself to the worship of humanity. No such theme is clear in Sangam literature.
5. In Bhakti, most of its poets belonged to the so called lower castes. Caste composition of Sangam composers is not clear. However, they did receive royal patronage.

Sangam and Vedic texts

1. Vedas are religious in nature, while sangam is secular in nature.
2. Vedic texts poetry is metaphysical in nature, also contains medicine, mantras, rituals etc. Sangam poetry is on love and heroism.
3. Sangam is a surviving record of the Dravidian people, so composed in Tamil. The oldest surviving records of the Aryans is the Rig veda.
4. Sangam provides details about the socio-economic and political life of

dravidian people. In Vedas, there is not much about the economic and political spheres.

5. Sangam talks about the **military exploits** of South Indian kings in detail. No such discussion can be found in Vedas, especially Rig Veda.
6. The Sangam literature consists of poems which were composed by **poets** in praise of their kings and also patronised by them. Vedas were composed by sages and there is no evidence of a **dynasty patronising** Vedas.

Carnatic and Hindustani

1. **Region:** Hindustani classical developed in **north India** and Carnatic in south Indian.
2. **Influence:** **Hindustani** music has **Arab, Persian and Afghan** influences while Carnatic is completely **indigenous**.
3. **Improvisation:** Artists given freedom to improvise hence **variations observed in Hindustani** while **Carnatic music has no such freedom**.
4. **Sub styles:** Various **sub-styles**, called **gharanas**, are present in **Hindustani** while **Carnatic has only one prescribed style of singing**.
5. **Instruments:** **Instruments have an equally important role in Hindustani** style while there is **more emphasis on vocal music in Carnatic music**. Tabla, sitar and santoor are essential to Hindustani classical while veena, mridangam and mandolin to Carnatic and flute and violin are common to both.
6. **Type:** **Hindustani has emotional music** while **Carnatic is intellectual and spiritual**.

Influence of Islam on India

1. **Social Life:** Brought visible changes to ceremonies, **dresses, mannerism** etc. For example, **Purdah System** became widespread among upper caste women, marriages became extravagant. New interests like **perfumes** and scents were introduced. **New fabrics** from Persia were picked up by Hindu rulers and elites. Urdu as a common language became popular.
2. **Religion:** Islam introduced elements of love, **brotherhood** and **equality**.

These assimilated into the **Bhakti Movement** later popularised by Kabir, Guru Nanak etc. Though against Hindu caste system, Islam couldn't break it down completely.

3. **Fine Art:** A new culture that gave **lavish patronage to artisans came**. Musicians like **Tansen** became court men and new styles such **Ghazal** and **Tarana** were introduced giving **Hindustani music** a different flavour. Miniature paintings synonymous with Mughal period later spread to different regions.
4. **Architecture:** Added a distinct Persian touch through new features like **Arch and Dome style**, Char bagh construction style later picked up by the British. Polished stone like marble or **sandstone** was used for the first time. Intricate **geometrical** design replaced human figures.
5. An influence to begin with, **Islam soon assimilated completely** into the Indian culture and co-exists till date.

Delhi sultanate

1. Art and architecture

1. The art and architecture of the **Delhi Sultanate** period was distinct from **Indian style**. Turks introduced **arches, domes, lofty towers**. For decoration, the **turks used geometrical and floral designs** instead of human and animal figures in Hindu temples. They also **added Hindu motifs like bell motifs, lotus, swastika**, etc.
2. They also **added colour to their buildings** by using marbles. They converted temples and other structures demolished into mosques. Ex: Quwwat-ul-Islam mosque near Qutub Minar.
3. **Qutub Minar** was started by Qutub-ud-Din Aibak and completed by Iltutmish in the memory of the Sufi Saint Qutubuddin Bakhtiyar Kaki.
4. Qutub-ud-Din Aibak built the city of **Dilli**, Iltutmish built the city of Sultangurhi and Balban built the city of Kailagurhi.
5. **The tomb of Balban** is first example of **true arch** and is located at the archaeological park in Mehrauli.
6. **Alauddin Khilji** built new fort and **imperial township of SIRI**. In siri, he built the palace of thousand pillars, Hauz-i-illahi, a **water tank**.
7. The **palace cum fortress complex** of **Tughlaqabad** was constructed

by Ghiyasuddin Tughlaq. **Mohammed-bin-Tughlaq built the tomb of Ghiyasuddin Tughlaq on a high platform** which marks a new trend in architecture for imposing skyline.

8. **Lodhi gardens** is the finest example of the **synthesis of dome, arch, slam and beam**.

2. Literature

1. **Literature** was produced **not only in Persian and Sanskrit** but also in regional languages. Many Muslim scholars from Persia and Central Asia fled away from there **because of the Mongols and found shelter** at the courts of Sultan Balban and Ala-ud-din Khalji. Each of them participated in the enrichment of Persian literature and therefore, Delhi became one great centre of its learning.
2. **Al-beruni's Kitab-ul-Hind** gave a vivid account of India and provides us valuable information regarding affairs of India in the eleventh century.
3. **Minhaj-us-siraj served under Iltutmish's royal patronage**. The famous **Tabbaqqat-i-nasiri** is an important source of information.
4. **Amir Khusrau**, in prince Mohammad court, **made use of Hindi words in his poems** which was a novelty. He has written **more than four lakhs of couplets**. He wrote a number of prose books also, most famous of them being **Tughluq-nama**. **New musical instruments such as sarangi and rabab** were introduced during this period. **Amir Khusrau** introduced many new ragas. He evolved a new style of **light music known as qwalis** by blending the Hindu and Iranian systems. The invention of sitar was also attributed to him.
5. The famous **Rajatarangini** written by Kalhana belonged to Kashmir. Many **Sanskrit works on medicine** and music were translated into Persian.
6. **Regional languages** also developed during this period. **Chand Baradi** was the famous Hindi poet of this period. **Bengali literature** had also developed and **Nusrat Shah** patronised the translation of Mahabaratha into Bengali. The **Bhakti cult** led to development of Gujarati and Marathi languages. The **Vijayanagar empire patronised Telugu and Kannada literature**.

3. Alauddin Khilji

1. **Elimination of middle men: He levied no extra cess on the**

farmers and cut zamindars and landowners out of the loop from the tax system. He directly collected tax from the farmers and that left them free from the hands of zamindars.

2. **Multiple market structure:** Alauddin Khilji set up three markets in Delhi – one for food grains, another for cloth and expensive items like sugar, ghee, oil and dry fruits etc, and a third one for horses, slaves and cattle. This decentralisation of market, in today's more organised set-up is more pronounced, with specific items being sold in different markets.
 3. **Agriculture regulation:** Khilji regulated agricultural markets. All the land was brought under Khalisa and the land revenue was fixed at half the production value and measurement of the land. No extra duties were levied. Khilji's agrarian reforms are said to have brought villages close to the government (Delhi sultanate), and created a more integrated relationship between the town and the country.
 4. **Food price control:** Khilji kept a tab on the prices of food by setting up a mechanism to control the supply of food grains from villages.
 5. **Crackdown on hoarding:** Khilji set up royal stores in Delhi to maintain a sufficient stock of food grains so that traders did not try to create an artificial shortage to hike prices and indulge in profiteering
 6. He also kept a large standing army ranging from hundreds of thousands. He also banned drinking, gambling and drug consumption from the public view in the later years of his life. He also defended India from the ravaging Mongols who controlled most of Asia back then. Mongols were utterly ruthless, divided into different tribes and attacked countries from multiple places.
4. **Mohammad bin Tughlaq**
1. **Taxation in the Doab:** The Sultan made a stupid budgetary examination in the Doab between the Ganges and Jamuna. He increased taxes in doab region when a terrible famine was prevailing in the doab region.
 2. **Transfer of Capital:** He shifted his capital to Daulatabad for administrative convenience. But instead of shifting his government officers alone he ordered all the inhabitants of Delhi to

move to new capital with their bags. But soon there Delhi witnessed increasing expeditions.

3. **Introduction of Token Currency (1330):** Muhammad Tughlaq chose to present **copper coins**, which were to have the same worth as the silver coins. But started minting these coins in their backyards.
4. **Khurasan Expedition:** He **chose to win Khurasan and Iraq** and he raised a gigantic **armed force for the reason**. He paid **regular taxes** to his vast army for an year. But because of certain difficulties he changed his idea and disbanded the army after an year. The disgusted soldiers began to plunder their own country.
5. He established a new agricultural department and gave **agricultural loans 'Takavi' to farmers**.

Indo-Islamic architecture

1. The **Islamic rule in India** saw the introduction of many new elements in the building style. This was **much distinct** from the **prevailing** building style adopted in the construction of **temples** and other secular architecture. The different **religious beliefs are also reflected** in construction and architectural Styles of the mode.
2. **Important features**
 1. The main elements in the Islamic architecture is the introduction of **arches instead** of using **pillars, beams** and **lintels**. Arches at **Qutub Minar** can be cited as examples.
 2. Instead of Shikhara, **dome became the central element**. Central Dome was most prominent part and it was topped by an inverted lotus motif.
 3. **Lofty towers or minarets** were another distinctive element which exhibited **Persian influence**.
 4. Now, **limestone mixed mortar was used as a cementing method**.
 5. As **human worship** and its representation are not allowed in **Islam**, the **buildings** are decorated richly in **geometrical** and arabesque designs.
 6. **There is intricate Jali work** on the walls which signifies importance of **light** in Islam.

7. Gardens were important part, and among these **Chahar Bagh** have special place.
8. **Pietra dura** style was used for **ornamentation**. **Floral designs** were carved in walls and **semi-precious stones were fitted** in these engravings for entire design.

3. Mughal architecture

1. During **Akbar's reign**, Mughal architecture had **regional influence** (Gujarati, Bengali and Rajput tradition), while **Jehangir** and **Shahjahan** included **Persian elements** predominantly.
2. The first building of this rule was **Humayun's tomb at Delhi** in which magnificent building **red stone was used**.
3. **Akbar built a fort at Agra** which was influenced from **Rajput tradition**. Agra fort was made of **red sandstone** with **Gujarati and Rajput influence**. The use of domes was avoided and instead replaced by **chattris**.
4. Akbar also built a fort at **Fatehpur Sikri** and it marked second phase of architecture during reign of Akbar. It has both **religious and secular buildings**. Among religious buildings, **Jami Masjid was inside the Buland Darwaza**. The **Ibadat Khana** is another notable building where Akbar used to have **religious discourses**. Among secular buildings, there were many administrative and residential buildings. Ex: **Panch Mahal, Birbal's palace**.

4. Regional features of Mughal architecture

1. The **use of decorative brackets, balconies**, etc in the architecture is an example in this regard.
2. The use of domes was avoided and instead replaced by chattris. **Kiosks** (chhatris) is a borrowing from **Rajput school** of architecture.
3. There was fusion of Hindu-Islamic architecture specially under **Akbar**. One **such influence is the Kalash placed on top** of the domes which was borrowed from Hindu temple architecture.
4. During **Akbar's period** we can see a **fusion of regional styles** into various Mughal buildings. In **Red fort** we can see distinct Gujarati and **Malwa influence**.
5. **Red sandstone** from Dhaulpur was used in **Shahjahanabad** and **Fatehpur Sikri**. From the time of Jahangir, a visible shift was made towards use of marble.

6. Last example of Mughal architecture is **Safdarjung tomb**. The architecture suited to the **climatic conditions** of the land. The rooms were large and airy. There were **big gardens around the building** and many fountains as well. The roofs had the khus-khus grass to keep them cool.

5. Reflection of contemporary life

1. It symbolizes the **great power of the ruling class** and the great divide between the rulers and the commoners. The **elite and privileged class** used **burnt bricks, mortar** and stones. Commoners used mud bricks or kuccha houses.
2. They reflect the increasing **power of the emperor** even in respect of his amirs. In Mughal age **monuments of the emperors** were **way above** anybody else's. While the emperors had the resources and capacity to obtain best of material and labour from any part of the country his nobles clearly couldn't have.
3. We can see the impact of Akbar's desire to be the **religious leader** of Indian muslims as well. In Diwan-i-Aam at Sikri we can see that the **emperor's throne** was placed in the **western direction** which gave **religious supremacy** as well. The use of many **provincial styles** in the buildings can be seen to reflect Akbar's desire to be the **emperor of whole India**.
4. By **Shahjahan's time a stagnation** had occurred which we can be seen in **the lack of variety** in the construction. The freshness and cultural fusion of the buildings gave way to **artificial grandeur**. It appears that this was an attempt to **hide problems** of the empire.
5. **Architecture declined** by the **Aurangzeb's** time due to his **personal indifference** and **economic condition**. Whatever monuments are there show traditional style only and lack of creativity. Instead the monuments of the **regional principalities** began to grow in their attraction. This shows the decline of the empire.
6. These majestic projects reflected the cultural currents and tastes of the age in the ruling class. The **emperors often personally paid** attention to the plans and construction of the monuments. Thus we have numerous **paintings of Akbar observing** the construction of Fatehpur Sikri personally.
7. The construction made use of **labour intensive** technologies which indicate the abundance of **unskilled and skilled labour** of the age

and that it had become an important industry. Large amount of labour was employed.

8. The architecture was **suited to the climatic conditions** of the land. The **rooms were large and airy**. There were big gardens around the building and many fountains as well. The roofs had the **khus-khus grass to keep them cool**.
9. The **Mughal amirs** used to construct their buildings close to the buildings constructed by their ancestors. The **foundation of any major project** was laid only after consulting the **astrological charts**.

Mosque architecture

1. From the **first mosque** established in Medina by prophet Muhammad to the present time, mosque architecture **shows variation** responding to **regional climate**, available elements etc.
2. **Universal features**
 1. **Direction:** All the mosques have their orientation towards **Mecca**.
 2. **Tower of azan:** **Azan** is the minaret tower from where **people are called for prayer**.
 3. **Domes:** **Domes with symbolic decoration** are present in most of the mosques.
 4. **Convenience of light:** The **hanging lamp roofed part** and **open part to sky** are common elements in mosque.
 5. **Calligraphy:** The calligraphy which are mostly **quoranic verses** are common feature on walls of mosques.
3. **Regional influence**
 1. **Climatic variance:** The most of the mosques in **Kerala** and **Kashmir** are constructed responding to **climatic variation**. The **Aali mosque in Srinagar** is noticeable for its **wooden structure**.
 2. **Regional motifs:** The jami mosque of **Ahmedabad** bears **kalash** on top of the roof, lotus shaped dome and **hanging bell** that specifies influence of Hindu and Jain temple.
 3. **Decoration:** The **decoration of arch, minaret** and dome by Mughal in most of the north Indian mosques gives **regional variety** to mosques.

4. **Fatehpur Sikri:** The mosque here shows **blend of Hindu and Jain** architecture and are made from locally available sandstone called **Sikri sandstone**.

Abul Fazl description

1. **Abul Fazal's Ain-e-Akbari** is a vivid account of the socio-economic and religious life in medieval India.
2. **Socio-economic life**
 1. **Caste system** was prevalent and **16 different sub castes** arose from inter-marriages.
 2. Choice of **occupation** was still limited by **caste credentials**.
 3. **Land** was the major source of **revenue**. **Raja Todarmal's** land measurement and assessment improved tax collection.
 4. Literature, music, art and architecture commanded **royal patronage**.
3. **Religion**
 1. **Religious discrimination** was ended by Akbar. **Jazya** and Pilgrim tax were abolished.
 2. There **was greater religious freedom**. Akbar's **Din-e-Ilahi** tried bringing people of different faith together.
 3. Abul Fazal's attempt at finding **common ground** between **Hindu practices and islamic beliefs** betrays the existing differences.
 4. Hindus were tried under **Hindu laws**.
4. Abul Fazl enjoyed royal patronage of Akbar so one can imagine he was under obligation to praise the emperor. In such an attempt, he said **Akbar could control rain at will**. On the other hand Fazal emphasises on the need of **rationality**. This was a major inconsistency. Despite its shortcomings, Abul Fazl's profound scholarship gives a great insight into the history of medieval India.

Sher-shah suri

1. He **not only wanted to have large area under him**, but also wanted to **administer** it well. He was influenced by the revenue and military policies of Alauddin Khalji.

2. Like Alauddin Khilji, he **paid to army regularly** to **prevent dissatisfaction and dissent** and interacted with it on regular basis.
3. He introduced **measurement based revenue system** so that peasant class is not over burdened.
4. He **rebuild the highway to Bengal from north India**. This is also known as the **Grand Trunk** road. He also build many roads, **planted trees** and build **Sarais**.
5. He is credited with giving the **name to Indian currency** the name which it is known today – **Rupiah**.
6. His **tomb at Sasaram in Bihar** is major example of architecture during his time. It stands in the **middle of an artificial lake** known as the second Taj Mahal of India.

Mughal painting

1. The **Delhi sultanate** period also witnessed the **flowering of portrait and miniature** paintings. However, what is amazing is that some of these painters tried to paint the **classical ragas**, thereby giving form and colour to such **abstract conceptions** as music. Seasons or **baramasa paintings** were similarly given artistic forms.
2. The Mughal school of painting from the sixteenth to the eighteenth century gave rise to the **Indo-Persian school of miniature art**. They produced landscapes together with **human figures and costumes**. When they came in touch with the **traditional Indian** styles, **they became more natural**. Signing on the miniatures as a tradition also started.
3. Mughal paintings show the **construction scenes** of the **big monuments** and also tell us about the **used technologies** in **Fatehpur Sikri**. **Book illustrations** played an important role. Karkhana's were established for painting. It was un-islamic yet **liberal interpretation of islam** allows it. **Court scenes, hunting scenes** and wars were painted. Indian colours were developed.
4. **Mughal school was assimilation of Indian, Persian and European elements**
 1. The **sixteenth century** marks a **watershed** in the development of the art of **painting** in India. An important painting from **Humayun's period** is titled **Princes of the House of Timur**, which

is executed on cloth and is suggested to be related to **Mongol tradition**.

2. **Early phase was clearly influenced by Persian tradition** which included **symmetrical compositions, restricted movement of figures, etc.**
3. **Later**, the paintings composed mainly of **Indian traditions** with touches of European influence, such as **Naturalism** and **rhythm, clothing objects** of daily use assuming Indian forms and **violent movements**.
4. Painting under **Akbar's period distinguished itself** as a tradition from Persian painting as well as from **Indian styles** by **presence of historical subject matter**. The two most commonly used themes are **daily events of the court** and **portraits** of leading **personalities**.
5. During the period of **Jahangir** and **Shahjahan**, Mughal painting reached its **zenith**. Jahangir's preference was of paintings of **hunting scenes, birds** and flowers. **His paintings are realistic**.
6. Under **Shah Jahan**, the colour of the **paintings became more decorative** and gold was more frequently used for decoration. In addition, paintings depicting portraits of **female members** and superimposition of animals was also found.
7. In its **later phases**, especially during 17th century, the Mughal painting was influenced by the European art. A large number of **European paintings** were **either copied or adapted** or even reinterpreted, sometimes by Mughal Painters.
8. One important feature of European impact that becomes noticeable in some Mughal Painting is the attempt to make them **three-dimensional**. Another influence was the **effect of light and shade** mostly utilised in fight scenes.

5. **Mughal vs Rajput**

1. Rajasthani and Pahari are **offshoots of Mughal miniature**.
2. **Mughal miniature is secular** (Hunting campaigns, portraits or scenes from durbar), while Rajasthani and Pahari have religious touch. They included more religious themes as from life of **Radha Krishna**, Gita Govinda and Rajput lifestyle.
3. Mughal art was largely a **royal art**, while Rajput style was practiced by **folks** as well.
4. **Mughal school** features **muted colours**, giving it a shadow and

depth, the **Rajasthan school uses bold primary colours** which give the painting an abstract look.

5. **Mughal style** is evolved from Persian Miniature painting style, so had **marked influence of Persian style** which was mixed with local styles. **Rajasthani School has a considerable local influence** on the other hand.
6. While **Mughal school** has focused on the **splendour of the emperor** and court, **Pahadi and Rajput school** expresses the **emotions, nature, religious sentiments** etc. Thus, **Pahadi school** could focus on life outside the royal sphere as well.

Influence of European paintings

1. **Influence** of European paintings was started during the period of **Akbar** when he encouraged European, Chinese and south-east paintings. However European paintings influenced **mainly during the colonial period** i.e. second half of 18th century and 19th century.
2. **In Goa, a hybrid style** of paintings called **company art** which included **both Indian and British developed**. Nawab of Arcot had European painter Francis for his European painting collections. **Oil paintings**, water colour techniques, use of **paper** and ivory, etc was now inserted in painting field.
3. Europe's **romantic movement** also influenced the Indian painting by bringing picturesque such as **evocative landscape**.
4. **Kalighat paintings in Calcutta** featured lively, brightly coloured **mythological** and secular subject. One popular feature was **depicting bureaucratic red tapism** and infamous work.
5. **Western colleges** of art were established at Chennai, Calcutta, Mumbai. Most famous painter from India was **Raja Ravi Varma** who got international recognition in second half of nineteenth century.

East India companies on Architecture of India

1. The European impact led to **synthesis of indigenous styles** and instituted the typical colonial style of architecture. **Transition from traders to establishing their settlements** at various places paved way towards building European style houses, factories and strong fortresses.

2. **French** gave a distinct urban design to its settlement in **Pondicherry** by applying **the Cartesian grid plans** (perpendicular streets) and classical architectural patterns. **Churches** at Pondicherry have a distinct French influence.
3. **Portuguese** built utilitarian warehouses and **fortified towns** along the coastline. This is evident in all the major churches of **Goa** (St. Cathedral).
4. While the **Danish influence** is evident **in Nagapattinam** (TN). Dutch cemetery is a combination of Indian and European styled **graves** with domed tombs.

5. British influence

1. British used architecture as the symbol of power. Churches, built in great styles was mainly an inspiration from leading churches in England. However **new material like concrete**, glass, cast iron was used.
2. The passing of power from the EIC to the British crown, rise of Indian Nationalism and the introduction of **railways design** and construction, were the watershed in the British architectural history. They attempted to imitate oriental style while trying to construct public buildings.
6. **Neo-classical**: Construction of **geometrical structures** fronted with **lofty pillars and arches**. Derived from **Greco-Roman** Architecture. It was considered particularly appropriate for the British Empire in India. They thought to replicate **grandeur of imperial Rome** in Imperial India. It was suitable for **tropical weather**. Prominent examples include **Town Hall** and Elphinstone circle in Bombay.
7. **Neo-Gothic**: This was characterised by high pitched roofs, **pointed arches**, detailed decoration and had its roots in buildings especially churches, built in Northern Europe during medieval period. This style was **adapted for buildings in Bombay** (Gothic city of India). **Victoria terminus** is an outstanding example of Victorian Gothic revival architecture in India.
8. **Indo-Saracenic style**: This represented **hybrid architectural** style combined diverse architectural elements of **Hindu** and **Mughal** with gothic cusped arches, domes, spires, minarets and stained glass. It was developed towards the beginning of **20th century** and the **inspiration** for this style was **medieval buildings in India** with their domes, chatris, jalis and arches. By integrating Indian and European styles in public architecture, the British wanted to prove that they were **legitimate rulers** of India. The prominent ones include Gateway of India, Chepauk palace in Madras, Victoria memorial hall.
9. In addition, the architecture of New Delhi (Rome of India) by **Luytens** and Baker is considered as one of the most significant contribution of British rule.

Architecture before British was from the social point of view

1. Before the arrival of Britishers in India, most of the **stone architecture** was a spectacle to behold, but their main purposes were just for socio-religious gatherings and were not much of practical use to the common use.

2. Examples

1. **Magnificent stupas** adorned with beautiful carvings and images were built for religious purposes.

2. **Gandhara, Mathura and Amravati** schools produced beautiful images of Buddha.

3. **Temple architecture** began during Gupta period, latter flourished under various rulers. They were built to show the **wealth and power of rulers**.

4. **Mughal emperors** built tombs, minarets, mausoleums, **arches** which reflected **their wealth and glory**.

3. British architecture

1. British architecture were of daily use, like administration, **post offices** or **railway stations**.

2. They **build forts and fortified** them to protect themselves and their trade. They built administrative and residential buildings such as **Parliament house**, Connaught place, **Victoria terminus** of Mumbai all them had practical relevance.

4. But architecture before British was also **not completely devoid of practical relevance**. For example, Buddhists built viharas for residence of monks, temple were used for dance competitions, etc.

Puppetry

1. India, considered as the land of puppets showcases different kind of puppetry, both for the purpose of **entertainment and conveying moral** messages to the society. Earliest reference of puppetry is traced to the Tamil epic **silappadikaram**.

2. India hosts 4 categories of puppetry

1. **String puppetry:** Here the limbs are connected with strings which help for faster movements of hands and legs. Eg: Kathputli (Rajasthan).

2. **Rod puppetry:** An off shot of string puppetry but rods are used instead of strings. Eg: Putul nautch.

3. **Shadow puppetry:** Here straight figures are created and are projected towards screen with the help of light. Eg: Ravanachaya

4. **Glove puppetry:** Material from cotton or leather are used. They are the

smallest of all puppets. Eg: Paavakoothu (Kerala)

3. Their themes are mainly centered **around epics and Puranas** which gives an account of India's rich culture and heritage which had a great influence on the people.

4. During the **national movement** they acted as **crowd pullers** and often communicated message regarding freedom movement. Ex: Neel Darpan

5. The **major audience is children** and an impact on them is eventually an impact on the society. It acts a morale booster for physically and mentally challenged children.

6. It also showcases our expertise on **handicrafts sector**.

Progressive painters of 1940

1. The **Progressive Art group in India** formed after independence was initiated by 6 painters including **SH Raza, MF Hussain** and others. They are best known for combining Indian subject matter with new artistic techniques such as post impressionism, cubism etc.

2. Contrasting the Progressives against the Bengal School of Art

1. **Progressivism emerged** from the **age of enlightenment in Europe** which placed importance on **science**, social organisation, economic development as critical to human existence.

2. The Progressives took a **Marxist, anti-imperialist world view** and sought to relate art to the common lives of the people. **Bengal school** on the other hand sought to demonstrate the **spiritual capital** of the East and romanticised the idea of independence.

3. The **Progressives used vibrant colours**, geometrical motifs, **symmetry** and rhythmicity in their painting.

4. The **painters of Bengal School** worked with **simple colours**, revived past literary traditions in paintings, took art back to subject matter of ancient periods in an imitative manner without much creativity.

3. Contrasting the Progressives against the Classical European Art

1. The progressives unlike the latter sought to **break conventions by re-imaging art form** instead of sticking to traditions.

2. For instance the **latter focused on perfectness of human anatomy** while drawing human figures whereas the progressive painter such as FN Souza portrait of Suruchi Chand defied convention.

3. The progressives used a variety of medium such as **oil, water colour, etc.**, whereas the **classical mostly used oil colour**.

4. The **Progressives were more interested** in re-imaging art and taking it

closer to the people whereas the latter treated art as elitist.

Tantricism

1. Tantricism had originated in the sixth century but became stronger from the eighth century onwards.

2. Features

1. It is said that Tantricism is the simplification of the Vedic cults. Tantric practice centred on prayers and the worship of a particular deity.

2. The mother image was accorded great veneration, since life was created in the mother's womb. In this way it is also connected with Saka Sakti cult.

3. In Tantricism, guru had the highest place because those desirous of becoming members of a sect had to be initiated by a guru.

4. The distinction between the Purusa (soul) and Prakriti (matter) was modified in Tantricism. Purusa came to signify man and Prakriti woman.

3. Impact on society

1. It is said that Tantric interest in magic led to some discoveries of a semi-scientific nature owing to experiments with chemicals and metals in particular.

2. It was strongest in north eastern India and had close ties with Tibet as some of its rituals came from the Tibetan practices. It thus improved cultural connect between both parts.

3. It was open to all castes as well as to women. Therefore, it eroded the caste and gender divisions.

4. It gave confidence to followers of Hindu faith that their practices had scientific basis.

Why traditional arts are dying

1. After the advent of new methods of communication and entertainment, the traditional art forms and their practitioners have suffered due to the neglect of the new generation and steadily decreasing customers

2. Problems faced by them

1. Behavioural changes in people who are now thinking the ancient arts backward and obstacle to social and economic development.

2. Such art forms are not seen as a viable mode of profession due to the similar cheaper machine made products being available in market. Adoption of traditional touch by the big fashion houses, in their clothing lines, further decreases the market for the poor traditional practitioners.

3. Increasing migration has further decreased the number of people who used

to practice such arts.

4. The traditional puppetry has been replaced by the **television**, as a form of entertainment.

3. Methods to save them

1. To reverse this trend, the Indian govt has been **providing funds** to various museums to save the vanishing traditional arts.

2. Also, Govt should help in linking the products of traditional art and crafts practitioners, with **professional enterprises**, which can procure the products at reasonable price, so as to project this field as a viable avenue for profession.

3. Annual **art festivals** can be conducted by state Govts, where such traditional art forms of entertainment can be promoted among the youth.

4. Indian Govt has to start giving **awards** for different arts for promoting them.

5. We have to promote arts on **international platform** by removing hurdles for marketing, so as to increase markets for the products.

6. Supporting **e-commerce websites** to sell the Art forms etc.

Stolen artefacts

1. Recently, **United States** initiated the process of **returning over 200 stolen artefacts** back to India. Dating back to 2000 years, they had been **looted** from some of India's most treasured religious sites and are estimated to cost a **\$100 million**.

2. Stolen Artefacts

1. In 2013, a sculpture of Vrishanana Yogini, weighing 400 kg and dating to the 10th century, was brought back from Paris.

2. In 2014, Australia returned a Nataraja and an Ardhanariswara.

3. In 2015, three idols, Parrot Lady from Canada, Mahisamardini from Germany and Uma Parameshwari from Singapore returned to India.

4. Earlier this year, a 10th century buff sandstone slab of the Tirthankara Rishabhanatha and a very rare sandstone panel depicting the equestrian deity Revanta and his entourage dated 8th century AD, worth millions of dollars was discovered in the US.

3. Challenges

1. An **integrated database** of existing and stolen artefacts **hardly exists** in India with the National Mission for Monument and Antiquities, hence sufficient information on theft cases is very difficult. The **Ministry of Culture's** initiative to **document the seventy lakh antiquities** in its possession in 2007 has only reached eight lakhs until 2014.

2. The **CBI**, which handles antiquities theft as part of its special crimes division, is **overburdened** and also does not have the requisite qualifications.
3. Some **state governments** have **special wings** as part of their **police force** but these too are **understaffed** and unqualified.
4. The **process of registering antiquities** under the Antiquities and Art Treasures Act 1972 is **extremely cumbersome** and the act is outdated also.
5. **Fear of unnecessary government** attention also deters registration.
6. The CAG report on Antiquities in 2013 remarks about the country's poor acquisition, documentation and conservation systems like museums.

Decaying of Cultural institutions

1. Cultural institutions serve the purpose of conservation of one's heritage and its passing on to future generations along with its modern adaptations. In India although some cultural institutions have been and still are pillars of strength, but a lot many are fading into oblivion due to host of factors mainly poor governance, stagnation and poor upkeep.

2. Reasons

1. The head of these institutions is normally a generalist senior bureaucrat who has no special knowledge or work experience in the cultural domain of that institution.
2. Budgetary allocation for upkeep, modernisation, digitalisation is hardly significant, the case of museums in Indian is a glaring example.
3. No proper policy or guidelines are formed to guide the working of these institutions. The case of Archaeological Survey of India digging for gold at the behest of epiphany of old sadhu pointed this.
4. Dilapidated structures, prone to hazards, like the fire in Nehru Museum in Delhi.
3. Cultural institutions do serve the purpose of being repositories of a nation's history, guide into the civilisational journey. They serve an important tool of soft diplomacy, recreational avenues and learning portals for young minds, and also provide crucial inputs for policy formulations.
4. What is needed is the interjection of ICT, dedicated policy, regular fund allotment in budget, specialised experts as heads.

Climate and resources effect on Culture

1. Cultural heritage in region developed with time and very much affected with **climate and natural resources** starting from food habits, dressing, festivals, migration pattern, health related issues, cropping pattern and so on

all have correlation with local surrounding.

2. It can be understood by following examples

1. In northern India consumption of **wheat dominates** while in South India consumption of rice dominates. This is because of dominance of various crops in various regions.
 2. In **coastal region** of India people live in mostly **thatched houses** because of local hot climate whereas in Himalayan region people have cemented houses because of cold climate.
 3. **Migration pattern** among tribal community in Himalayan like Bhotiyas dependent on **cold season** and fodder availability for livestock.
 4. North East region people have more closeness to nature and here **houses are made by bamboo** because it **available plenty** in the region. Food habit and trade practices are also much influenced by it.
 5. **Bihu festival in Assam**, Pongal in South India, Baisakhi in Punjab, Holi and Diwali in North India and many other local festivals across India are direct link with **crop growing** season or harvesting season.
 6. **Great civilisation** settlements in past and invaders attack on India was influenced by this fact.
3. However in recent 200 years after fast **industrial revolution** and technological development human is not that much dependent on the climatic condition and natural resources.
4. It is the prime reason that many **cultural practices** which were part of life of old civilization now getting dissolved across the globe and new practices are getting developed.

Indian culture abroad

1. India had established **commercial contacts** with other countries from the earliest times. It had inevitably resulted in the **spread of Indian languages, religions, art and architecture, philosophy**, beliefs, customs and manners.
2. Indian **political adventurers** even established **Hindu kingdoms** in some parts of **South-east Asia**. They were brought under India's cultural influence.
3. **China** was influenced both by **land route passing through central Asia** and the sea route through Burma. A number of Chinese pilgrims like **Fahien and Hiuen Tsang** visited India. On the other side, hundreds of Buddhist monks from India visited China. **Indian scholars translated many Sanskrit works**. **Chinese art** had also been influenced by Indian art.
4. **Cultural exchanges** that took place between India and the countries of Central Asia are visible from the **discoveries of ancient stupas**, temples,

monasteries, images and paintings found in all these countries. Along the route there were resting places for Monks and Missionaries, for pilgrims and merchants.

5. Tibet was influenced by India from the seventh century. The famous Buddhist king Gampo founded the city of Lhasa and introduced Buddhism. The Tibetan alphabet was devised with the help of Indian scholars. Later, the Indian scholars helped for the establishment of Lamaism in Tibet. In the eleventh century the Pala dynasty of Bengal had close contacts with Tibet. When Bengal was attacked by the Muslim rulers, many Buddhist monks sought shelter in Tibet.

6. Sri Lanka experienced a great cultural influence from India. Buddhist missionaries had spread not only the religious faith but also cultural traditions. The art of stone carving went to Sri Lanka from India. In the fifth century, Buddha Ghosha visited Sri Lanka and consolidated there the Hinayana Buddhism. The famous paintings of Sigiriya were modelled on the Ajantha paintings.

7. Indian culture had extended its mighty influence in the South East Asian region consisting of the Malay Archipelago and Indo-China. They are located across the Bay of Bengal. Being fertile and rich in minerals, these lands attracted the attention of the Indians. Moreover, the east coast of India is studded with numerous ports and Indians undertook frequent voyages to these lands. Indians began to colonise the East Asia in the Gupta period. It was further encouraged by the Pallavas and Cholas. The Indian colonists established great kingdoms and some of them lasted for more than a thousand years.

8. The Malay Archipelago had remained an important link between India and the Far East. Several Hindu kingdoms existed here between fifth to fifteenth centuries A.D. The most important Hindu kingdom in the big island of Sumatra was Sri Vijaya. It was a great centre of trade and culture in the seventh century.

9. Roman trade happened mostly in South India and is testified both by literary texts and finds of Roman coins specially at Coimbatore and Madurai. Items like pepper, muslin, spices, etc were in great demand. This trade with Rome was bound to bring in gold to India which gave her a favourable position in trade and established a stable gold currency for the Kushana empire of those days. The importance of trade with foreigners was quite high as one can understand from the number of ambassadors that were either sent to or received by the Indian kings.

10. The **Indians learnt many new things** from the foreigners for examples **minting of gold coins** from the people of Greece and Rome, art of **making silk from China**, art of **growing betel from Indonesia**, etc. The art and culture of the various countries got itself reflected over the Indian culture, but than this was reflected in the other countries also.

11. Modes of spread of Indian culture

1. Some groups of **Indians went abroad as wanderers**. They went towards the West, crossing the present day Pakistan and Afghanistan. From there, their **caravans** went through Iran and Iraq to Turkey. **Travellers like Hiuen Tsang** and Fahien had spread the message of Buddhism to their own countries.
2. During the reign of **Ashoka**, his **son Mahindra and Sanghamitra** went to Sri Lanka to **spread the message of peace** and humanity of Buddhism.
3. The **trade expansion** during the **Gupta period** had seen spread of Buddhist impact in the **Cambodia and Malaya Islands** despite the fact the Guptas were protagonists of Brahmin Dharma. The same got **renewed vigour** during the **Chola period** in southern India, Ganga rule in Utkal and Pala and Sena rule in Banga.
4. Developed **naval prowess** in ancient India, lead to naval expeditions.
5. Even **invaders who plundered India**, had got influenced by Buddhism.
6. Intense local infighting provided a large section of people **spiritual asylum** in Buddhism.

12. Advantages to India

1. India's **soft power** has found place with these countries with India getting recognition, India-ASEAN FTA.
2. Indian **PM's visit to Japanese shrines** like Toji and Kinkakuji which helped garner Japanese support for **India's nuclear power program** and similar advantages in Sri Lanka despite the fact that India has a strong support for its native Tamils.
3. **India's presence** in **Mekong-Ganga cooperation**, SCO and recent trilateral summit.
4. The common **cultural link** remains the traditional **Buddhist links** and India has to tread well in this field keeping in mind the Gujral doctrine while **helping the smaller countries** in the backyard. This will also help India-China initiative to shift the global power balance to the Asian region from the west.

Ashoka vs Akbar

1. When one talks about **Ancient and Medieval period** it is totally incomplete without Ashoka and Akbar who have left huge effect on Indian History.

2. Similarities

1. **Extent of empire:** Both ruled large parts of Indian subcontinent. Ashoka inherited a large empire and extended it further through conquests. Akbar inherited a small empire, but extended it through conquests, matrimonial alliances etc.

2. **Religious policy:** Both showed religious tolerance. Ashoka started the policy of Dhamma and spread his message not only in India but also in neighbouring countries like Sri Lanka. Akbar started a new cult Din-i-ilahi. Both of them did not force people to follow any religion.

3. **Architecture:** Ashoka was successful in building many Stupas. The use of stone started during his time. Akbar constructed various monuments (Ibadat Khana) which is dome and arch type architecture unlike stone.

3. Differences

1. **Patron of Art:** Akbar was a great patron of art, for example, miniature paintings are his contribution. He was also fond of music and patronised Sufi saints. There are no historical evidence regarding art or music for Ashoka.

2. **Administration:** Ashoka had a centralised administration with ministers (Amatyas) placed at different levels. Akbar had a decentralised administration and coordinated through mansabdari system.

3. **Dynasty:** Mauryan dynasty came to an end with the end of Ashoka's rule, whereas Akbar's Mughal dynasty flourished after him as well.