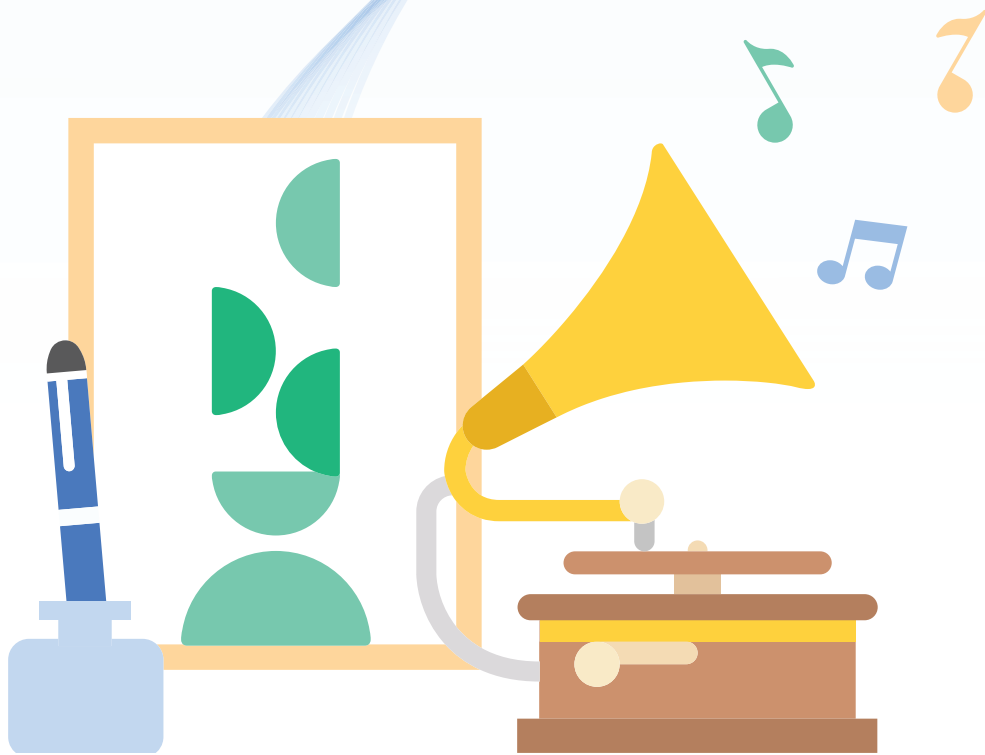


# ART AND CULTURE



---

## DISCLAIMER

The content provided herein is created and owned by a third party service provider and licensed to the Company. The Company disclaims all rights and liabilities in relation to the content. The author of the content shall be solely responsible towards, without limitation, any liabilities, damages or suits which may arise with respect to the same.

---

# Contents



04

## Chapter 1

Art and Architecture in Prehistoric Time



14

## Chapter 2

Architectural Elements Related to Buddhism and Jainism



32

## Chapter 3

Temple Architecture



47

## Chapter 4

Medieval and Modern Indian Architecture



62

## Chapter 5

Paintings



81

## Chapter 6

Classical Dances



96

## Chapter 7

Theatre Forms of India



101

## Chapter 8

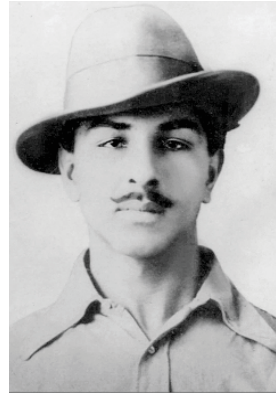
Indian Puppetry



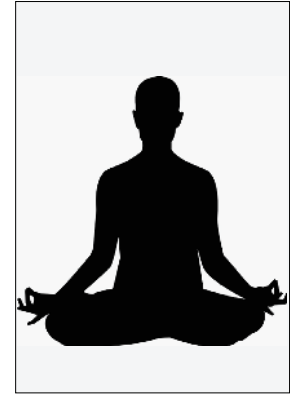
**105**  
Chapter 9  
Indian Music



**114**  
Chapter 10  
Martial Arts In India



**118**  
Chapter 11  
Indian Literature



**131**  
Chapter 12  
Schools of Philosophy



Population by religious Communities			
Year	Religion	Population	% of Total
1951	Hindu	365,850,000	46.2
1951	Muslim	106,750,000	13.6
1951	Sikh	10,500,000	1.3
1951	Buddhist	250,000	0.03
1951	Jain	3,500,000	0.04
1951	Other	1,000,000	0.01
1951	Total	791,350,000	100
1961	Hindu	385,100,000	49.7
1961	Muslim	116,200,000	15.0
1961	Sikh	11,500,000	1.5
1961	Buddhist	250,000	0.03
1961	Jain	3,500,000	0.04
1961	Other	1,000,000	0.01
1961	Total	774,550,000	100
1971	Hindu	408,100,000	52.0
1971	Muslim	125,100,000	15.9
1971	Sikh	12,500,000	1.6
1971	Buddhist	250,000	0.03
1971	Jain	3,500,000	0.04
1971	Other	1,000,000	0.01
1971	Total	774,550,000	100
1981	Hindu	432,100,000	55.0
1981	Muslim	135,100,000	17.1
1981	Sikh	13,500,000	1.7
1981	Buddhist	250,000	0.03
1981	Jain	3,500,000	0.04
1981	Other	1,000,000	0.01
1981	Total	788,500,000	100
1991	Hindu	456,100,000	58.0
1991	Muslim	145,100,000	18.3
1991	Sikh	14,500,000	1.8
1991	Buddhist	250,000	0.03
1991	Jain	3,500,000	0.04
1991	Other	1,000,000	0.01
1991	Total	788,500,000	100
2001	Hindu	480,100,000	60.0
2001	Muslim	155,100,000	19.4
2001	Sikh	15,500,000	1.9
2001	Buddhist	250,000	0.03
2001	Jain	3,500,000	0.04
2001	Other	1,000,000	0.01
2001	Total	799,500,000	100
2011	Hindu	504,100,000	63.0
2011	Muslim	165,100,000	20.6
2011	Sikh	16,500,000	2.0
2011	Buddhist	250,000	0.03
2011	Jain	3,500,000	0.04
2011	Other	1,000,000	0.01
2011	Total	799,500,000	100

**135**  
Chapter 13  
Religions in India



**141**  
Chapter 14  
Calendars in India



**144**  
Chapter 15  
Awards and Honours

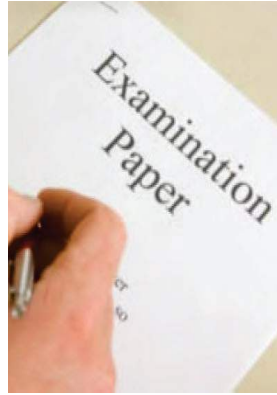


**147**  
Chapter 16  
Cultural Institutions in India



**151**

**Chapter 17**  
Festivals of India



**157**

**Previous Year**  
**Questions**



# ART AND ARCHITECTURE IN PREHISTORIC TIME

## Introduction

- Recall the last time you visited a historic monument or a heritage structure. What did you notice about the place? Did you notice the arches, the domes, the garden? Was there a courtyard? Was it constructed on raised edifice? Was the layout a polygon or a circle? How symmetry played a role in making the structure aesthetic? Understanding these facets about architecture would help discover true expressions of the culture of an era as these reflect the mind and approach of that society. It is here that the ideas and techniques of a society find visual expression.
- The history of India is dotted with the rise and fall of several empires, and the influx of foreign elements who came either as invaders or seekers of truth and knowledge. This amalgamation of several cultures, the application of different styles, the expression of varied artists has resulted into a kaleidoscope of styles of architecture that varied spatially and temporally.
- Many of India's monuments, however, have been reduced to dust due to the waves of time. The availability of

architectural edifices depends to a great extent on the material used in them. If construction is of perishable material like wood, then the chances of long-term survival are very thin, but if the material used is non-perishable, like stone, then it can last for a longer period. Despite the temporal erosion, much has remained and there is clear evolution in the styles over time.

## Evolution of Architecture in India

- Architecture in India shows gradual evolution from wooden and simple stone masonry to more compact and structurally rigid and aesthetic versions. The shift occurs both due to the advancement of technology and new elements entering from elsewhere in the world. At most places, there has been an amalgamation of the old and the new and the local to the remote. The story of Indian architecture begins with a grand civilization that emerged at the plains of the present-day Indus river and its tributaries.



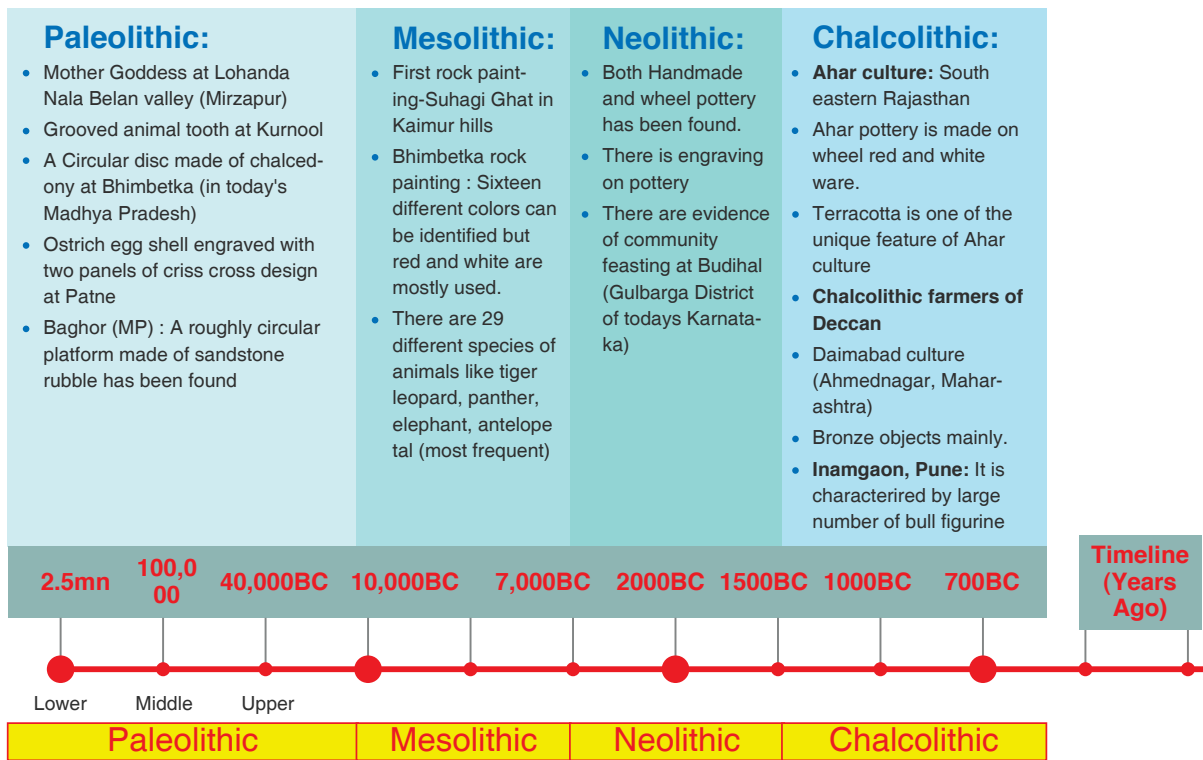


IMAGE 1.1: IMPORTANT FEATURES OF PALEOLITHIC, MESOLITHIC, NEOLITHIC AND CHALCOLITHIC



# Megalith



## Menhir

- Large and tall memorial stones erected to provide some clue to the presence of a grave at that place
- **Length:** One and a half to about five and a half metre
- **Found:** Maski and Gulbagga regions of Karnataka



## Dolmen

- Dead body used to be kept on the slab of stone on a raised platform enclosed from all the sides with a flat stone slab
- **Originated:** Brahmigiri region in Karnataka and Chingelpur region of Tamil Nadu



## Cist

- These graves follow a set pattern. The dead body first buried and small stones are erected all around it
- **Found:** Banda and Mirzapur of Uttar Pradesh



## Cairn Circle

- Demonstrates that first the dead body used to be buried along with iron implements, clay pots or urns and bones of pets and then rounded stones were fixed all around the grave.
- **Found:** Nayakund and Borgoan (Maharashtra) and Chingelpur (Tamil Nadu)

IMAGE 1.2: TYPES OF MEGALITH

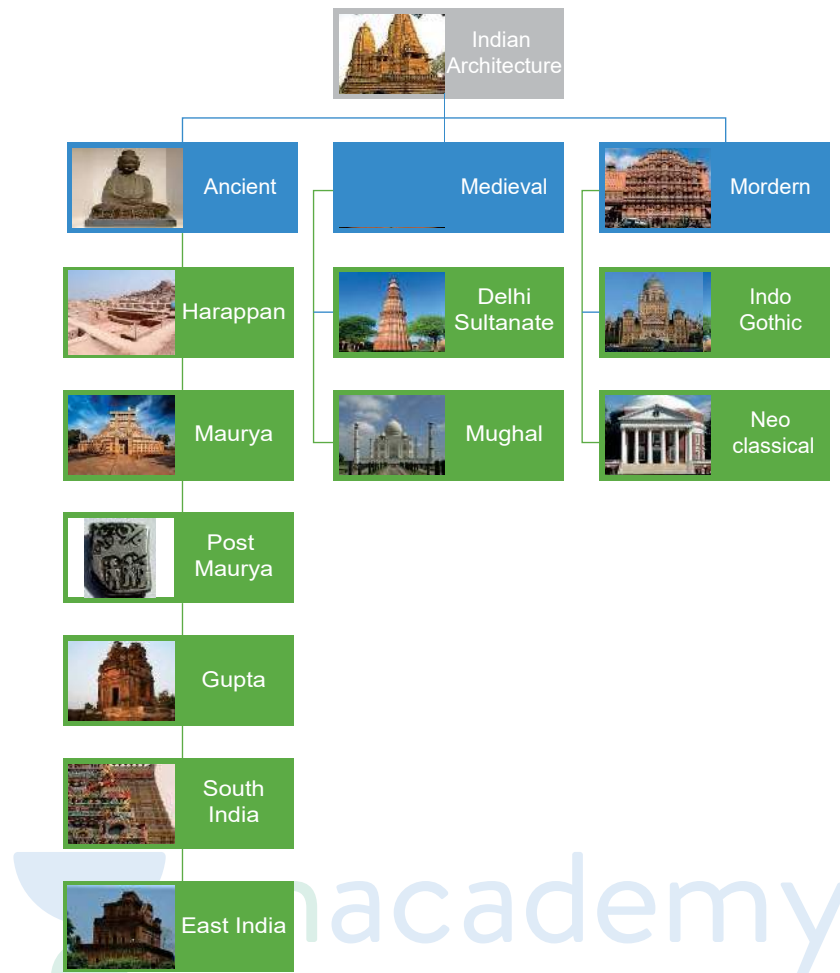


IMAGE 1.3: IMPORTANT TYPES OF INDIAN ARCHITECTURE

## Harappan Art and Architecture (3300 – 1300 BCE)

- The excavations at Harappan sites revealed the existence of a modern urban civilization with expert town planning and engineering skills. Numerous sculptures, seals, pottery, jewelries have been discovered at the excavation sites. The roads, drainage and the homes represent a centralized civic planning.
- The earliest remains of Indian architecture are to be found in Harappa, Mohenjo-daro, Ropar, Kalibangan, Lothal and Rangpur, belonging to a civilization known as the Indus valley culture or the Harappan culture.

## Main features of Harappan architecture are:

1. All the sites were comprised of walled cities.
2. Harappan city had its own citadel or acropolis, which was possibly occupied by the members of the ruling class. Below the citadel, in each city lay a lower town with brick houses (burnt brick), which were inhabited by the common people.
3. Utilized **standardised burnt mud-bricks** as building material.
4. **Rectangular grid pattern of roads** that cut each other at right angles.
5. **No evidence of temples** in Harappan civilization.
6. Public buildings included granaries



which were used to store grains. This gives an idea of an organised collection and distribution system in the civilization.

7. Evidence of some small one roomed construction that appears to be working people's quarters.
8. **Great Bath:** A public bath was discovered at Mohenjo-daro signifying that the Harappan people were great engineers. It is still operational, with no leakage or cracks in the structure. The presence of what appears to be a public bathing area demonstrates the cultural importance of ritualistic bathing and cleanliness.
9. At most sites, the main citadel was excavated in the western part of the city containing the public buildings including the granaries. This can be treated as evidence of some kind of political authority ruling over the cities.
10. There is evidence of fortifications with gateways enclosing the walled cities, indicating that there was a fear of attack.
11. The remains of a dockyard can also be found in Lothal, Gujarat, suggesting that trade by sea route was normal at that time.
12. A well-planned **drainage system** in the residential parts of the city. Small drains from the houses were linked to larger ones along the sides of the main roads. The drains were properly covered, and loose covers were used for the purpose of cleaning them.
13. The residential houses were also meticulously planned. Houses were often double storied, as evidenced by stair evidence. To keep dust out of the buildings, doors were placed in the side lanes.
  - Since the Harappan settlements were established along the river's banks, they were often devastated by major floods. Despite the disaster, the

people of the Indus Valley rebuilt new settlements on the same sites, as shown by the layers upon layers of settlements and buildings discovered during the excavations. The turn down and exact cause of final destruction of the Indus Valley Civilization, sometime around the second millennium BC remains a puzzle unsolved till present day.



IMAGE 1.4: THE GREAT BATH AT MOHENJO-DARO



IMAGE 1.5: DRAINAGE SYSTEM AT LOTHAL



IMAGE 1.6: GRANARY AT HARAPPA

## Seals

- Seals of Harappa were made in various shapes like square, rectangular, circular or triangular pieces with engraved pictorial scripts. The material mainly used were steatite<sup>1</sup>, chert, copper, faience, ivory and terracotta. Copper and gold seals were also found. The pictographic script remains undeciphered, which at most places is in **boustrophedon**<sup>2</sup> style.
- A great variety of motifs includes unicorn, bull, elephant, tiger, goat, monsters, trees, human figures are depicted on seals. Some of the most noted and significantly famous seals are the Pasupati seal and the Unicorn seal. The Pasupati Seal is a steatite seal discovered at Mohenjo-daro. This uncommon seal depicts a seated figure in yogic pose, most likely Shiva (also known as Pasupati). Both sides of the "God" are animals - an elephant, a tiger, a rhinoceros, a man, and a buffalo.



IMAGE 1.7: PASHUPATI SEAL, MOHENJO-DARO



IMAGE 1.8: UNICORN SEAL

### Significance of seals

- These seals were mainly used as units of trade and commerce.
- They were also used as an amulet to ward off the evil.
- The seals were also used as an educational tool.
- The seals throw light on the flora, fauna, social and religious beliefs of those times with the motifs etched on the seals.
- Some historians believe that different class of people used to wear different type of seal.

### Sculpture

- The stone statues found at Harappa and Mohenjo-daro are excellent examples of handling three-dimensional volumes. The art of bronze casting was practiced on a wide scale using the 'Lost Wax Technique'. Bronze dancing girl of Mohenjo-daro, bronze bull of Kalibangan are noted examples.

<sup>1</sup> Steatite is an easily carved soft stone that becomes hard after firing.

<sup>2</sup> Boustrophedon is a type of bi-directional text written from right to left and from left to right in alternate lines.

### The Lost-wax Procedure:

- The cire-perdu or 'lost-wax' method for casting was learnt and discovered as long ago as the Indus Valley Civilization.
- It is a technique utilized for making various objects of metal, particularly in Himachal Pradesh, Bihar, Odisha, West Bengal and Madhya Pradesh. In each region, a marginally different method is utilized. The lost-wax process includes numerous different steps.
- First a wax model of the image or sculpture is prepared by hand of pure beeswax that has first been heated over an open fire, and after that strained with the help of a fine cloth into a basin of cold water. It quickly resolidifies here.
- The wax is then pressed through a pharni or pichki— which squeezes it into noodle-like structure. These wax wires are then wrapped around to the shape of the entire image.
- The image is then now covered with a heavy thick coating of paste, made of equal parts of clay, sand and cow-dung. A clay pot is fixed into one of an opening on one side. Molten metal is poured into this.
- The weight of the metal to be utilized is ten times as compared to wax. The wax is weighed prior to the start of the entire procedure. This metal is mostly scrap metal from broken pans and pots. While the hot molten metal is poured in the clay pot, the clay-plastered model is exposed to firing. The metal flows down the channel as the wax inside melts, taking on the shape of the wax picture.
- Scrap metal from broken pots and pans makes up the majority of this metal. The clay-plastered model is exposed to firing whereas the molten metal is poured into the clay pot. The metal flows down the channel as the wax inside melts, taking on the shape of the wax image.

- Two male figures – one a torso in red sandstone at the Harappa and the other a bust of a bearded man in steatite in Mohenjo-daro are famous artifacts. A trefoil-patterned shawl is worn by the bearded nobleman or high priest. It is strikingly similar to a figure discovered in the Sumerian sites of Ur and Susa.
- Kalibangan and Daimabad yielded excellent examples of metal- cast sculptures. Amongst animal figures in Bronze, the buffalo with its uplifted head, back and sweeping horns and the goat are artistic masterpieces.



IMAGE 1.9: DANCING GIRL, BRONZE STATUE





IMAGE 1.10: MALE TORSO AT HARAPPA



IMAGE 1.11: BEARDED MAN OF MOHENJO-DARO

- The Terracotta<sup>3</sup> representations look crude when compared to the stone and bronze statues. Some well-known examples of terracotta sculptures are Mother Goddess, Toy carts with wheels, whistles, birds, and animals etc.
- The mother goddess figure have been discovered from various Indus sites. It is a primeval figure of a standing female adorned with necklaces hanging over prominent breasts. She adorns a loincloth and a girdle. This terracotta figure of a large mother goddess is one of the best preserved from Mohenjo-daro. Mother Goddesses were probably worshipped as the bestower of fertility and prosperity. This also suggests that the female deity worship by Indus Valley inhabitants is akin to the present-day population who are agriculturists and who naturally worship gods and goddesses of fertility and prosperity.



IMAGE 1.12: TOY ANIMAL WITH MOVABLE HEAD, TERRACOTTA, MOHEN-JO-DARO

- One of the most fascinating artifacts discovered during the excavations is a toy animal with a moveable head from Mohenjo-daro from the same time, i.e., 2500 BC, which demonstrates how children were kept entertained and happy with toys that they could control by moving their heads with the aid of a string.

<sup>3</sup> Terracotta is made from a coarse, porous clay, shaped and fired until hard. It is noted for its versatility, cheapness, and durability.



IMAGE 1.13: TOY REPRESENTATION OF A BULLOCK CART



IMAGE 1.14: MOTHER GODDESS

## Ornaments

- Jewelry is amongst the most found relics and artifacts of the Harappan society. Ornaments were made from a large variety of materials like gemstones, precious metals, bone, and baked clay. Necklaces, armlets, and finger rings were worn by both male and female. Earrings and Girdles were worn by females only. There is evidence of dead bodies buried with ornaments.

People were fashion conscious which is reflected in the use of cosmetic products like Cinnabar, face paint and eyeliner.

- Gold jewelry from the Harappan society included bracelets, necklaces, bangles, ear ornaments, rings, head ornaments, brooches, girdles etc. Here, the bead trade was in a full swing and they were made using simple techniques. Among fabric, cotton, and wool, spun by rich and poor alike were the mainstay clothing of Harappans.



IMAGE 1.15: PRECIOUS GEMS AND STONES

## Pottery

- Pottery is mainly either plain, or red and black in color. Generally, red was used to paint the background. The pottery of the Indus Valley is mainly produced on the wheel, with only a few exceptions made by hand. The painted pottery had geometrical figures while some were perforated. The usage of pottery was mostly for household purposes like storage of water, food grains etc. Some would have been used for decorative purposes, very artistically crafted for the age. The perforated potteries could be used for straining juice or liquor.



IMAGE 1.16: POTTERY ARTEFACTS

- The excavations from Harappan sites reveal works of intricate workmanship and of great artistic merit, astonishing examples of the artistic skill of the sculptors. Such exquisite works of art suggest clearly a long previous tradition.

## Iron Age Pottery

### Painted Grey Ware

- The Black and Red ware (BRW) pottery gave way to the Painted Grey ware in the Western Gangetic Plain (Ghaggar-Hakra valley).
- The PGW culture along with village and town settlements, ivory-working, domesticated horses, the dawn of iron metallurgy was described by a style of fine, grey pottery painted with geometric patterns in black.



IMAGE 1.17: PAINTED GRAY WARE

## Northern Black Polished Ware (NBPW)

- It was urbanized at the beginning of around 700 BC, in the late Vedic Period (Vedic age (500 – 600 BC)) and was an urban Iron Age culture of Indian Subcontinent. Northern Black Polished Ware (NBPW) was a magnificent style of furnished pottery used by elites. Some significant NBPW sites, associated with the Mahajanapadas are- Delhi or Ancient Indraprastha, Vaishali, Rajgir, Pataliputra, Mathura, Ahichatra, Ayodhya, Kausambi, Sravasti, Varanasi, Ujjain, and Vidisha.



IMAGE 1.18: NORTHERN BLACK POLISHED WARE



### **Culture and Civilization:**

- Culture consists of inherited artifacts, ideas, values, goods, technical procedure and habits and values. Culture is the entire way of life of people, and it is the social legacy the person acquires and learns from his group or community.
- Civilization is defined as a procedure of civilizing or say developing and improving the status of human society, to the extent that the culture, governance, industry, technology, etc., achieve the maximum level.
- The term 'culture' implies to the embodiment of the approach in which we think, act and behave. On the other side, the improved and developed stage of human society, where participants have the considerable amount of political and social organization and development, is known as Civilization.



# ARCHITECTURAL ELEMENTS RELATED TO BUDDHISM AND JAINISM

## Buddhist Architecture

- The Buddhist architecture<sup>4</sup> became the edifice on which much of India's architectural achievements were erected. Jainism and Buddhism aided in the development of early architectural style. While Greeks were famed for accurate sculpting of perfect human figures, China was busy erecting monumental structures, Indian architecture became a blend of aesthetically pleasing and spiritually appealing facets.
- An important era of Indian architecture began with the Mauryan period. The prosperity of the Mauryan and a new religious consciousness led to achievements in all fields. Megasthenes, a Greek ambassador sent by Selucus Nikator to the Mauryan court, praised Chandragupta Maurya's palace as an outstanding architectural achievement. It was a massive wood-carved palace.
- The Buddhist architecture draws inspiration from diverse aspects of Buddha's life, symbols representing Buddha and tales and stories associated with him. Ashoka, the Mauryan emperor was the greatest creator of Buddhist architecture. During his reign, numerous stupas and mounds of bricks commemorating the Buddha were constructed.
- Some of the important features of the Buddhist architecture are monolithic (carved out of single stone) stone pillars,

highly polished surfaces, plain and undecorated pillars and various kind of capitals are the crowning element atop the pillar.

- Chaityas, Viharas, and Stupas are the most popular types of Buddhist architecture.

- **Stupa:** These Buddhist monuments typically contain holy relics associated with the Buddha or other saints.
- **Chaitya:** It refers to a shrine, temple or prayer hall. Under Buddhist architecture, a stupa is a prayer shrine that is built inside a Chaitya.
- **Viharas:** Viharas were the dwelling place/residences of the monks.

## Stupas

- The Stupas holds the most significant place among all the earliest Buddhist architecture. They show the earliest sculptural depictions of significant events in the Buddha's life as well as the Jataka myths. A Stupa is a brick dome-shaped holy burial mound used to house Buddha's artefacts or to commemorate important events in Buddhism.
- The earliest archaeological proof for the presence of Buddhist stupas dates to the late 4th Century BC In India Sanchi, Sarnath, Amaravati (Andhra Pradesh) and Bharhut are among the oldest known stupas.

## Characteristics of Stupas

- Initially, earthen mounds are used to build the stupa's centre. The earthen mound would eventually be covered in bricks. A stone cover is also overlaid on

<sup>4</sup> A better term would be Buddhist era architecture i.e., mainly before the advent of Guptas in 3rd century CE. For the sake of convenience and predominance of Buddhism, Buddhist architecture has been used.

top of the brick encasing.

- » Stupas are normally constructed on a foundation of stone or bricks. A hemispheric dome (Anda) was built on top of this base.
- » The stupa's drum grew longer and higher as time passed. It came close to resembling a cylindrical vessel.
- » A harmika is positioned on the truncated top of the hemisphere, which is enclosed by a railing.
- » A vedika surrounds the stupa. The vedika at Bharhut, Sanchi, and Amaravati is made up of three transverse bars and three upright pillars. In the railing, four gateways are used.
- » A ground-level circumambulation path (Pradakshinapath) runs around the stupa within the railing.
- » **Toranas** were ceremonial gateways around the stupas.

### The Great Stupa (Sanchi)

- Mud mortar and large burnt bricks were used to build this structure.
- Built by Ashoka and destroyed during the Mauryan Empire's disintegration. It was fully restored in the 2nd century BC, under the rule of the Shungas.
- The Great Stupa is topped by a triple umbrella or Chhatra on a pedestal surrounded by a square railing and has a wide hemispherical dome that is flat at the tip.
- Its nucleus was a plain hemispherical brick structure constructed over Buddha's relics.
- Stupa at Sanchi has upper as well as lower Pradakshinapath or circumambulatory path. It has four ornately painted toranas depicting different scenes from the Buddha's life and the Jataka tales.

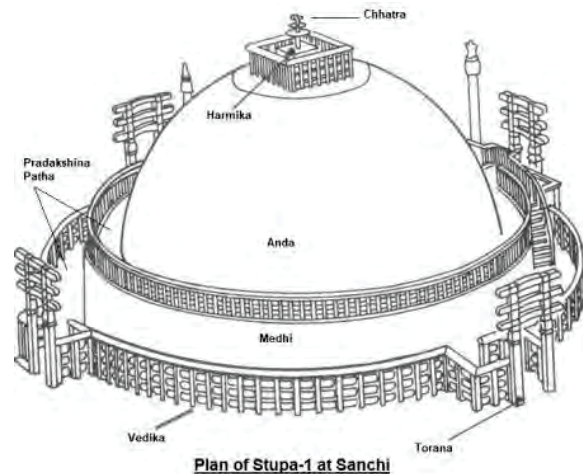


IMAGE 2.1: SCHEMATIC OF STUPA AT SANCHI

### Dhamek Stupa (Sarnath)

- The Dhamek Stupa in Sarnath, Uttar Pradesh, is thought to have been built by Ashoka and later reconstructed by the Guptas to commemorate the Buddha's activities in the city.
- Since this stupa houses Buddha's relics, it is a famous Buddhist pilgrimage site.
- This stupa is said to mark the spot where the Buddha gave his first sermon upon attaining enlightenment to his first five followers, "revealing his Eightfold Path known as Ashtanga Marga leading to nirvana".
- The current shape of the stupa is a solid cylinder of bricks and stone.
- The Gupta era is thought to have raised the stone basement, which has eight projecting faces with niches carved with beautiful floral and geometrical designs.

### Bharhut Stupa

- It is believed that the Bharhut stupa were originally built by Ashoka in the 3rd century BC, but many works of art, particularly the gateway and railings, were added during the Shunga period

in the 2nd century BC.

- It was largely demolished, and the Indian Museum in Kolkata now houses the bulk of the remaining railings and entrance gateways.
- In a similar arrangement to Sanchi, the central stupa was encased by a stone railing and four Torana gates.
- Railings of the Stupa are carved and feature many depictions of yakshas and yakshinis.

### Amaravati Stupa

- According to ancient inscriptions, the Amaravati stupa was the largest in the Andhra region and was known as Mahachaitya.
- It is a ruined Buddhist monument in Amaravati, Andhra Pradesh, that was most likely constructed in phases between the 3rd century BC and about 250 CE.
- The Amaravati stupa was originally paved in bricks before being covered in carved limestone slabs. As in the case of Sanchi, the railing and gateways were constructed around the main structure over time.
- The Amaravati stupa's railings, gateways and dome were richly ornamented with exquisite relief carvings.



IMAGE 2.2: AMRAVATI STUPA

### Palaces

- The Mauryan established their capital at Pataliputra and had another palace

at Kumrahar. The structures reflected the grandiose of the empire. Ashoka's palace at Kumrahar was yet another magnificent structure with high pillars ornamented with carvings and sculptures.



IMAGE 2.3: REMAINS OF KUMRAHAR PALACE

### Pillars

- Ashoka pillars (generally made of chunar sandstone), as a symbol of the state, assumed a great significance in the entire Mauryan Empire. The prime objective of Ashokan pillars was to spread the Buddhist ideology and court orders in the entire Mauryan Empire. Although most Ashoka pillar edicts were in Pali and Prakrit language, few were written in Greek or Aramaic language too.
- Mauryan pillars mainly comprise of four parts:
  - » **Shaft:** A long shaft which is a major part of pillar formed the base and was made up of a single piece of stone or monolith.
  - » **Capital:** On top of shaft rest the capital, which was either lotus-shaped or bell-shaped.
  - » **Abacus:** The abacus was a circular or rectangular base that was placed above the capital.
  - » **Capital Figure:** All the capital figures (usually animals such as a lion, bull or elephant) are carved standing on

a square or circular abacus and are vigorous.

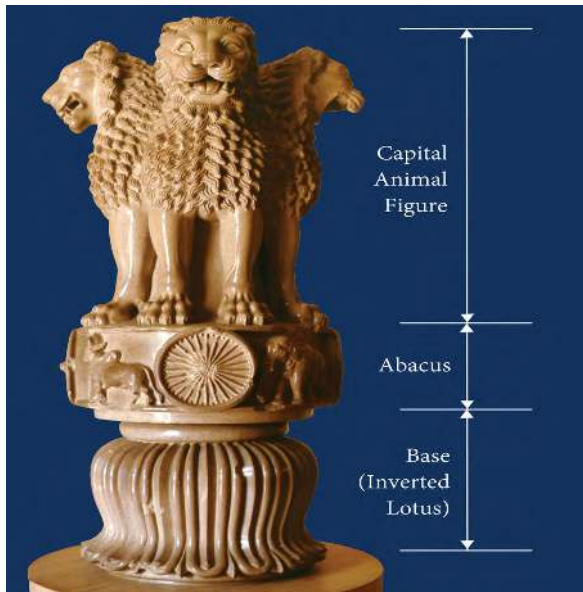


IMAGE 2.4: LION CAPITAL AT SARNATH

#### Differences between the Mauryan Pillar and the Achaemenian Pillar:

- The practice of erecting pillars is centuries old; it may be noticed that erection of pillars was common in the Achaemenian empire as well. However, The Mauryan pillars, on the other hand, are not the same as the Achaemenian pillars.
- The Mauryan pillars are rock cut, demonstrating the carver's abilities, while the Achaemenian pillars are built in pieces by a mason.
- The shape and structure of Mauryan lotus is different from the Persian pillar.
- Most number of the Persian pillars have a grooved/ ridged surface whereas the Mauryan pillars were made up of smooth surface.
- The Achaemenid pillars were usually part of a larger architectural scheme and were more intricate and complicated, whereas the Ashokan pillars were simple, freestanding monuments.

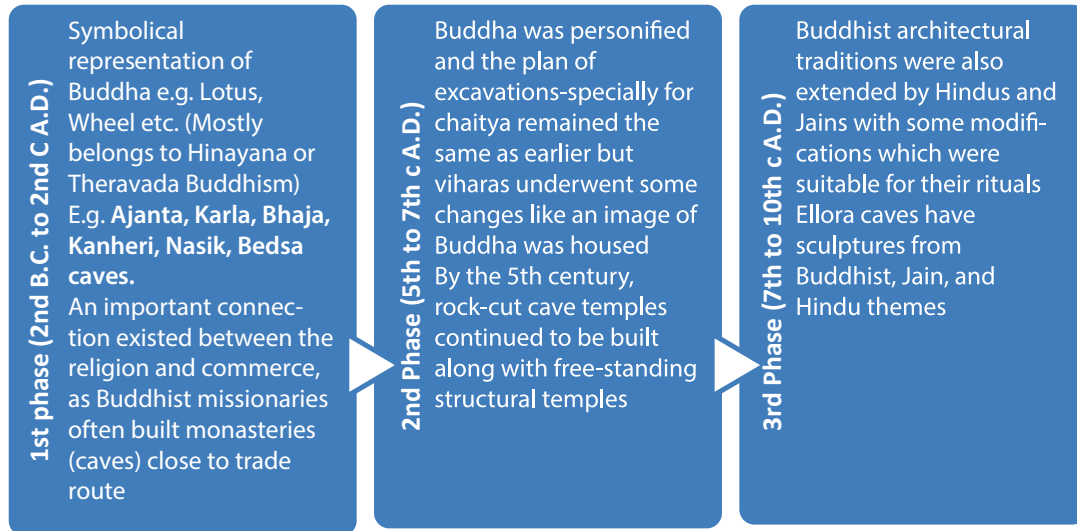
## Pillar Edicts and Inscriptions

- **Ashoka's 7 pillar edicts:** These were located at Topra (Delhi), Meerut, Kaushambi, Rampurva, Champaran, Mehrauli:
  - » **Pillar Edict I:** Asoka's principle of protection to people.
  - » **Pillar Edict II:** Defines Dhamma as the minimum of sins, many virtues, compassion, liberality, truthfulness, and purity.
  - » **Pillar Edict III:** Abolishes sins of harshness, cruelty, anger, pride, etc.
  - » **Pillar Edict IV:** provides for the duties of Rajukas.
  - » **Pillar Edict V:** List of animals and birds which should not be killed on some days and another list of animals which should not be killed at all.
  - » **Pillar Edict VI:** Dhamma policy
  - » **Pillar Edict VII:** Works done by Asoka for Dhamma policy.
- **Minor Pillar Inscriptions**
  - » Rummindei Pillar Inscription: Ashoka's visit to Lumbini and exemption of Lumbini from tax.
  - » Nigalisagar Pillar Inscription, Nepal: It states that Asoka increased the height of the stupa of Buddha Konakamana to its double size.
- **Major Pillar Inscriptions**
  - » Sarnath Lion Capital: Located near Varanasi. It was built by Ashoka in commemoration of Dhammachakrapravartana or the first sermon of Buddha.
  - » Vaishali Pillar, Bihar, single lion, with no inscription.
  - » Sankissa Pillar, Uttar Pradesh.
  - » Lauriya-Nandangarth, Champaran, Bihar.



- » Lauriya-Araraj, Champaran, Bihar.
- » Allahabad pillar, Uttar Pradesh.

## Cave Architecture



### Barabar Caves (Located in Present day Bihar)

- They are believed to be India's oldest example of rock-cut architecture.
  - There are four caves in the Barabar Hills, which were built during the Mauryan Period, especially during the reign of Asoka (273-232 BC) and his grandson Dasaratha.
  - The caves were originally built for the Ajivika sect, but later rock-cut caves were built for Buddhist, Jaina, and Brahmanical practises. For example, Buddhism, Ajivika sect, Jainism as well as the Hindu religion. This also displays the policy of religious tolerance, from the two emperors (Ashoka, Dasaratha) who themselves were Buddhist.
- from the architectural point of view. Sudama and Lomas Rishi Caves are the first examples of rock-cut architecture in India.
- Both Lomas Rishi and Sudama caves have wood emulating chambers with their walls polished like a glass mirror. The hut-style entrance in the Lomas Rishi Cave is the earliest surviving example of the ogee-shaped "chaitya arch" which was to be a prominent feature of Indian rock-cut architecture and sculptural decoration for centuries.

### Four Major Caves at Barabar Hills

1. Sudama cave
  2. Lomas Rishi cave
  3. Karan Chaupar
  4. Visva Zopri
- Out of these four caves, Sudama and Lomas Rishi caves are most important



IMAGE 2.5: ORNAMENTED GATE, LOMAS RISHI CAVES