

The Big Questions (Page 117).

1. Why is the period that followed the Maurya empire sometimes called the 'Age of Reorganisation'?

Ans. After the decline of the Maurya Empire around 185 BCE, the large empire broke into many smaller kingdoms. These kingdoms reorganised the political structure of the subcontinent. Some earlier tributary regions became independent powers. There were constant conflicts, alliances, and invasions that led to the reshaping of territories and cultures. This reorganisation of political power, society, and culture across the Indian subcontinent is why the period is known as the 'Age of Reorganisation'.

2. What were the values or principles that guided emperors of that period?

Ans. Emperors and rulers of this time were guided by several important values and principles:

- **Religious tolerance:** Many rulers supported different faiths including Buddhism, Jainism, and Hinduism.
- **Justice and dharma:** Stories like Silappadikaram show that rulers were expected to protect justice.
- **Cultural patronage:** Rulers promoted art, literature, and architecture.
- **Public welfare:** Many kings undertook infrastructure projects, such as dams and cave monasteries.
- **Respect for all schools of thought:** Leaders like Kharavela took pride in supporting various religious and philosophical traditions.

3. How did foreign invaders assimilate into Indian society and contribute to cultural confluence?

Ans. Foreign invaders like the Indo-Greeks, Shakas, and Kushanas entered through the north-west of the subcontinent. Over time, they adapted to Indian traditions and influenced local culture. This led to:

- **Cultural blending:** Indo-Greeks coins showed both Greek and Indian deities like Vasudeva and Lakshmi.
- **Fusion art styles:** The Gandhara school of art combined Greek techniques with Indian themes.
- **Religious integration:** Some rulers, like Heliodorus (an Indo-Greek), became devotees of Indian gods.
- **Support for Indian practices:** The Kushanas promoted Buddhism and issued coins featuring Indian deities.

This blending of traditions created a rich and diverse cultural landscape, reflecting true cultural confluence.

LET'S EXPLORE (Page 118)

1. Create a timeline on a sheet of paper marking the period from the first year of the 2nd century BCE and ending in the last year of the 3rd century CE.

How many years does this period cover?

As we progress through the chapter, mark the key individuals, kingdoms, and events on the timeline.

Ans.

Total Time Span Covered:

- From 100 BCE to 300 CE
- This period covers a total of 400 years.

Timeline with Key Individuals, Kingdoms, and Events

Year	Event / Individual / Dynasty
c. 185 BCE	Fall of the Maurya Empire ; assassination of the last Maurya ruler by Pushyamitra Shunga
c. 185–75 BCE	Rise of Shunga Dynasty in north and central India
2nd century BCE	Start of Satavahana rule in the Deccan (south-central India)
c. 1st century BCE	Rule of Kharavela , Chedi king of Ka-linga; inscription at Hathigumpha
1st century BCE – 1st century CE	Flourishing Sangam literature in Tamilakam (south India)
1st century CE	Karikala Chola builds Grand Anicut (Kallanai) in Tamil Nadu
1st–2nd century CE	Rule of Indo-Greeks and later Shakas in north-western India
c. 78 CE	Beginning of Shaka Samvat calendar (used in India today)
2nd century CE	Rise of Kushana Empire under Kanishka ; patron of Gandhara art and Buddhism
3rd century CE	Decline of Satavahana into smaller kingdoms; continued regional reorganisation

The Age of Reorganisation

- Tip for Creating the Timeline:
- Draw a horizontal line.
- Mark every 50 years with a small vertical line.
- Use BCE on the left side and CE on the right.
- Use arrows, images, or color coding for dynasties like Śunga, Sātavāhana, Chedi, Chola, etc.

LET'S EXPLORE (Page 91)

1. In the previous chapter, you studied the map of the Maurya Empire (see page 100). Above is a map of the post-Maurya period.

How many kingdoms can you count in the area that were previously under the control of the Maurya Empire?

Ans. After the decline of the Maurya Empire, many smaller kingdoms emerged in its former territory. By observing the post-Maurya map, we can count at least 10 major kingdoms/dynasties that arose in the same region. These include:

- Shunga Dynasty
- Satavahana Dynasty
- Chedi Dynasty
- Indo-Greeks Kingdoms
- Shaka Kingdoms
- Kushana Empire
- Chola Dynasty
- Chera Dynasty
- Pandya Dynasty

These kingdoms occupied regions once ruled by the Mauryas, showing a fragmentation and reorganisation of power across the subcontinent.

LET'S EXPLORE (Page 124)

1. Below is a panel from the Bharhut Stupa.

Look at the two figures on the right:

- **What are they doing?**
- **Can you guess their profession?**
- **Notice their attire. What does this tell us about them?**
- **List other details you notice in the panel and discuss your findings in class.**

Ans.

- **What are they doing?**- The two figures on the right appear to be carving or working with tools. It looks like they are engaged in some kind of craft or artistic activity.
- **Can you guess their profession?**- Based on their actions, they could be artisans, sculptors, or craftspeople, possibly working on religious or decorative carvings for the stupa.
- **Notice their attire. What does this tell us about them?**- Their clothing is simple and functional, suggesting they belong to a working-class profession. Their dress is not royal or priestly, which supports the idea that they are artisans.
- **Other details observed in the panel:**
 - There are finely detailed carvings showing people in motion.
 - The scene may depict a moment from daily life or a religious story.
 - The figures show naturalistic body postures, which is a sign of advanced artistry.
 - The background includes architectural elements, indicating this was part of a structured religious site.
- **Conclusion:** The panel gives insight into the lives of skilled workers during the Shunga period. It shows how common people, including artisans, contributed to religious and cultural life, and how Buddhist art portrayed everyday activities.

LET'S EXPLORE (Page 124)

1. Look closely at the pictures in the collage in Fig 6.6.

In a note, write down your observations on the following:

- **The clothes people wore**
- **The jewellery they used**
- **Other objects of daily use**

Ans.

- **Clothes:**

- i. The figures are shown wearing draped garments, like dhoti-style lower cloths and shawl like upper wraps.
 - ii. Most clothes appear light and flowy, suitable for the Indian climate.
 - iii. The clothing style suggests simplicity among common people and elegance among royals or wealthy individuals.
- **Jewellery:**
 - i. Both men and women are adorned with jewellery.
 - ii. Women wear earrings, necklaces, bangles, and hair ornaments.
 - iii. Some men wear armlets and rings, indicating status and wealth.
 - iv. Jewellery styles seem detailed and finely crafted, showing advanced metalwork.
 - **Objects of Daily Use:**
 - i. Items like bronze bangles, ivory combs, vases, and beads are visible.
 - ii. These show that people had access to decorative as well as useful items.
 - iii. There are fans and containers, likely used in homes or royal settings.
 - iv. A carved Greek warrior on a pillar shows foreign influences in local art.
 - **Conclusion:** The collage reflects a rich and diverse material culture during the post-Maurya period. People paid attention to personal grooming, artistic decoration, and daily comforts, whether they were royals, artisans, or traders. This blend of Indian and foreign influences shows the vibrant and connected nature of society at the time.

THINK ABOUT IT (Page 126)

1. What, according to you, could the tradition of using the mother's name at the beginning of a king's name signify?

Ans. The tradition of placing the mother's name before a king's name, such as Gautamiputra Satakarni ("son of Gautami"), could signify several important things:

- **Respect for Mothers:** It reflects a high level of respect for mothers in society. Mothers may have played a significant role in shaping the character and values of the ruler.
- **Matriarchal Influence:** It suggests the presence of matrilineal traditions in some regions, where the mother's identity held social and political importance.
- **Recognition of Royal Women:** Queens like Gautami Balashri were powerful figures who made donations, performed rituals, and issued inscriptions. Including their names highlighted their public and royal status.
- **Legitimacy and Lineage:** Using the mother's name might have helped to legitimise the ruler's claim to the throne, especially if the mother belonged to a noble or influential family.

Conclusion: This naming tradition indicates a society where women could hold authority, and maternal lineage was respected. It also shows that family honour and identity were shaped by both parents—not just the father.

THINK ABOUT IT (Page 126)

1. In the above series of numerals (found in the inscriptions from the Satavahana period),

- Which ones look somewhat like our modern numerals?
- Which ones don't?

Ans.

- **Numerals that look similar to modern ones:**
 - The numerals 1, 2, 3, and 7 in the Brahmi script show a close resemblance to our modern numbers.
 - For example:
 - i. 1 is a single vertical line
 - ii. 2 and 3 have curved shapes
 - iii. 7 has a form somewhat like the modern 7
- **Numerals that don't look similar:**
 - The numerals 4, 5, 6, 8, and 9 look quite different from our current numeral forms.
 - These have symbols and shapes not immediately recognizable to us today.

Conclusion: The resemblance in some numerals shows that modern numbers evolved gradually from ancient Indian systems like Brahmi. It also highlights India's important contribution to the development of mathematics and numeral writing.

THINK ABOUT IT (Page 127)

1. This sculpture of a yaksha from Pitalkhora carries an inscription on its hand:

"kanhadasena hiramakarena kata", meaning 'made by Kanahadasa, a goldsmith'.

Is it not interesting to see that a goldsmith could also craft a sculpture made of stone?

What do you think this tells us about people's professions at the time?

Ans. Yes, it is very interesting that a goldsmith, typically associated with working on metal and jewellery, also created a stone sculpture. This reveals some important aspects of life and professions during that period:

- **Multi-skilled Artisans:**
 - i. People were often multi-talented and not limited to just one craft.
 - ii. A goldsmith like Kanahadasa could have mastered both metalwork and stone carving, showing flexibility in professions.
- **Value of Art and Creativity:**
 - i. There was great respect for craftsmanship and creativity.
 - ii. Artists likely gained recognition not just for what they made, but how well they made it, regardless of the medium.
- **Cultural and Religious Patronage:**
 - i. Artisans were encouraged to contribute to religious and cultural monuments like caves and sculptures.
 - ii. Even a goldsmith's work could be used in creating sacred images and public art.

- **Social Mobility and Identity:**

- Professions were not rigidly fixed, and skilled individuals could work across domains.
- Artisans like Kanahadasa may have earned social respect for contributing to spiritual and public life.

Conclusion: This example tells us that in ancient India, artisans were highly skilled, adaptable, and their work was valued beyond traditional labels. Professions were interconnected, and creativity allowed individuals to contribute in multiple ways to society.

THINK ABOUT IT (Page 129)

1. Notice the regularity of the rock-cut chambers sculpted nearly two millennia ago.

- How did artisans achieve such precision with just a chisel and a hammer?
- Picture yourself as a sculptor in that era, shaping stone into art with your own hands. What tools would you use?

Ans.

- **How did artisans achieve such precision?**
 - Ancient sculptors were highly skilled and experienced. They practiced for years to master their art.
 - They used simple tools like chisels, hammers, picks, and iron rods to shape rock.
 - The work was done with team effort, detailed planning, and careful measurement.
 - Artisans worked slowly and patiently to create symmetry and smooth surfaces.
 - They likely used natural light, charcoal sketches, and measuring strings to guide their carving.
- **If I were a sculptor in that era, I would use:**
 - Iron chisels – to chip and carve the stone precisely.
 - Stone or wooden mallets – to strike the chisel and shape rock.
 - Ropes and strings – to measure straight lines and symmetry.
 - Charcoal or chalk – to sketch the design before carving.
 - Ladders or scaffolding – to reach higher parts of caves or statues.
 - Oil lamps or torches – to see clearly inside dark rock chambers.

Conclusion: Creating such beautiful and symmetrical structures with basic tools shows the creativity, patience, and intelligence of ancient artisans. Their achievements continue to inspire us even today.

THINK ABOUT IT (Page 129)

1. In the map given on the next page, you may notice different symbols alongside the names of the kingdoms.

- What do these symbols represent?
- Think about how they highlight the unique identities of the kingdoms.

Ans.

- **What do the symbols represent?**
 - The symbols on the map are visual representations of important features or emblems associated with each kingdom.

They could include:

- i. Royal emblems or flags (e.g., tiger for Cholas)
- ii. Geographical features (like rivers or ports)
- iii. Trade items or cultural icons (e.g., pearls for Pandyas, spices for Cheras)
- iv. Monuments or structures (like dams or temples)

These symbols help us:

- i. Identify the kingdoms quickly
- ii. Understand what the kingdom was famous for
- iii. Recognise the cultural or economic strength of each region

- **How they highlight unique identities:**

- The Cholas may be shown with the Grand Anicut, showing their expertise in irrigation.
- The Chera kingdom might be marked with spice trade icons, reflecting their international trade links.
- The Pandyas could be represented with pearls, highlighting their coastal wealth and exports.
- These symbols show us that each kingdom had its own distinct contribution to Indian history—whether in art, trade, architecture, or cultural achievements.

Conclusion: The use of symbols on historical maps brings the past to life. They make it easier to understand the regional strengths and identities of ancient kingdoms in a creative and visual way.

THINK ABOUT IT (Page 132)

1. **Observe the statue of the king. How is he depicted? What do his posture, clothing, and expression say about his power and status?**

Ans.

- **How is he depicted?**

- i. King Karikala is shown riding a decorated elephant, a symbol of royalty and strength.
- ii. He is sitting tall and confidently, which gives him a commanding presence.

- **Posture:**

- i. His upright, forward-facing posture suggests authority, leadership, and confidence.
- ii. Holding a raised hand might indicate a gesture of blessing or victory.

- **Clothing and Ornaments:**

- i. The king is dressed in regal attire with rich colours and ornamental jewellery.
- ii. His crown/turban and accessories highlight his royal status.
- iii. The elephant's decorative cover also adds to the overall royal presentation.

- **Facial Expression:**

- i. His expression appears serene yet firm, showing him as a wise and just ruler.
- ii. He looks composed, which reflects a balanced and respected leadership.

Conclusion: The statue of King Karikala portrays him as a powerful and respected monarch. His posture, dress, and setting (riding a majestic elephant) emphasize his royalty, strength, and legacy—especially as the builder of the Grand Anicut, a great engineering achievement of ancient Tamil Nadu.

THINK ABOUT IT (Page 133)

1. Have you ever wondered how historians uncover the trade relations between two distant kingdoms many centuries ago? Let's take a moment to brainstorm and discuss how this information comes to light.

Ans. Historians use many types of evidence to uncover ancient trade relations between distant kingdoms. Some of the key sources include:

- **Coins and Currency:**
 - i. Discovery of foreign coins in Indian regions or Indian coins in faraway lands (like Rome) shows that trade occurred between them.
 - ii. For example, Satavahana coins with ships suggest maritime trade.
- **Archaeological Finds:**
 - i. Excavations often uncover pottery, beads, glassware, and spices that do not belong to the local region.
 - ii. These objects help identify the direction of trade and imported goods.
- **Inscriptions and Writings:**
 - i. Stone inscriptions or records by kings often mention trade routes, goods, or taxes collected from traders.
 - ii. Foreign travellers like Megasthenes or Chinese pilgrims also wrote about India's trade.
- **Ports and Warehouses:**
 - i. The remains of ancient ports (like Kaveripattinam or Tamralipti) reveal the infrastructure for shipping and trade.
 - ii. Storage rooms and loading docks hint at active commercial activity.
- **Art and Literature:**
 - i. Stories, poems, and religious texts often mention exotic goods, merchants, or faraway places.
 - ii. Tamil Sangam literature, for example, talks about pearls, perfumes, and imported items.

Conclusion: Historians gather information from coins, artefacts, inscriptions, buildings, and texts to build a picture of how ancient kingdoms traded with each other. These clues help us understand how connected and advanced early societies were, even without modern transport or communication!

THINK ABOUT IT (Page 134)

1. The Pandyas were known for their pearls. Why do you think pearls were an important article of trade during these times?

Ans. Pearls were an important article of trade during ancient times for several reasons:

- **Rarity and Beauty:**
 - i. Pearls were rare natural gems, especially valued because they were formed inside oysters and not mined like other stones.
 - ii. Their shine and smooth texture made them a symbol of luxury and beauty.

- **High Demand by Royalty and the Rich:**
 - i. Kings, queens, and wealthy merchants across India, Rome, Greece, and Persia desired pearls for their ornaments and status.
 - ii. Pearls were often used in crowns, jewellery, and ceremonial attire.
- **Geographic Advantage:**
 - i. The Pandyas ruled coastal regions (like Madurai) near the Gulf of Mannar, rich in natural pearl fisheries.
 - ii. This gave them easy access to high-quality pearls, which other regions did not have.
- **Excellent Trade Value:**
 - i. Pearls could be traded for spices, silk, gold, wine, and glassware from foreign kingdoms.
 - ii. They served as a valuable export item, helping build strong trade relations with Romans and Greeks.

Conclusion: Pearls were important in ancient trade because they were rare, beautiful, and in high demand. The Pandyas used their coastal location and pearl resources to become a powerful trading kingdom with global connections.

LET'S EXPLORE (Page 135)

1. **What do you think might have been the meaning of having deities like Vasudeva-Krishna or Lakshmi on some Indo-Greeks coins?**

Ans. Including Indian deities like Vasudeva-Krishna or Lakshmi on Indo-Greek coins had deep cultural and political meaning:

- **Cultural Adaptation:**
 - i. It shows that Indo-Greek rulers were influenced by Indian beliefs and respected local religions.
 - ii. By using Indian gods, they were blending Greek and Indian cultures, which helped them connect with local people.
- **Gaining Local Support:**
 - i. Featuring well-known Indian deities on coins made local populations feel included.
 - ii. It may have helped the rulers gain trust and loyalty from Indian subjects by honoring their faith.
- **Symbol of Power and Prosperity:**
 - i. Vasudeva-Krishna represents protection and strength, while Lakshmi symbolizes wealth and good fortune.
 - ii. Using these deities on coins could send a message of divine support for the ruler's reign.
- **Cultural Confluence:**
 - i. These coins are evidence of cultural fusion between Greek and Indian traditions.
 - ii. It shows how foreign rulers assimilated into Indian society instead of remaining outsiders.

Conclusion: The use of Indian deities on Indo-Greek coins reflected religious respect, political wisdom, and cultural blending. It helped the rulers legitimize their power and build a shared identity in a diverse society.

LET'S EXPLORE (Page 136)

1. Carefully observe this massive statue (1.85 m high) and notice the clothing, weapon, and footwear. What does it tell us about this figure?

Ans. The statue in question is of King Kanishka, one of the most powerful rulers of the Kushana dynasty. By observing the statue's features, we can learn the following:

- **Clothing:**
 - i. The figure is wearing a thick, belted robe with folds, which resembles Central Asian or steppe-style attire.
 - ii. This shows that Kanishka was of Central Asian origin and continued his native dress even while ruling in India.
- **Weapon:**
 - i. He is shown holding a spear or sword, which symbolizes military strength and kingly authority.
 - ii. This indicates that Kanishka was a warrior king, actively involved in conquests and expanding his empire.
- **Footwear:**
 - i. The figure is wearing heavy boots, which are unusual in Indian sculpture, suggesting foreign influence.
 - ii. These boots were likely worn for riding horses or military campaigns, pointing to his nomadic background and military lifestyle.
- **Overall Impression:**
 - i. The statue's size, posture, and details reflect a powerful, commanding presence.
 - ii. The Brahmi inscription on the statue calls him "King of Kings" and "Son of God", showing his belief in divine right and absolute power.



Conclusion: The clothing, weapon, and footwear of the statue tell us that Kanishka was a strong, foreign-origin emperor who embraced Indian culture but also retained elements of his own. The statue symbolizes military might, royal authority, and cultural fusion during the Kushana period.

LET'S EXPLORE (Page 136)

1. Observe the coins carefully. Who, besides the emperor, appears on the coin?



Ans. On the Kushana coins, besides the emperor Kanishka, we can observe the following deities:

- **Left Coin (First Set):**
 - i. One side: Shows King Kanishka holding a spear and wearing royal dress.
 - ii. Other side: Shows a figure of the Buddha, with the inscription “BOΔΔO” (Greek for Bod-do, meaning Buddha).
 - iii. This indicates Kanishka’s support for Buddhism and its growing importance during his reign.
- **Right Coin (Second Set):**
 - i. One side: Again shows King Kanishka with royal attire and weapons.
 - ii. Other side: Shows Shiva, the Hindu god, along with Nandi, the bull.
 - iii. This reflects religious tolerance and support for Hinduism as well.

Conclusion: These coins show that King Kanishka not only projected his own image as a powerful ruler, but also included religious symbols such as Buddha and Shiva, demonstrating:

- Religious diversity
- Cultural integration
- A ruler’s role as a protector of multiple faiths

THINK ABOUT IT (Page 137)

1. Do you know where Gandhara is?

Ans. Yes, Gandhara was an ancient kingdom located in the region of present-day northern Pakistan and eastern Afghanistan. It was a major centre of art, culture, and learning, especially famous for the Gandhara School of Art, which blended Indian and Greco-Roman artistic styles.

2. Does it remind you of a character from the epic Mahabharata?

Ans. Yes, Gandhara reminds us of Gandhari, a well-known character from the epic Mahabharata. She was the princess of Gandhara and became the queen of Hastinapur after marrying Dhritarashtra, the blind Kuru king. Out of loyalty to her husband, Gandhari chose to blindfold herself for life, becoming a symbol of sacrifice, strength, and devotion.

LET’S EXPLORE (Page 140)

1. Now that you are familiar with the basic characteristics of the Mathura and Gandhara styles of art, study the artefacts given in Fig. 6.27 and try to identify which school of art each artefact belongs to.

Write your observations with justifications.

Ans.

- **Fig. 6.27.1 – Death of the Buddha (Parinirvana Scene)**
 - i. Art Style: Gandhara
 - ii. Justification: The sculpture shows realistic human features, detailed robes, and a calm facial expression —all characteristics of Gandhara art, which was influenced by Greco-Roman styles.



- **Fig. 6.27.2 – Bodhisattva Maitreya**
 - i. Art Style: Gandhara
 - ii. Justification: The figure has wavy hair, moustache, a turban or headband, and draped clothing similar to Roman robes. These are classic features of Gandhara art.
- **Fig. 6.27.3 – Shiva Linga Worship Scene**
 - i. Art Style: Mathura
 - ii. Justification: This shows a clear Hindu religious theme with Shiva and the linga. The figures are robust with round faces, and the use of red sandstone is typical of Mathura art.
- **Fig. 6.27.4 – Naga between Two Female Naga**
 - i. Art Style: Mathura
 - ii. Justification: The rounded figures and simplified anatomy match the Indian sculptural tradition. Nagas are local Indian deities, often depicted in Mathura sculptures.
- **Fig. 6.27.5 – Kartikaya and Agni**
 - i. Art Style: Mathura
 - ii. Justification: These are Vedic deities, depicted with Indian features and symbols. The bold carving and iconography are rooted in the Mathura school.
- **Fig. 6.27.6 – Standing Buddha**
 - i. Art Style: Gandhara
 - ii. Justification: The standing Buddha has a calm expression, wavy hair, and realistic folds in the robe—clear signs of Gandhara influence.

Conclusion: These artefacts reflect the fusion of Indian themes with artistic styles from both Indian and Greco-Roman traditions. Discussing them helps us understand how art evolved through cultural exchange.

- Gandhara Art: Fig. 6.27.1, 6.27.2, 6.27.6
- Mathura Art: Fig. 6.27.3, 6.27.4, 6.27.5

Questions and activities (143)

1. Why was the post-Maurya era also known as the era of reorganisation?

Ans. After the fall of the Maurya Empire around 185 BCE, India saw the rise of many small and large kingdoms. These new powers reorganised territories, cultures, and administration in their regions. Some were earlier Mauryan provinces, while others were new dynasties like the Shunga, Satavahana, and Kushanas. There were also foreign rulers like the Indo-Greeks and Shakas. This constant change and restructuring of political and cultural life is why historians call it the Age of Reorganisation.

2. Write a note on the Sangam literature in 150 words.

Ans. Sangam literature refers to a collection of ancient Tamil poems composed between the 3rd century BCE and 3rd century CE. The word Sangam means "assembly", referring to gatherings of poets and scholars

in Tamilakam (southern India). This literature gives us valuable insights into the social life, trade, warfare, love, and values of that era. The poems are known for their beauty, emotional depth, and descriptions of nature and heroism. The three major dynasties mentioned are the Cholas, Cheras, and Paṇḍyas, who ruled during this period. Poets praised kings, recorded heroic deeds, and also wrote about personal relationships. These works are vital sources for understanding South Indian history, culture, and language before written records became common.

3. Which rulers mentioned in this chapter included their mother's name in their title, and why did they do so?

Ans. The Satavahana rulers, especially Gautamiputra Satakarni, included their mother's name in their title. "Gautamiputra" means "son of Gautami". This practice may reflect the importance and respect given to royal women. It also suggests that mothers played an influential role in the king's identity, especially if they came from noble or powerful families. In some cases, queens were active in governance and made donations, as seen in inscriptions from Nashik and Naneghat.

4. Write a note of 250 words about one kingdom from this chapter that you find interesting. Explain why you chose it.

Ans. I find the Kushana Empire especially interesting because of its cultural diversity and international connections. Originating from Central Asia, the Kushanas ruled over large parts of northern India during the 1st–3rd century CE. Their most famous ruler was Kanishka, known for his support of Buddhism, art, and trade. Under Kanishka, the Kushanas controlled parts of the Silk Route, which connected India to Central Asia, Persia, and even Rome. This led to the exchange of goods, ideas, and art styles.

One fascinating contribution of the Kushanas was the development of Gandhara and Mathura art. Gandhara art shows Greek influence, while Mathura has purely Indian elements. Kanishka's coins featured deities from different religions—like Buddha and Shiva—showing religious tolerance. His era also saw the spread of Mahayana Buddhism and flourishing of Sanskrit literature. I chose this kingdom because it blended Indian and foreign cultures so well and left a lasting impact on religion and art.

5. Imagine you have the chance to create your own kingdom. What royal emblem would you choose, and why? What title would you take as the ruler? Write a note about your kingdom, including its values, rules and regulations, and some unique features.

Ans.

1. If I created a kingdom, I would name it "Samriddhika", meaning the land of prosperity.

- My royal emblem would be a lotus rising from a book, symbolising knowledge, peace, and growth.
- My title would be "Jnanaraja", meaning King of Wisdom.

2. Values of the kingdom:

- Equality for all citizens
- Respect for all religions
- Promotion of education, art, and science

3. Rules and Regulations:

- Free education and healthcare

- Equal pay for equal work
 - Strong protection of natural resources
- 4. Unique Features:**
- Every citizen has a say in local decision-making.
 - Artists and scientists are honoured like warriors.
 - Every town has a library and garden.

This kingdom would be known not for its military, but for its peaceful living, innovation, and happiness of its people.

6. You have read about the architectural developments of the post-Maurya era. Take an outline of the Indian subcontinent and mark the approximate locations of some of the ancient structures mentioned in this chapter.

Ans. You can mark these on a blank outline map of India:

Structure	Location	Kingdom
1. Bharhut Stupa	Madhya Pradesh	Shunga
2. Karla Caves	Lonavala, Maharashtra	Satavahana
3. Naneghat Caves	Near Pane, Maharashtra	Satavahana
4. Udayagiri and Khandagiri Caves	Near Bhubaneswar, Odisha	Chedi
5. Heliodorus Pillar	Vidisha, Madhya Pradesh	Indo-Greek
6. Grand Anicut (Kallanai)	Tamil Nadu	Chola
7. Gandhara Art Sites	Pakistan-Afghanistan region	Kushana