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Buddha Jayanti Souvenir



Buddham Saranam Gacchami
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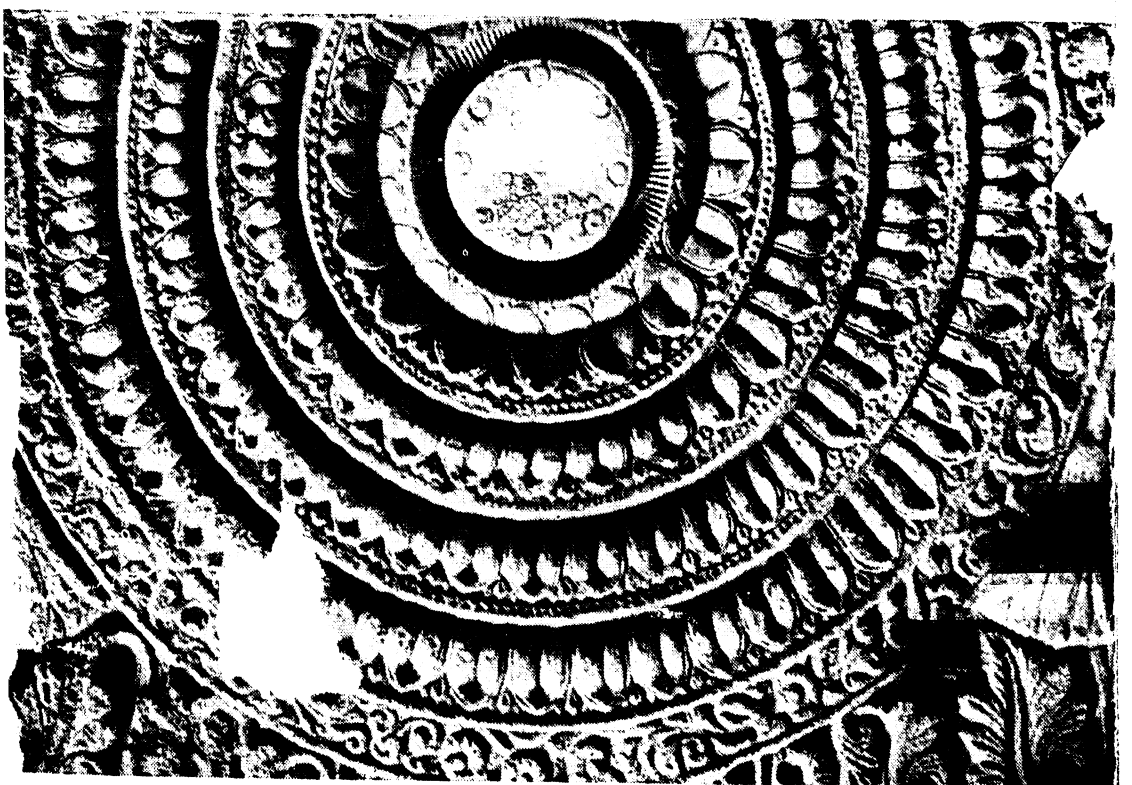
Samgham Saranam Gacchami



aravati Slab

1956

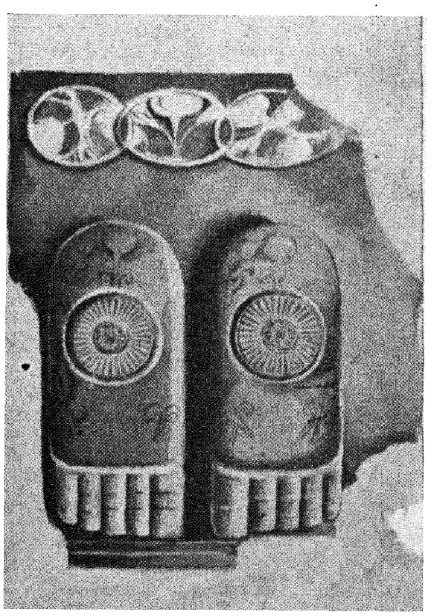


HEAD OF BUDDHA'S IMAGE

Lime composition. Gāndhāra, 5th century A D. The clear-cut planes and pure lines relate this head to the contemporary school of Sarnāth. Originally the head was painted.

BUDDHA'S FOOT-PRINTS

This is otherwise known as Sri pada. Three corners of the slab are broken off. The carving is much weather-worn. Behind the heels is a lotus flower scroll. On the soles of the feet are two chakras, " the two beautiful brilliant white wheels with a thousand rays," described by the legends which enumerate the thirty-two personal marks of the Buddha. Around the Chakras is a variety of emblems. They are much worn ; the svastika with bent arms, and the trisula, can be clearly distinguished ; only traces of others appear.



CONTENTS

The World Teacher	... *Mahatma Gandhi*	
Man of Action	... *Sri Aurobindo*	
The Goal and the Way	... *S. N. Varma*	5
Buddhist Art In Andhra	... *V. R. Narla*	8
Buddhist Remains in Andhra	... *R. K. Thapar*	25
Muktyala	... *Veturi Sankara Sastry*	38
Buddhist Teachers of Andhra	...	53
Early Buddhist Art of Andhra	*P. R. Srinivasan*	55
Pre-History of the Krishna Valley	... *Dr. B. Subba Rao*	65
Influence of Andhra Art	... *P. R. Ramachandra Rao*	71
Satavahanas—Were they not Andhras?	... *V. Prabhakara-Sastri*	76
Coins of the Ikshvakus	... *Dr. D. C. Sircar*	94
The Identity of Nagarjuna	... *M. V. Narasimha swamy*	99
Rasavidya and Siddha Nagarjuna	... *Vissa Appa Rao*	103
Siddhartha and Art	... *Krishna Chaitanya*	110
Prakrit Inscriptions In Andhra	... *K. Mahadeva Sastry*	118
Buddhism After the Buddha	... *V. D. S. Prasad*	124
Divine love of Sakyamuni	... *Vaidya Sastry*	140
Story of the Lord's Tooth	... *M. Somasekhara Sarma*	144
Jaggayyapeta	...	153
Medical Interest In Buddhist Art	... *Dr. D. V. Subba Reddy*	166
Rural Life in Gatha Sapta Sati	... *T. Ramachandra*	174
Ikshvakus and their Services	... *R. Subrahmanyam*	179
India's Cultural Influence	... *M. Bapineedu*	185
Buddhism Absorbed In Hinduism	... *Dr. Aiyappan*	186
Our Great Heritage	... *M. Satyanarayana*	195

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V. R. G. K. M. PRASAD

Chairman, Buddha Jayanti Celebration Committee, Jaggayyapeta

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V. R. G. K. M. PRASAD

Messages

VICE-PRESIDENT OF THE INDIAN REPUBLIC

I am very much delighted to know that you are going to celebrate Buddha Jayanti at one of the most Ancient Buddhist pilgrim centres in Andhra. I wish the function every success.

S. RADHAKRISHNAN

GOVERNOR OF ANDHRA

I am delighted to learn that Buddha Jayanti celebrations will be held with due solemnity near Jaggayyapeta, and that the historic occasion will be marked by the publication of a Souvenir in English and Telugu, and also the holding of an Exhibition during the three-day celebrations commencing on the 24th May. Places like Nagarjunakonda and Amaravati in our State recall to our mind that once upon a time the Krishna Valley was a famous home of Buddhist learning and sculpture. In that area lived and preached the great and saintly Nagarjuna. The message of the Buddha is well known, and never was the world in greater need than it is to-day of that message, which is one of love, piety, charity, universal tolerance, and non-violence. I wish the celebrations every success.

C. M. TRIVEDI

GOVERNOR OF MADHYA PRADESH

The Andhra Desa is abounding in centres of Buddhistic relics and, for some reason or other, the mounds—seven in number going from one end to another—are described as the Harlot's mounds. Whether these Stupas were built by a pious harlot, we do not know. But we have them in Bhattiprolu, Ghantasala, Gudivada, and even in our village which is called Gundugolanu, there is a mound which is called Gunganammadibba. However, these prove that from Jaggayyapeta to Ghatasala, there are rich and instructive relics of Buddhistic culture. It is good that private effort is being pursued in order to cooperate with the State in the matter of reviving interest in Buddhistic relics. Your information that the Andhra Government has given you a donation besides placing the services of the local officials in the Krishna district at your disposal, speaks volumes in praise of the Ministry that presides over it. There shall be no end to messages or blessings meant to encourage you on this sacred occasion.

Buddha has not been incorporated into the Hindu pantheon. Yet his name and teachings, his statues and relics are treated with the highest reverence. The nation has revived his teachings once again in its fight with the British. And once the noble teachings of Buddha have been revived in order to serve as a means of securing political emancipation, one may rest assured that the same teachings will have extended fields of operation and serve to ennoble life and raise it in its ethical and social bearings. I wish you success in your noble efforts to perpetuate the teachings and life of Buddha.

B. PATTABHI SITARAMAYYA

GOVERNOR OF ORISSA

I am glad to learn that arrangements are being made in Jaggayyapeta for celebrating the ensuing 2500th Parinirvana Anniversary of the Buddha in a fitting manner. The occasion is indeed a most historic one, considerable international pageantry being also expected to mark the same and it is therefore fitting that the great event is also celebrated in the holy places of Andhra country which have long been associated in the past with the building up of the inspiring Buddhist tradition. I therefore congratulate the organisers of the Jaggayyapeta celebrations on their worthy venture. I also trust that the Exhibition being organised on the occasion as well as the Souvenir being brought out will rouse the general public into an awareness of the significance of the world's current homage to Lord Gautama, the Buddha, on this memorable occasion.

P. S. KUMARASWAMY RAJA

DEPUTY CHIEF MINISTER, ANDHRA

I am glad to note that you are celebrating Buddha Jayanti. Buddha has enlightened the entire world with his fine principles. It is really appropriate that you should take interest in the celebrations since you come from that historic Buddhist place. I wish all success in your efforts to conduct the Jayanti in a fitting manner.

N. SANJIVA REDDY

JUDGE OF THE SUPREME COURT OF INDIA

I am very glad to find that you are making efforts to organise Buddha Jayanti celebrations in the Andhra area, which was at one time and for a very considerable period, the seat of a highly developed phase of Buddhistic learning and culture. The nature and extent of the spread of Buddhistic culture and the lasting effects it produced on the Andhra country, are probably not as widely known as they ought to be, even in the educated section of our people. Your efforts are therefore highly commendable. I had the good fortune of having been able to visit Amaravati and Nagarjunakonda about a year ago. It was only then that I could appreciate and visualise the great and marvellous culture which the archaeological remains indicate. I have no doubt that your efforts will be a great success in bringing back to the general public a vivid appreciation of those marvellous days.

Yours sincerely,

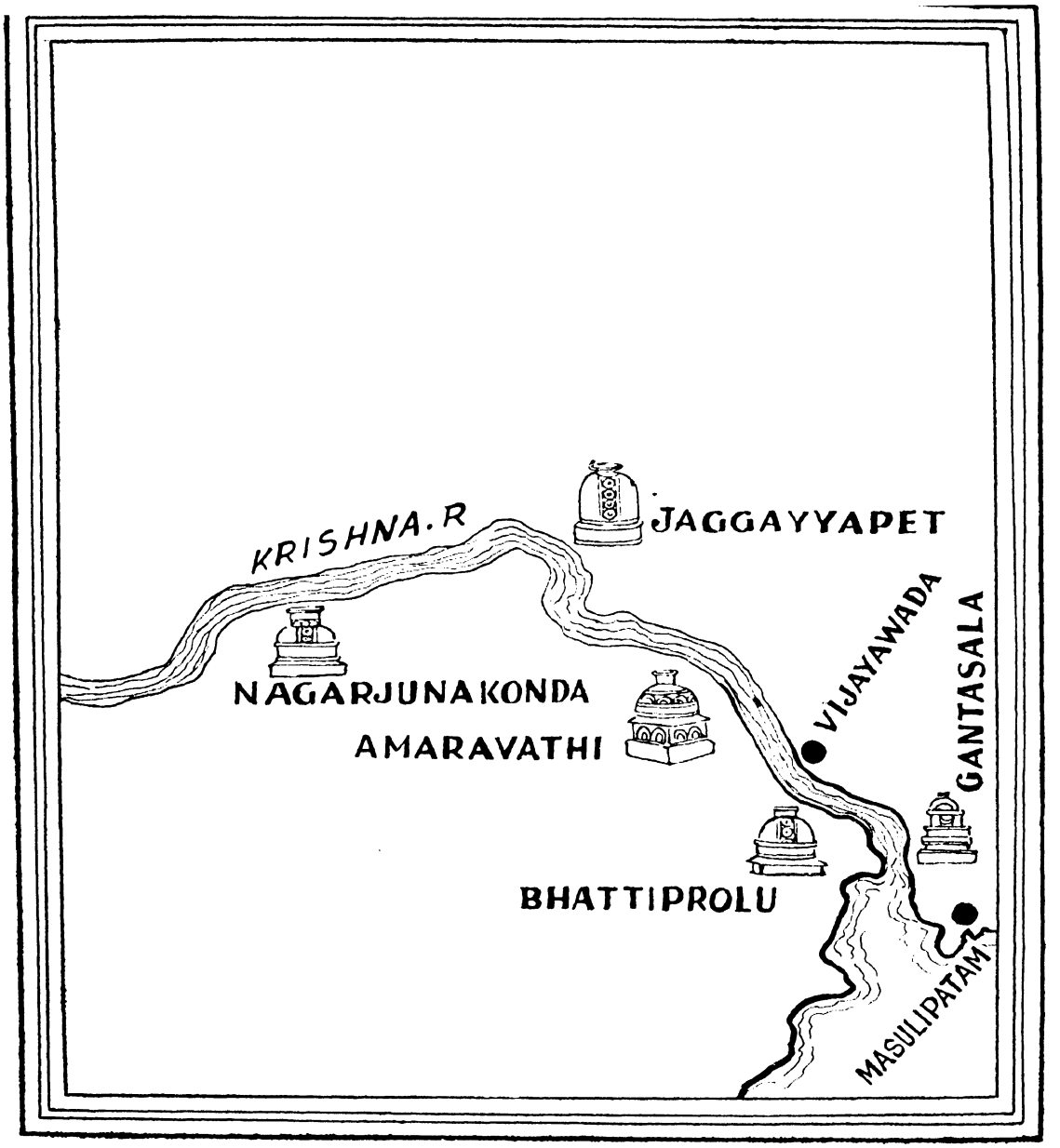
B. JAGANNADHADAS

MINISTRY OF EXTERNAL AFFAIRS

I am happy to learn that by their voluntary efforts the people of Jaggayyapeta are celebrating the 2500th anniversary of the Parinirvana of Lord Buddha. This celebration is not only appropriate but is also a welcome sign of our sense of our debt to history. I hope it is also the expression of the desire of our people to respect and accept in practice the tenets of ethical conduct and the principles of the way of life which Lord Buddha has given to the world. I would like all of us to feel that it is this that prompts our people and our government to celebrate Buddha Jayanti. Celebrated in the right spirit it must lead to recollection and dedication. The external aspects of celebration would not then displace the greater realities. Undertaken in this same spirit, I feel sure that the souvenir that you are publishing can serve to remind its readers of this great son of India and the precious gift to humanity of the great legacy of his teachings and the example of his life.

I wish your celebration success.

V. K. KRISHNA MENON

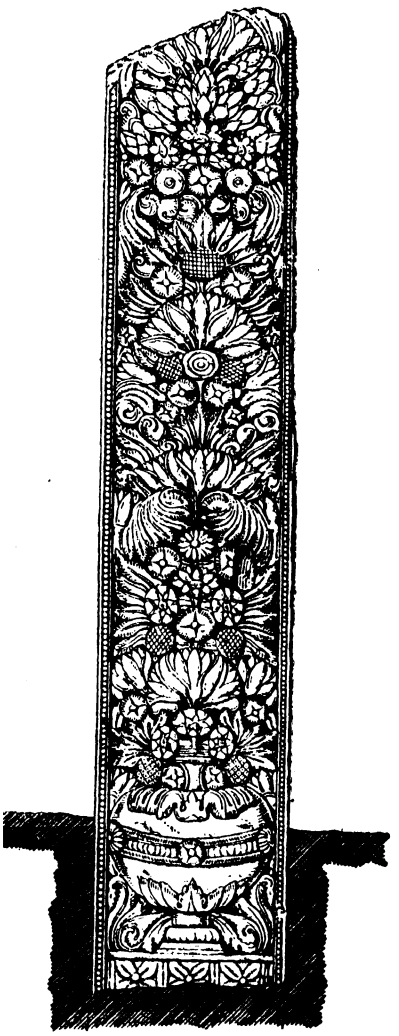


On the banks of the River Krishna, there flourished about two thousand years ago, several famous Buddhistic centres such as Nāgārjunakonda, Jaggayyapēta, Amarāvati, Ghantasāla, Bhattiprōlu. These regions were renowned at that time as world pilgrim centres, teeming with divine exuberances of art, architecture and poetry and exhortations of Buddhistic Dharma.

The gracious flow of the Krishna has changed little till this day. But the floodtide of Buddhistic Dharma which had brought into being the rare cultural eminence of Andhra, got concealed after a time, as an undercurrent.

To-day, all over the world, with immense faith and fervour, the people are celebrating the 2500th Parinirvana Jayanti of Lord Buddha and on this momentous occasion the undercurrent, the Pāthāla Ganga as it were, has come up for once, overflowing in all directions and granting its immortal message of Peace to this hate-ridden world.

DEDICATION



Ghantasālā

The whole world over, the 2500th *Parinirvana Jayanti* of Lord Buddha is being celebrated to-day with due solemnity and on a grand scale. On this auspicious occasion, we humbly dedicate this souvenir to the public at large. We are aware that, due to unforeseen circumstances, this volume remains deficient in many respects. The value of an offering lies, however, in the spirit that prompts it and we hope this brief symposium will serve in its own measure to commemorate the *Buddha Jayanti* celebrations in Andhra.

India is being rebuilt at this juncture — nay, the entire world is in the throes of a new creation, a fact to which the prevailing glooms and insecurity, struggle and strife bear ample testimony.

The material and equipment for this new creation are already available in India in the shape of the immortal traditions of *Dharma*. It only remains to readjust and remould these so as to suit the present circumstances. The great *yagna*, carried on till recently and brought to the stage of fruition by Mahatma Gandhi, and its continuation on purely constructive lines by Pandit Nehru mark this evolutionary process. The inspiration drawn by the latter from the message of the Buddha is but one of the operating factors.

Gautama Buddha had no fads. His movement, at least in its relation to the mass of people around him revolved upon his vast mercy for the miserables, upon an all-embracing compassion. He had neither indifference nor disgust towards life. His

very sense of keen sympathy for the sufferings of the world transformed itself into a tremendous power, which made him renounce his family and fly to the forests. The state of *Nirvana* he attained at the end of his *Sadhana* was not an empty peace of negation but the realization of the positive bliss of Essential Love.

The five-point guide for human conduct, termed *Pancha-shila,* which Gautama Buddha had once preached as the way of realisation for the individual, has once again today been expounded, but with a new emphasis, by the Prime Minister of India to the vast world audience, as the path for society at large to follow for establishing common weal through peace and harmony. This new version of *Panchashila* shall be the gospel and watchword for the new world order which is emerging out of the chaos created by the slogans of warring ideologies.

While feud and animosity constitute the very nature of *Asuras,* co-operation and social living form the basic instincts of Mankind. निर्वैरस्सर्वभूतेषु यस्समामेति पांडव was the teaching of Sri Krishna to Arjuna. Sri Krishna meant that "He alone will attain me who is devoid of antagonism towards any beings in the world."

The universal love of Sri Krishna as well as the absolute non-violence of Lord Buddha have reappeared during the present times through Gandhiji and later his spiritual heir, Pandit Nehru. Blessed are they that listen to this message; twice blessed they that imbibe it; thrice blessed they that propagate it.

V. R. G. K. M. Prasad,

Chairman, Buddha Jayanthi Celebrations,

JAGGAYYAPETA.

PANCHA SHILA

Kill not—for Pity's sake—and lest ye slay
The meanest thing upon its upward way.

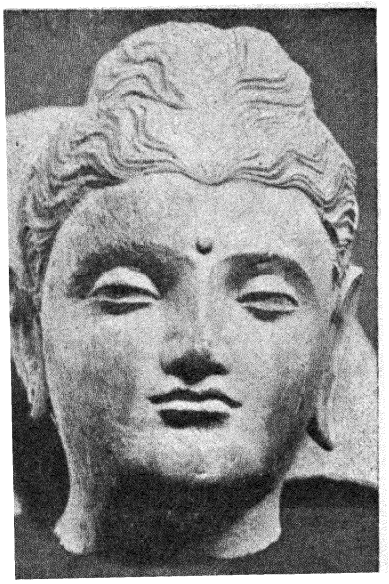
Give freely and receive, but take from none
By greed, or force, or fraud, what is his own.

Bear not false witness, slander not, nor lie;
Truth is the speech of inward purity.

Shun drugs and drinks which work the wit abuse;
Clear minds, clean bodies, need no *soma juice*.

Touch not thy neighbour's wife, neither commit
Sins of the flesh unlawful and unfit.

Buddha, The World Teacher*



Nearly 40, or to be more exact 38, years ago, I went to England as a lad and the first religious book that was placed into my hands was the 'Light of Asia'. From page to page I went; I was really an indifferent reader of literature, but I could not resist the temptation that each page afforded to me and I closed the book with deep veneration for the teaching which has been so beautifully expressed by Sir Edwin Arnold. I read the book again when I had commenced the practice of my profession in South Africa.

Unlike Buddhistic professors and unlike also many Hindu students—I was going to say philosophers—I draw no distinction between the essential teachings of Hinduism and Buddhism. In my opinion, Buddha lived Hinduism in his own life. He was no doubt a reformer of his terrible time, that is to say, he was a reformer deeply in earnest and spared no pains for achieving the reform which he thought was indispensable for his own growth and for the uplift of the body. If historical records are correct the blind Brahmins of that period rejected his reform because they were selfish. But the masses were not philosophers who whiled away their time in philosophising. They were philosophers in action; they had robust common sense and so they brushed aside the beast in the Brahmins; that is to say, selfishness, and they had no hesitation in recognising in Buddha, the true exponent of their own faith. And so being myself also one of the masses, living in their midst, I found that Buddhism is nothing but Hinduism reduced to practice in terms of the masses. And therefore sometimes learned men are not satisfied with the incredibly simple teachings of Buddha. They go to it for the satisfaction of their intellect and they are disappointed. Religion is pre-eminently a matter of the heart and a man who approaches it with intellectual pride is doomed to disappointment.

I make bold to say that Buddha was not an atheist. God refuses to see any person, any devotee who goes to him in pride. And the masses, not knowing what pride is, approach Him in all humility and become the splendid. That in my opinion, is the essential teaching of Buddhism. It is pre-eminently a religion of the masses. I do not despair; I do not for one moment consider that Buddhism has been banished

---

* Extract from a speech delivered at the Vaisakha celebration of Buddha Jayanti at Calcutta in 1925.

from India. Every essential characteristic of Buddhism I see, is being translated into action in India much more perhaps than in China, Ceylon and Japan, which nominally profess Buddhism. I make bold to say that we in India translate Buddhism into action far more and far better than our Burmese friends do. It is impossible to banish Buddha. You cannot deprive him of his birth in India. In his own life, he made out for himself an imperishable name. He lives to-day in the lives of millions of human beings. What does it matter whether we go to a little temple and worship his image or whether we even take his name. My Hinduism teaches me that if my heart is pure, I may mispronounce the name of Rama as Mara; still I can speak it with as much force as, nay, even more than the learned Brahmins. Buddha has taught us that it is not necessary for millions to associate themselves with one man who seeks for truth.

Let each one say for himself how much of the message of mercy and piety that Buddha came to deliver he has translated into his own life. In so much as we have translated that message in our own lives are we fit to pay our homage to that great Lord, Master and Teacher of mankind. So long as the world lasts, I have not a shadow of doubt that he will rank among the greatest of teachers of mankind.

May God help us to realise the message that the Lord Buddha delivered to mankind so many hundreds of years ago and may we each one of us endeavour to translate that message in our lives, whether we call ourselves Hindus or not.

M K Gandhi.

THE GREATEST MAN OF ACTION*



Buddha refused to consider the metaphysical problem; the process by which our unreal individuality is constructed and a world of suffering maintained in existence and the method of escape from it is all that is of importance. Karma is a fact; the construction of objects, of an individuality not truly existent is the cause of suffering: to get rid of Karma, individuality and suffering must be our one objective; by that elimination we shall pass into whatever may be free from these things, permanent, real: the way of liberation alone matters.

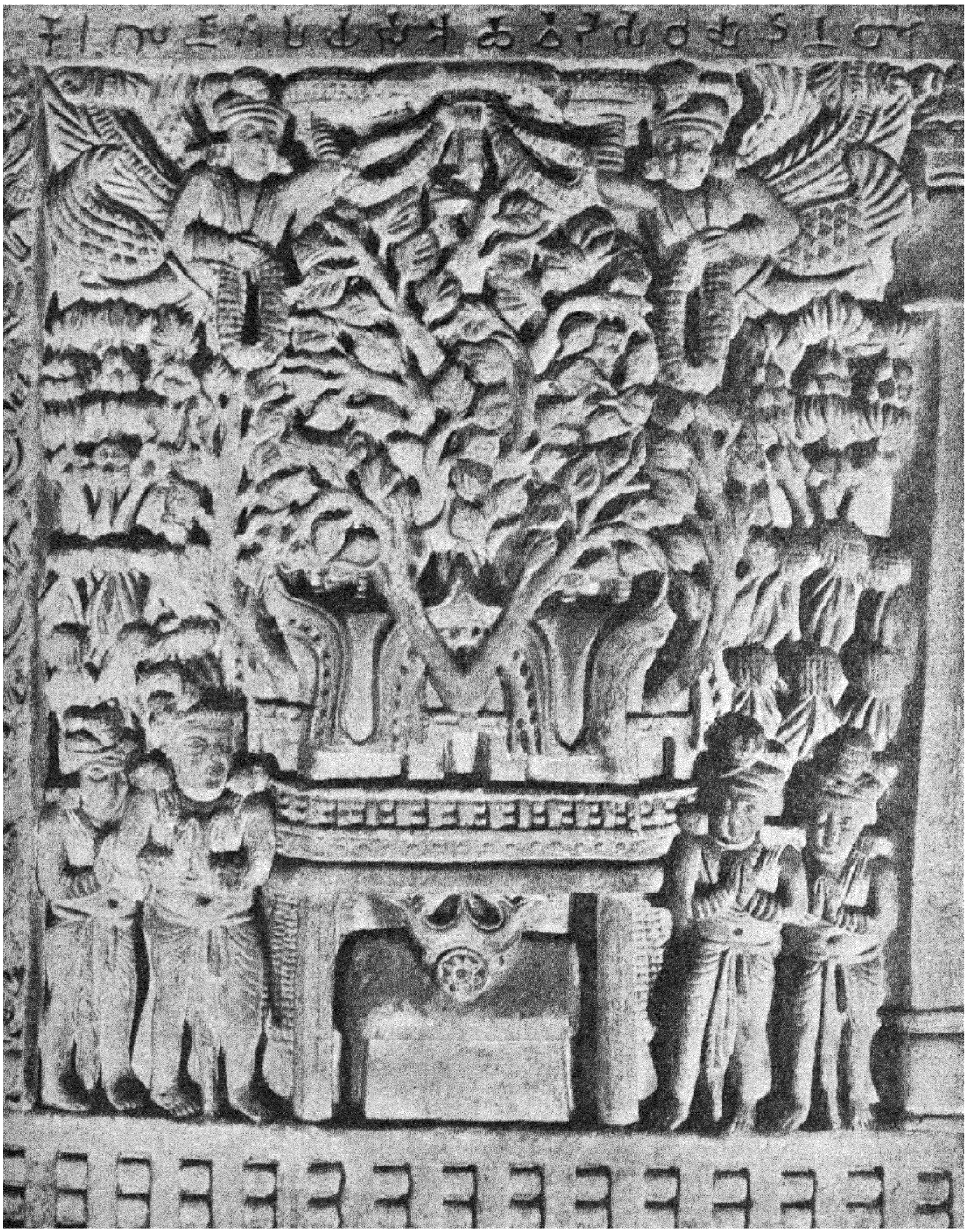
* * *

Pure Being is the affirmation by the Unknowable of Itself as the free base of all cosmic existence. We give the name of Non-Being to a contrary affirmation of Its freedom from all cosmic existence,—freedom, that is to say, from all positive terms of actual existence which consciousness in the universe can formulate to itself, even from the most abstract, even from the most transcendent. It does not deny them as a real expression of Itself, but It denies Its limitation by all expression or any expression whatsoever. The Non-Being permits the Being, even as the Silence permits the Activity. By this simultaneous negation and affirmation, not mutually destructive, but complementary to each other like all contraries, the simultaneous awareness of conscious Self-being as a reality and the Unknowable beyond as the same Reality becomes realisable to the awakened human soul. Thus was it possible for the Buddha to attain the state of Nirvāna and yet act puissantly in the world, impersonal in his inner consciousness, in his action the most powerful personality that we know of as having lived and produced results upon earth.

We recognise, then, that it is possible for the concsiousness in the individual to enter into a state in which relative existence appears to be dissolved and even Self seems to be an inadequate conception. It is possible to pass into a Silence beyond

* Extracts from *The Life Divine*

the Silence. But this is not the whole of our ultimate experience, nor the single and all-excluding truth. For we find that this Nirvāna, this self-extinction, while it gives an absolute peace and freedom to the soul within is yet consistent in practice with a desireless but effective action without. This possibility of an entire motionless impersonality and void Calm within doing outwardly the works of the eternal verities, Love, Truth and Righteousness, was perhaps the real gist of the Buddha's teaching, -this superiority to ego and to the chain of personal workings and to the identification with mutable form and idea, not the petty ideal of an escape from the trouble and suffering of the physical birth. In any case, as the perfect man would combine in himself the silence and the activity, so also would the completely conscious soul reach back to the absolute freedom of the Non-Being without therefore losing its hold on Existence and the universe. It would thus reproduce in itself perpetually the eternal miracle of the Divine Existence, in the universe, yet always beyond it and even, as it were, beyond itself. The opposite experience could only be a concentration of mentality in the individual upon Non-existence with the result of an oblivion and personal withdrawal from a cosmic activity still and always proceeding in the consciousness of the Eternal Being.



The Enlightenment is symbolized by a vacant stone seat beneath a Bodhi tree. The sacred presence is further indicated by the Tri-Ratna or the 'three gem' emblem on the seat. The four praying figures are the four great earth guardians (lokapalas)

The Goal and the Way In Buddhism

by S. N. VARMA

In the Tevijja Sutta we are told the story of the two Brahmin youths who came to the Buddha and asked him to show them the way to the attainment of Brahman. And the Buddha told them how to become an Arhat. The word Arhat is derived from the Sanskrit root verb अर्ह and means deserving or adorable. In Buddhism an Arhat is one who is freed from all delusion and has attained to the Supreme Peace of Nirvana.

In a different context Sri Krishna places before Arjuna the ideal of the Yogi as the highest ideal, the ideal of one whose mental consciousness, perfectly disciplined (विनियतं) and liberated from all desire (निस्पृहः सर्वकामेभ्यः) attains to the supreme peace of Nirvana (शान्तिं निर्वाणपरमां).

How is Arhatship to be attained? By taking to the Middle Way, by avoiding the two extremes of self-indulgence and self-mortification. The Buddha's own life is an ideal example of the Middle Way. A study of his life and Buddhist literature convinces us of two things: his own transcendent spiritual self-mastery and his robust vitality and physical health. 'He is always represented as having been well-clothed, well-fed' (Rhys Davids).

These who enter upon the Middle Way have, besides the practice of the eight virtues (Right Views, Right Aspirations, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Mindfulness, Right Rapture, that is, which accompanies deep meditation on the realities) to break the ten fetters or 'Samyojanas'. These are:

(1) The delusion of self, of 'I' and 'mine'. It is a sense of separateness from the eternal and universal stream of life, a sense of individual permanence in the midst of this ever-shifting universal movement of cause and effect. In the Gita, it is referred to as Ahankara, one of the elements of the eightfold lower nature.

(2) Doubt, specially in the efficacy of the means for realising the higher life. In the Hindu systems of Yoga, doubt is referred to as a characteristic of the tamasik mind tending to relapse into ignorance.

(3) Belief in the sufficiency of Good Works (out ward duties) and ceremonies. This is a fetter, for it lands the doer in self-righteousness and moral arrogance.

(4) Kama (desire or lust). The Buddhist discipline objects to asceticism but goes all out for the taming or regulating of the passions. 'Lay Buddhists were mostly monogomists, but the practice of celibacy and abstinence from intoxicating drinks was enjoined upon the members of the order, and was a necessary condition of Arhatship' (Rhys Davids).

(5) Ill-will. This is to be remedied and ultimately replaced by the practice of universal love.

(6) Love of life on earth. (7) Desire for a future life in heaven. (8) Pride. (9) Self-righteousness. (10) Avijja or ignorance

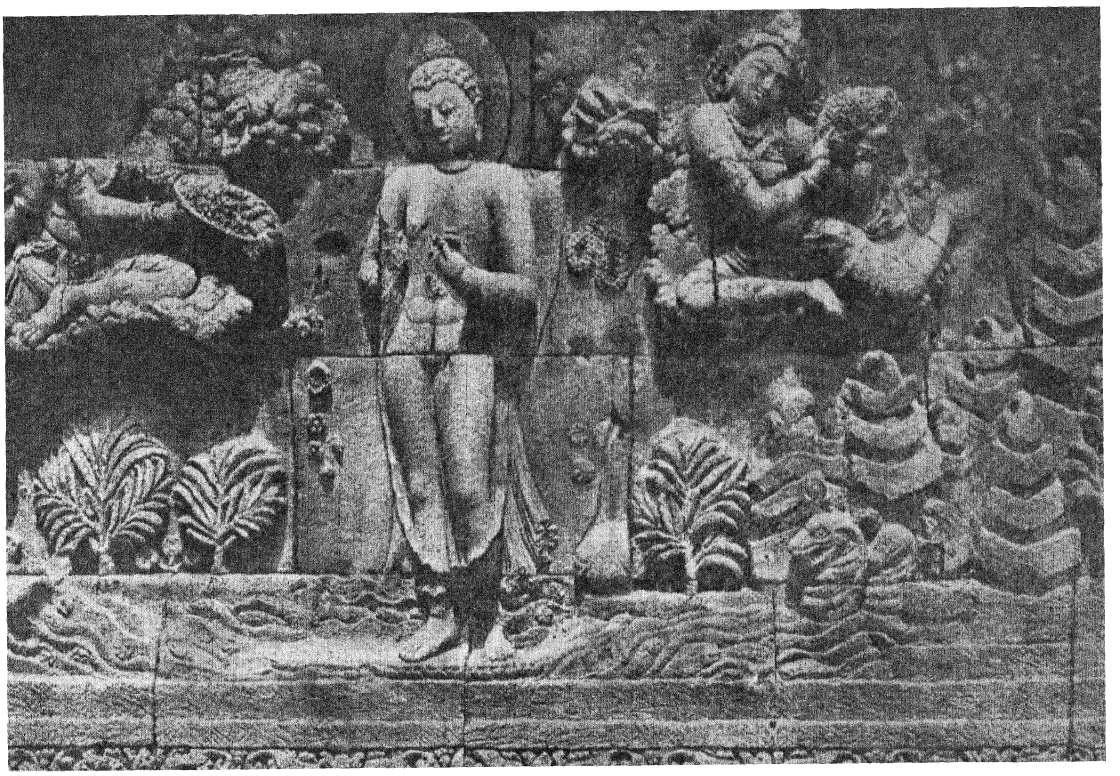
Freedom from the first three fetters makes the aspirant a Sotapanno or 'one who has attained the stream.' For him there is no turning back; the momentum already generated will carry him along towards the perfection of Arhatship.

Let me point out that an analytical study of the above injunctions will tell us that they amount in practice to a gradual conquest of Tamas and Rajas by Sattva and an attempt to lift the sattvic mind above the separative ego with a view to its ultimate merging into the Peace and Silence and Void of Nirvana.

This Nirvana is not the status of Universal or Transcendent 'Being', but a state of Non-Being whose gate is open to whosoever fights his way out of the Wheel of Life or the Chain of Causation by following the Eightfold Noble Path. The individual moving through the ages on the Wheel of Life has no doubt a past, a present and a future, but not in the sense of a conscious soul determining its circumstances of time and space through various births in its progress towards liberation. His real identity in this stream of change and non-permanence is that of cause and effect. Each one of us is involved through countless ages in the chain of causation, till as a result of ceaseless endeavour persisting through various births he works out all the links in the chain and is automatically delivered from it and escapes into Nirvana. The Gita says that the entire Universal play of gunas is contained in the Supreme-Being though the Supreme Being is not in it ये चैव सात्त्विका भावा राजसा तामसाश्च ये मत्त एवति तान्विद्धि नत्वहं तेषु ते मयि (VII, 12). This becoming with its chain of gunas can be transcended by the human soul with the help of Him who is its source and container. Buddhism says that this entire Wheel of Life is a vast and perennial phenomenon of the Chain of Causation, and to be delivered out of it one must practise the disciplines of the Middle Way.



Relief depicting the story of Sumāngadhā. Gāndhāra. 2nd–4th Century A.D.



Buddha bathing

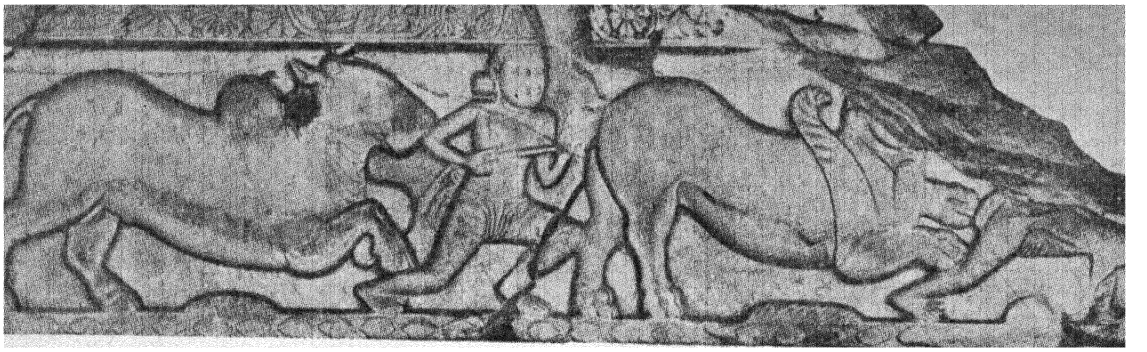
THE LORD'S PATH!

Hail! ye, Bold Traveller of the Blessed Path!
This is the sanctified land! our Motherland!
Here Duty blossoms in the Divine Law
And the Social Politics of the world unite.

Hail! ye, Bold Traveller of the Blessed Path!
The Moving World is bound in Equity's way
And Socialism henceforth shall hold the sway
And the Laws of Love, of friendship, have their day.

Hail! ye, Bold Traveller of the Blessed Path!
Here lust's consumed in wisdom's sacred fire
And nectareous Love yields the Bliss heavenly and joy,
And all the worlds do tread along this "Buddha's Way."

P. NAGENDRARAO



Amaravati

BUDDHIST ART IN ANDHRA - *The Pride of India**

by V. R. NARLA

"I am not a Buddhist either by birth or by persuasion," says this writer, "but I am proud of Buddhist art in Āndhra, as it is inherently Indian without confining itself to the religion that inspired it or to the region where it found expression. It is a rich heritage of which India, nay the world, could be proud. It does, indeed, transcend all boundaries of nationality and time. Created mostly on the banks of the Krishna at the dawn of the Christian era, it attracts and influences us even today, as it did most of Asia two thousand years ago."

Though the footprints of Gautama, the Buddha, never touched the soil of Āndhra, it was in this youngest State of the Republic of India that Buddhist art and sculpture, especially the latter, had its finest flowering. The Āndhras embraced Buddhism long before the era of Asoka and as Prof. K. R. Subramaniam has stated in his excellent monograph, *Buddhist Remains in Andhra*, "it cannot be doubted that Āndhra Budddhism was pre-Asokan."

Being a highly emotional people, the Āndhras are known even to-day for their quick and strong reactions. If they love they love ardently, and when they hate they hate violently. Taken as a whole they are kind, affectionate, hospitable and though sometimes prone to be irritatingly capricious, they have a genius for friendship, and are instinctively attracted by any progressive idea or ideology. Given this temperament, it can be taken for granted that they must have welcomed the gospel of Buddhism with its broad humanity, its emphasis on compassion,

* Text of an undelivered address.

its message of universal love and brotherhood, its total rejection of all superstitions and its direct appeal to all that is sublime in human nature.

Anyone with imagination could certainly penetrate the thick fog of the intervening centuries and see the tall, slim, rather fair and wide-eyed Āndhras in their millions flocking to Buddhist shrines with their offerings of fresh and fragrant flowers; one may even hear every hill and dale in the ever-green valleys of the Krishna, the Godāvari and the Vaṃsadhāra resounding to the incantation of *Buddham saranam gacchami; Dharmam saranam gacchami; Sangham saranam gacchami* (which means "I take refuge in the Buddha, in the Gospel and in the Order"). That this is no idle speculation of mine is attested by scores of the remains of the Buddhist *stupas* that are scattered throughout the length and breadth of the Āndhra State from Śālihundām in the north to Chinna Ganjām in the south, and from Gōōty in the west to Ghantasāla in the east. These Buddhist sites, in the words of Mr. Longhurst, "are of far more real archaeological value than many of the great Hindu monuments of the South." We owe the re-discovery of these ancient sites to the pioneering efforts of a brilliant band of officials, both civilian and military, and archaeologists, the most prominent of whom are Mackenzie, Elliot, Burgess, Sewell, Rea, Longhurst and Ramachandran.

I cannot claim to have seen all the sites of Buddhist remains in Āndhra. I have, however, had the good fortune of visiting Amarāvati, Nāgārjunakonda, Jaggayyapēta, Ghantasāla and Bhattiprōlu. Of these, the first two places are world famous. They are both in Guntur District on the banks of the Krishna, the blue Danube of India, and the second biggest river of the Deccan. Though Amarāvati is today a rather dusty village and not the seat of a great university that it was for some centuries, and though Nāgārjunakonda is now practically a deserted place and not the centre of another famous university as in ancient times, anyone who visits these two places would not fail to sense in them some of the limpidness and sparkle of the Krishna river together with the calm and peace and beatitude associated with Buddhism. Being a layman, I cannot, of course speak with authority, but as one who in his wanderings over India has covered almost all the major centres of ancient and mediaeval Indian art, I may venture my opinion for what it is worth that even after centuries of neglect and vandalism, the sculptures still to be seen both at Amarāvati and Nāgārjunakonda are second to none for their lyrical beauty; their divine grace and their depth of feeling.

Amarāvati, as most of you are no doubt aware, has an important place in the history of not only Āndhra but Indian and world Buddhism. This famous place within half-a-mile of the Sātavāhana capital, Dhānyakataka, was the centre of a special school of *Mahayana* philosophy. It was, however, more popular on account of the magnificent *stupa* that rose there majestically to a height of about 100 feet, while at its base it had a diameter of one hundred and sixty-two feet seven inches. (Comparative figures are; Bhattiprōlu, one hundred and forty-eight feet; Ghantasāla, one hundred and twenty-two feet and the main *stupa* at Nāgārjunakonda, one hundred and six feet.) "The original *chaitya* of Amarāvathi," according to Dr. Ananda K. Coomaraswamy, "dates from 200 B. C. and some reliefs are of the first or second century B. C. The casing



Sujata adoring Lord Buddha. The scene is depicted in the circle in the middle portion. On the top, Buddhā's bathing in Niranjana river and in the bottom The Lord's Enlightenment are depicted. (Amaravati, now in the British Museum.)

slabs and the great railing and also the few Buddha figures date from the latter part of the second century A. D., or at any rate not later than A. D. 250." Of this railing, which was the supreme glory of the Amarāvati *stupa*, Mr. James Fergusson says that "although the rail at Bhārhut is the most interesting and important in India in an historical sense, it is far from equal to that at Amarāvati, either in elaboration or in artistic merit." "Indeed in these respects," continues the same authority who, along with Mr. E. B. Havell and Dr. A. K. Coomaraswami, was largely responsible for bringing to the notice of the outside world the beauty and the glory of Indian art and architecture, "the Amarāvati rail is probably the most remarkable monument in India. In the first place, it is more than twice the dimensions of the rail at Bhārhut, the great rail being 195 feet in diameter, the inner 165 ft. or almost twice the dimensions of that at Bhārhut; between these two was the procession-path, which in the earlier examples was on the tope itself. Externally, the total height of the great rail was about 14 ft., internally it was two feet less, while the inner rail was solid and only six feet in height." I need not go into the other architectural details of this great Amarāvati *stupa*, a plaster model of which re-constructed according to a plan suggested by Mr. Percy Brown can be seen in the Madras Museum—but I should perhaps mention that it is estimated that "the railing alone provided a superficial area of nearly 17,000 square feet covered with delicate reliefs."

Most of these reliefs are now unfortunately lost. Even by the time of Col. Colin Mackenzie who saw the great Amarāvati *stupa* at the end of the 18th Century many of the sculptured marbles had been destroyed. They had been dug up and burnt into lime by a local chieftain who in 1797 shifted his head-quarters to Amarāvati, the very dust of which was rich with history and hallowed by tradition, and made a feeble attempt to found a new city about the Amarēswara temple. And even those marbles that escaped this vandalism are now widely scattered. A large majority of them have been removed to the London, Paris, Calcutta and Madras Museums; just a few only are left on the original site. More than a hundred of them 125 to be exact—are now in the British Museum. Named after Sir Walter Elliot, who was mainly responsible for sending them to London, they are known as the "Elliot Marbles." Rivalling even the Elgin marbles and the Assyrian reliefs in their grace and elegance, their power and poignancy, the Amarāvati sculptures greeted me in the entrance hall of that great treasure house of world art in an uncommonly quiet street in London. Across the Channel in Paris, I have again found in the Musée Guimet three, maybe four, marbles from Amarāvati, while I recently counted fourteen of them in the Indian Museum at Calcutta. I need not, I suppose, add that the Government Museum in Madras has more than three hundred and fifty of these art treasures from Amarāvati, including, of course, quite a few fragments. While regretting this wide dispersal of the invaluable creations of the Andhra sculptors, I must admit that everywhere I found them well housed, and properly cared for except at the place of their origin. Two years ago when I was at Amarāvati for the second time, I found the few marbles still left there dumped in an ugly shed, though even the smallest fragment deserves a royal palace for its ineffable beauty and infinite grace.

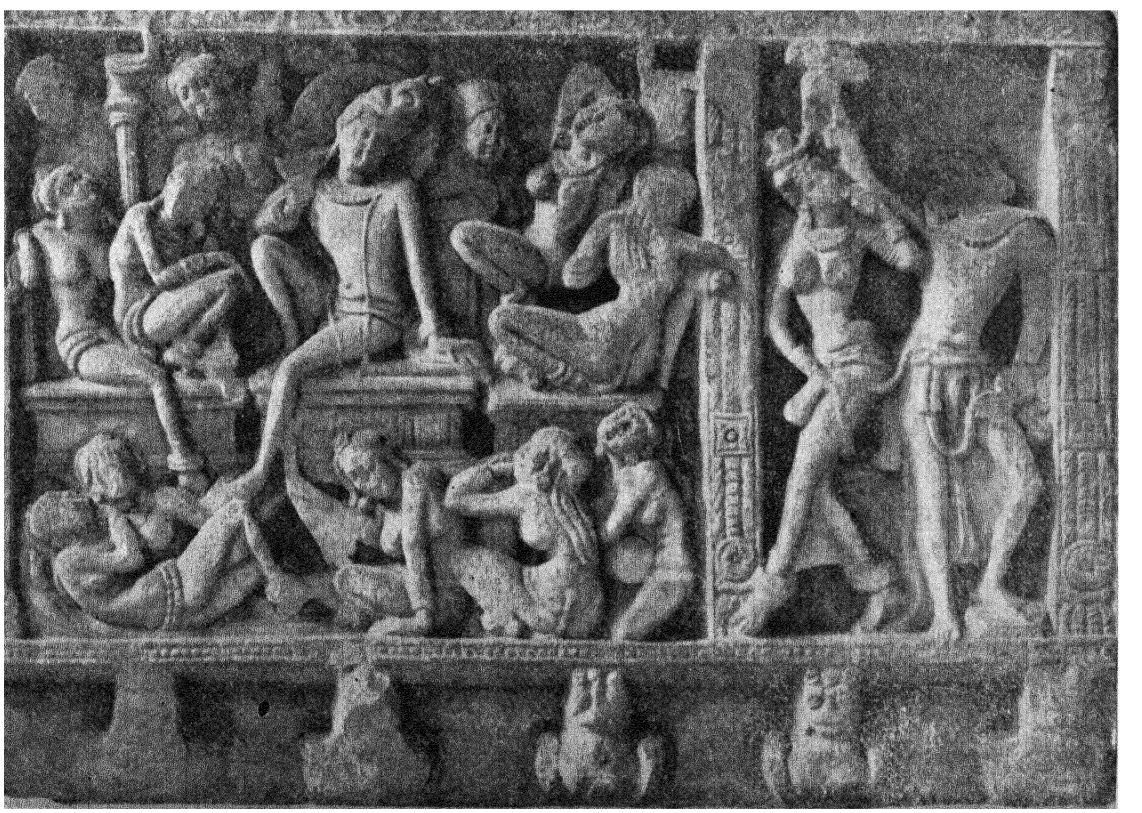


Subjugation of Nalagiri. Two scenes—(1) Nalagiri rushing along furiously in the streets of Rajagriha (2) Nalagiri bowing at the feet of Buddha—(Amaravati.)

As Dr. Coomaraswamy says, the sculpture of Amarāvati which is mostly in relief and only rarely in the round, "is very vigorous and full of movement, sometimes passionately devotional, sometimes humorous, always voluptuous and decorative." He also thinks that all of it is "a masterpiece of pure design. charming in every detail". Indeed, the art of Amarāvati is a glorious product of the Āndhra genius. Mr. Fergusson's expert opinion is that the sculptures of Amarāvati mark "the culmination of Indian art". Even while disputing this estimate, Mr. Havell admits that the Amarāvati marbles present "delightful studies of animal life, combined with extremely beautiful conventionalized ornament." He also acknowledges that at Amarāvati "the most varied and difficult movements of the human figure are drawn and modelled with great freedom and skill.

Great freedom in expression. and unfailing skill in making every line and curve and contour of a sculpture speak eloquently—these, indeed, are the two distinctive characteristics of the art of Amarāvati. And what is equally important, it is essentially indigenous; it arose out of the inner urges of a people; it was the response to a challenge, and a pouring forth of the heart for finding fulfilment. The Gāndhāra or Graeco-Roman influence on Indian sculpture, if it was really strong at any earlier period, was negligible by the time it reached the banks of the Krishna in the early years of the Christian era. "The Amarāvati sculptures", Sir

Prince Siddhartha in his harem — Amaravati (Now in the British Museum)



John Marshall has rightly stated, "indeed appear to be as truly Indian in style as those of Bhārhut and Ellora. They follow as a natural sequence on Mauryan art when that art was finding expression in more conventionalized forms. They have inherited certain motifs and types which filtered in from the north-west (i e., Gāndhāra), but these elements have been completely absorbed and assimilated without materially influencing the indigenous character of these sculptures."

Though I am not one of those who feel ashamed to acknowledge that we have borrowed and assimilated something from others, it is asserted by competent authorities that outside influences are yet more negligible in the case of the Buddha image at Amarāvati. According to Mr. Douglas Barett (I am quoting from his recent publication, *Sculptures from Amaravati in the British Museum*,) "few, if any, of the Amarāvati images of the middle and late phases are indentical with those of Mathura...There is, as it were, greater naturalness about the Amarāvati image. It is less of an ikon than the image of the North. Indeed, if the short curly hair, *ushnisha*, and halo are added to the figures of monks, which are frequently represented in the middle phase, the result is an Amarāvati Buddha. The monks have shaven heads and both shoulders covered with the robe, which is naturalistically rendered." "The Buddha image at Amarāvati", continues Mr. Barett, "was carved not to express the abstract thought of the philosopher or theologian, but to satisfy the personal adoration or *bhakti* of the common laity and the simple monk, a need displayed by the other contemporary religions of India." I may add that even if the Āndhra sculptor derived much more than the idea of making an image of the Buddha from Madhura, he succeeded abundantly in infusing his creation with the spirit of the Andhras whose approach to life and reactions to their environment are essentially emotional.

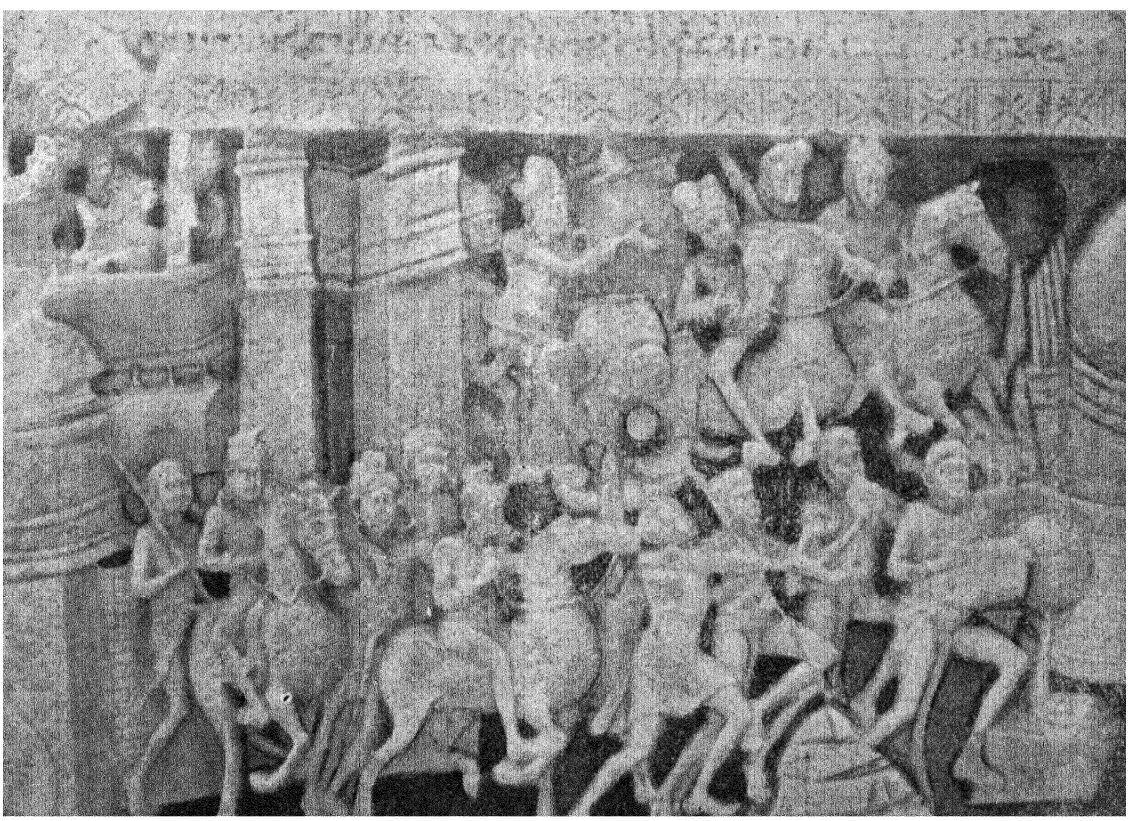
The emotional impact of some of the Amarāvati sculptures could really be profound. If I may strike a personal note, the sculpture of the four worshipping women, which is preserved in the Madras Museum, stirs me to the depths of my soul. With what simplicity and directness does this masterpiece show the utter abandon and the total surrender of these devotees bowing before the feet of the Lord! Another Amarāvati sculpture also in the Madras Museum – always fascinates me with its dramatic effect. It represents the taming of the fierce elephant, Nalagiri, by the Master. How eloquently does it portray the transformation wrought in the wild beast by the commanding presence and the pervasive influence of the Prince of Compassion. Let loose by the palace mahouts, who were bribed by Devadatta, the jealous cousin of the Buddha, it strikes terror into the hearts of the on lookers and makes everyone flee before it as it rushes through the city streets to attack the Lord. For a moment it chills your own spine. The evil plan of Devadatta seems to be assured of complete success. But – lo and behold! even as Nalagiri approaches the Master it begins to soften and to relent, to hesitate and to falter, until finally it becomes meek as a lamb and salutes the Lord by falling prostrate before his feet. At this unexpected turn—this magical transformation—what should have been the feelings of Devadatta? Though unrepresented in the sculpture, you can visualise him lurking behind some

vantage point, with his face registering in quick succession feelings of expectancy, elation, disappointment, and incredulity coupled with impotent rage.

Before I pass on to other centres of Buddhist art in Āndhra, may I crave your permisson to say a few more words about the marbles of Amarāvati? It is generally believed that the Amarāvati sculptures were "originally covered with a thin coat of fine plaster and painted". If it were so, we may safely presume that they once rivalled in their beauty and delicacy the paintings of Ajanta and Bāgh. Even without these fine colours, "it is only in the paintings of Ajanta and Bāgh", as Dr. Burgess remarks, "that we find anything comparable to the rich variety and excellence of art displayed in these (Amarāvati) sculptures." In fact, Mr. Havell believes that the bas-reliefs of Amarāvati (forming the decoration of the railings and the marble casing of the *stupa* itself) should properly be studied in connection with the fresco-paintings of Ajanta. I may be pardoned if I hazard a guess that the painters of Ajanta were no other than the sculptors of Amarāvati working in a different medium.

Of equal merit are the marbles of Nāgārjunakonda, or the *Sri Parvata* (as it was known formerly) in the protective shadow of which once nestled the magnificent city of Vijayapuri, the capital of the Ikṣhvākus. While the Ikṣhvākus flourished and held sway over Vengi as the successors of the Sātavāhanas, this lovely valley of the *Sri Parvata*—it has green hills on three

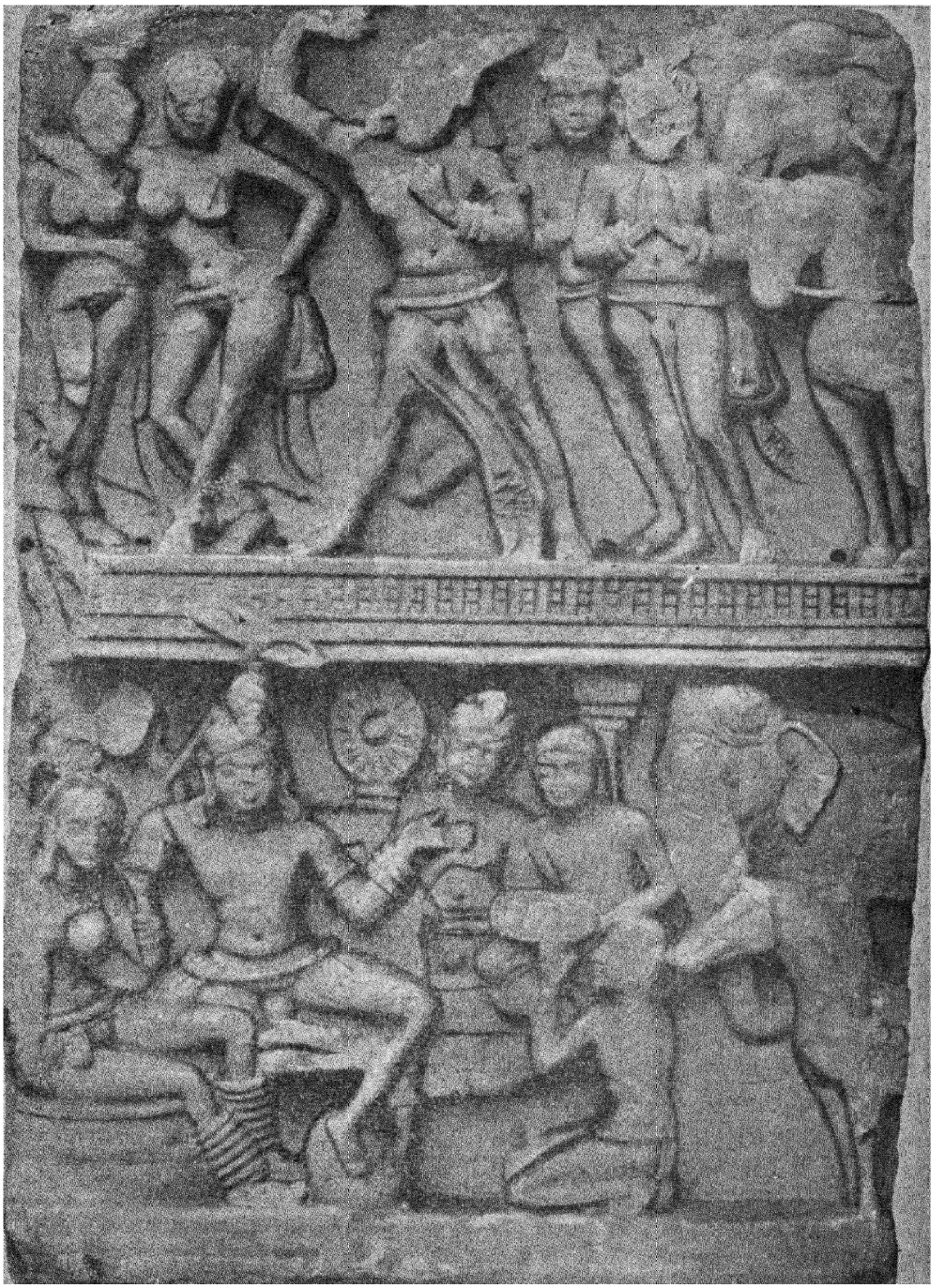
Lord Buddha returning to Kapilavastu. Amaravati



sides, the deep blue stream of the Krishna constituting the fourth —was a great seat of Mahāyāna Buddhism, second perhaps only to Amarāvati. Though the ruling kings were mostly Hindus, their consorts patronised Buddhism. According to inscriptions found at Nāgārjunakonda. one such royal patroness indeed the very first was Chāntisiri; another was Adavi Chāntisiri, while the name of the third lady that has come down to us is Chula-Chāntisirimika. Though not related to the Ikṣhvākus, Upasika Bodhisiri who, I presume, was a fabulously rich heiress that donned the yellow robe, vied with the ladies of the royal family in her magnificent gifts. There may be some doubt as to her nationality on the strength of their identification of her birth-place Govagama with Gonagāmaka, which is mentioned as a Ceylonese port in the *Mahavamsa,* some research scholars believe that she hailed from Ceylon—but as to her numerous endowments to the Buddhistic establishments, not only at Nāgārjunakonda, but at other places too, there is no doubt whatsoever. To quote from *Early History of the Andhra Country* by Sri K. Gopalachari, Bodhisiri helped to build at Vijayapuri "two *Chaitya grahas* (one on the Lesser *Dhammagiri* by the side of a *vihara* as the special property of the nuns of Ceylon), and another at *Kulaha-vihara,* a shrine for the *Bodhi*-tree (i.e., a railing around it) at the *Sihala vihara,* one cell at the great Dhammagiri, a *mandava* pillar at the *Mahavihara,* a hall for religious practice at Devagiri, a tank, verandah, and *mandava* at Puvasela, a stone *mandava* at the eastern gate of the *Mahachaitya* at Kantakasela, three cells at Hiruṁthuva, seven cells at Papilā, a stone *mandava* at Puphagiri, and a stone *mandava* at the...*vihara*" We need not pause here to wonder as to what could be the modern names of the various places that received such varied gifts from Bodhisiri; it is enough for our purpose to note that such was the deep devotion of this and other ladies to the message of the Buddha that they poured out unstintingly all their treasures to adorn Vijayapuri with innumerable *stupas, chaityas* and *viharas.*

Great must have been the splendour of this citadel of the Ikṣhvākus for it attracted from far and wide not only merchants with wares to sell, but students seeking knowledge, both religious and secular. Even before the time of the Ikṣhvākus, Vijayapuri must have gained wide reputation as a seat of learning for that great philosopher, Nāgārjunāchārya, the propounder of *Madhyamika* or the Middle Path, spent (according to Tibetan traditions) the closing years of his life on the *Sri Parvta.* But lured by the history and traditions of Vijayapuri, I should not lose sight of my main theme, viz, *Buddhist Art in Andhra.*

Well, unlike those found at Amarāvati, the marbles of Nāgārjunakonda are not dispersed (except for the four or five that have somehow found their way into Musée Guimet) and in their fulness they proclaim to the world the glory and grandeur of the Buddhist art of Andhra. Perhaps I should not fail to mention here that the excavations at Nāgārjunakonda are not yet complete and that there is every likelihood of more sculptures as well as inscriptions and remains of ancient buildings being found there. These further excavations are being carried out now on a large scale for the site—I regret to say—is going to be inundated under the major irrigation project of Nāgārjuna Sāgar, work on which is now proceeding apace.



The King surrounded by the Seven Jewels. The raining of coins on the King can be seen in the top portion. Jaggayyapeta

Though it is rather unfortunate that an ancient site of great religious, artistic, cultural and historical value should soon be submerged under a vast sheet of water as a result of the new project, I, for one, would not bewail the event as the great Nāgārjuna Sāgar is expected to irrigate millions of acres of arid land, thereby bringing plenty and prosperity to vast areas which are now periodically subject to famine conditions. And I am sure the great Buddhist divine and philosopher, Nāgārjuna, would, in the largeness of his heart, bless the project.

During Nāgārjuna's time and for some centuries after him, Vijayapuri was slaking the thirst for knowledge of thousands of students that were flocking there from "Kāshmira, Gāndhāra, Chēēna, Chilātā, Tosāli, Aparānta, Vaṇga, Vārnāsi, Yavana, Palura, Dāmila, Tāmbapanni". From now on instead of standing as a mere shadow of its past glory, it would serve as a great reservoir for watering thirsty lands, thereby bringing happiness into thousands of homes; homes that are now dark with poverty and are devoid of all decencies of a civilized life. Nāgārjuna preached the gospel of life, not of the graveyard. His mission was to bring light into the dark recesses of the mind and to abolish ignorance and suffering. He would, therefore, be the first to assert that grinding poverty—poverty that is not voluntary, but enforced—with all the degeneration it inevitably brings about, leaves no scope whatsoever for an intellectual life, not to speak of a life of the spirit. He would, I feel, not only not regret the conversion of the dead valley into a life-giving reservoir, but would welcome it as a noble venture worthy of his teachings and his traditions.

Let me not, however, pursue this point further; all that I need say is that the present sculptures at Nāgārjunakonda and any that may be found as a result of the current excavations, will be treasured somewhere as a great national heritage. According to a recent report, an expert committee appointed by the Government of India seems to prefer the location of the Nāgārjunakonda sculptures and other finds at the top of the *Sri Parvata* itself, for that reputed hill would continue to hold its head aloft in spite of its base as well as its flanks being totally submerged in the great lake that would be formed once the Nāgārjuna Sāgar project is completed. This appears to me to be a good idea, and I hope that it will be implemented. If, however, any practical difficulties are encountered in putting it through and an alternative site is chosen, even then that new place would, I am confident, become another Nāgārjunakonda. For the gospel so brilliantly interpreted and so vigorously taught by the great Nāgārjuna is writ large on every frieze.

How deeply did one of the Nāgārjunakonda sculptures move me during my last visit! It depicts the great wave of sorrow that swept through the royal court of Kapilavastu when the news of the sallying forth the *Mahabhiniskramana* —of Prince Siddhārtha in search of the *Dharma* is brought back by Channa, the the dutiful charioteer. King Suddhōdana's head is bent down in grief and he is almost frozen on his seat. Princess Yesōdhara is falling down unconscious as if struck by lightning. Channa, who is kneeling at the feet of the king, is a picture of sorrow. The faces of the royal attendants are masterly studies in sadness. And the most suggestive, poignant touch

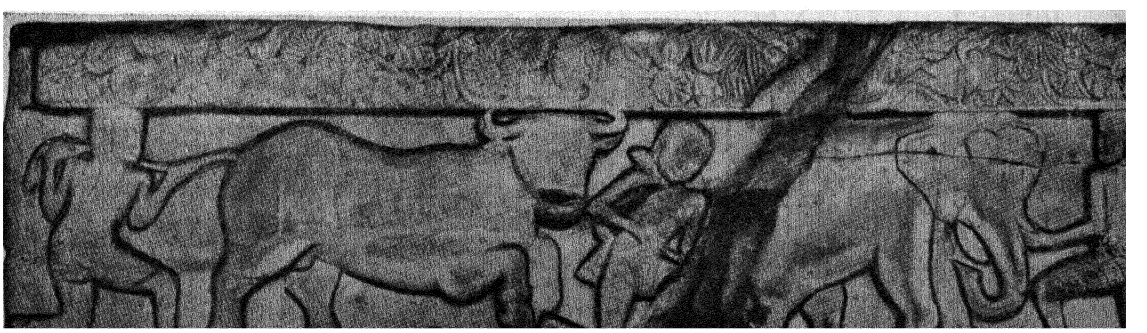
of all, the eyes of that noble steed, Kantaka, who had overnight carried the Lord on his back out of Kapilavastu, are glistening with tears. For a moment I was wondering whether the very stone on which this scene was depicted was not itself melting into tears! Such indeed is the marvel of the art of Nāgārjunakonda!! It is rich without being elaborate, moving without being sentimental, meaningful without being didactic. Even a broken piece from Nāgārjunakonda is evocative as I realised when I noticed a small fragment representing the fingers of a hand. The moment I saw it I felt sure that it must have been a fragment of a statue of the Buddha, for who can mistake the lustre and loveliness, the power and elegance of fingers that set the *Wheel of Dharma* in motion.

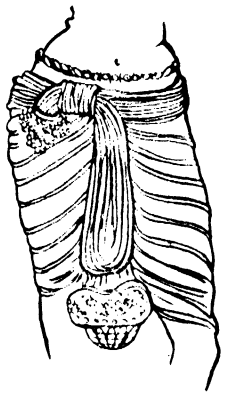
I have dwelt upon Amarāvati and Nāgārjunakonda at some length because they undoubtedly represent the two highest peaks of Buddhist art in Āndhra. Though of lesser importance, the finds at Goli, Jaggayyapēta, Bhattiprōlu, Ghantasāla, Guntupalli, Garikipādu, Śalihundām, Ramatirtham and many other sites of Buddhist remains in Āndhra are remarkable in their own way. *The stupas* at some of these places are said to be earlier than those at Amarāvati and Nāgārjunakonda, and either as a result of vandalism or pilfering by the agents of foreign governments, not many sculptures from these places are available for study. Still the few marbles left after centuries of depredation and destruction clearly bear the stamp of that genius that was to find its spring-tide at Amarāvati and Nāgārjunakonda.

Even broken pieces of the friezes of the much neglected *stupa* at Jaggayyapēta, which I visited recently for the first time, are things of beauty. Fourteen sculptures recovered from Jaggayyapēta—all of them either broken or mere fragments, the only exception being a standing Buddha—are in the Madras Museum. This standing Buddha is exceptional, not merely because it was found undamaged, but also because it differs both in age and style from the rest of the finds. It has an inscription on its lotus base in characters of the sixth century—the gist of the inscription being that the image was made under instructions from Jayaprabhāchārya. a disciple of Nāgārjunāchārya—it is concluded that it belongs to a much later age than the rest of the sculptures which are akin to those of the first phase of the Amarāvati *stupa*, and hence are dated as early as 200 B. C.

The most interesting as well as important of the Jaggayyapēta marbles is a slab representing a *Chakravarti*. The seven jewels which surround him—the queen, the prince, the minister, the elephant, the horse, the wheel, and the gems—proclaim him to the world as a king of kings. Noteworthy features of this sculpture are not only the square coins that are sho-

Animals and Youths. Amaravati

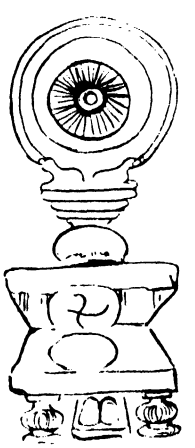




Amaravati

wered on the emperor from the sky and the jewels worn by the human figures, but also the elongated structure of those figures which constitute a marked departure from the stunted representations of the Gāndhāra school. It is this elegant attenuation of the figures that subsequently led to the "towering and graceful forms" in the sculptures of the middle phase of Andhra sculpture at Amarāvati. Another interesting find in Jaggayyapēta is the "*punyasala*," a beautiful sculpture showing a two-storied shrine.

My visit to Bhattiprōlu, a village in the Repalle Taluk of the Guntur District, was in my teens; hence my memories of the *stupa* there are extremely vague. But I gather from the report of Mr. Alexander Rea on his excavations of Buddhist mounds in the Krishna District that even by 1820 the *stupa* at Bhattiprōlu was denuded of most of its bricks and all of its marbles. "The bricks being of large size and good quality", says his report, "were used for road-making, and the marbles variously utilised in the construction of a sluice in the Krishna canal". There is, however, some doubt as to whether the marbles had any carvings on them. Mr. Robert Sewell, who visited the place the earlier than Mr. Rea was of the opinion that they had carvings. In a report which he made out to the Madras Government in 1878, Mr. Sewell said: "That they really were carved marble sculptures is tolerably conclusively proved by the fact that in the walls and floor of this very Vellatur sluice marbles have been extensively used. Some sculptured stones bear carvings assimilating in type to those at Amarāvati though they do not appear to have been so beautifully executed." I have no hesitation in agreeing with this opinion. The greenish white limestone quarried in Palnād in Guntur District and widely used in adorning the *stupas* in Andhra has no intrinsic beauty. It has no gloss, no variegated hues; it is dull, drab, cold. Now-a-days it is used as raw-material by our cement industry. It is the masterly hand of the Andhra sculptors that gave this flimsy limestone a life and a message; a life of unsurpassed beauty and a message of love for all sentient beings. It is this intrinsic lack of any beauty in the lime stone of Palnād that makes me believe that it could not have been used in the *stupa* at Battiprōlu, or for the matter of that, at any other place, without some sculpture or other on it —be it a lotus, a *dharma chakra*, a *naga* with an out-stretched hood, a *bodhi* tree or the



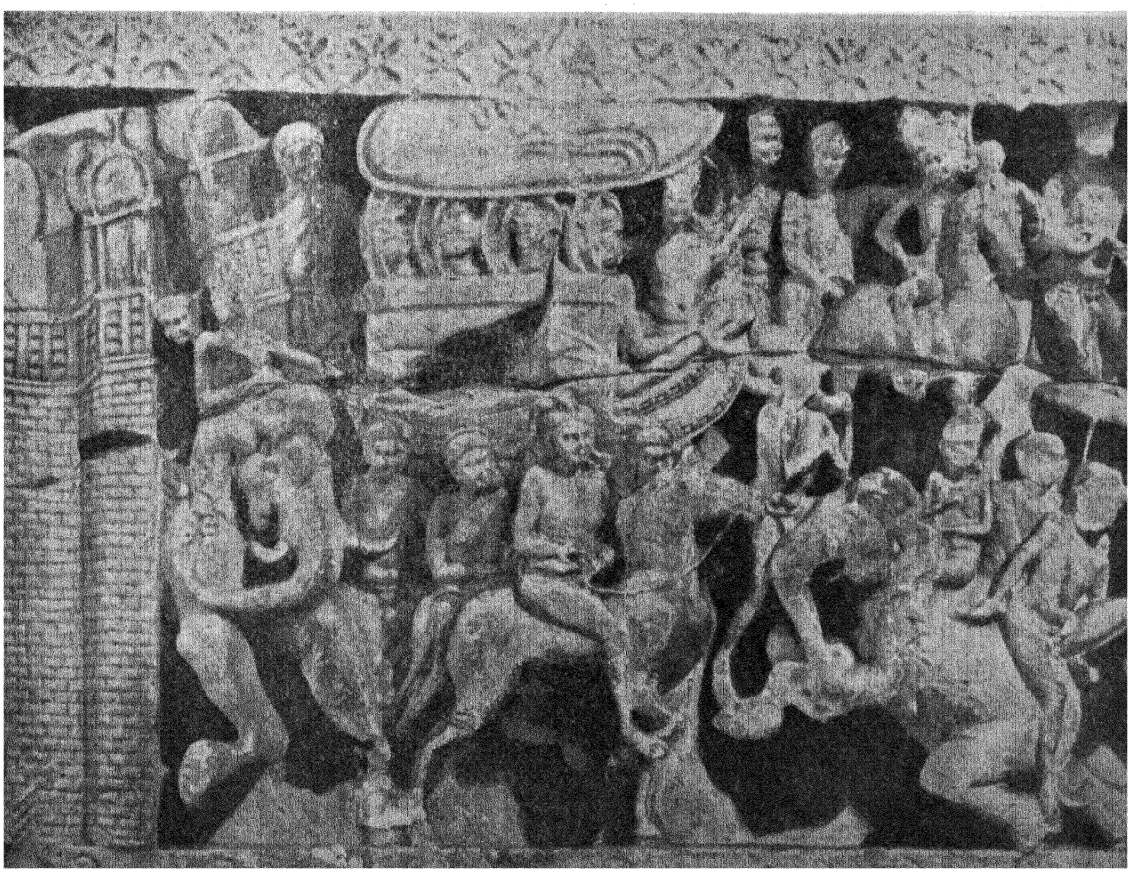
Amaravati

Sri Padas. Well, whatever sculptural wealth the Battiprōlu *stupa* had, which by the way was constructed of solid brick-work unlike those at Ghantasāla and Nāgārjunakonda, is now totally lost.

An identical fate seems to have overtaken the Buddhistic *stupa* at Gudivāda, a taluk centre in the Krishna District. "About 1840 a mound of brick-work was demolished here to obtain material for repairing the high road between Bezwāda and Bandar." Referring to this vandalism, Mr. Rea says:—"It is to be regretted that all these works have suffered at the hands of those who required material for the construction of roads and other such works. Though among the oldest existing monuments of an ancient civilisation, their great antiquity was no protection to them from the despoiling hands...Such being the case we cān only unearth and endeavour to piece together such remains that escaped the notice of the despoilers. We have been able to gather from these—in many cases seemingly shapeless mounds—that the architectural works of the Buddhists have never been excelled by any of later date existing in India. Unlike the later architecture of the Dravidians, their buildings not only contained masterpieces of detail, but the buildings were themselves perfect examples of architectural composition".

For quoting here Mr. Rea at some length my only excuse is that his report published in 1894 with a pretty long title, *South Indian Buddhist Antiquities, including the Stupas of Battiprolu, Gudivada*

Lord Buddha's returning to Kapilavastu through the air. Amaravati



and Ghantasala and Other Ancient Sites in the Krishna District, Madras Presidency, has now become extremely scarce, though I have been lucky in obtaining a copy of it only the other day from Poona. While it is hard to resist the temptation to quote more passages from this rare report, I would merely add that all that Mr. Rea could recover from Battiprōlu were two caskets with sacred Buddhistic relics and from Gudivāda a large and valuable hoard of ancient coins, some of which date back to the Sātavāhana Empire. A very interesting coin from the same hoard "bore the figure of a Roman or Greek galley, with a rather crescent-shaped hull, two masts and a large oar-shaped rudder". Mr. Rea certainly deserves our grateful thanks for these valuable finds, but it must be mentioned that it was rather unfortunate, that he narrowly missed unearthing the marbles of Ghantasāla; how this happened we shall see presently.

Though it is a debatable point whether Bhattiprōlu and Gudivāda could lay claim to any sculptural wealth, there is no such doubt regarding Ghantasāla, a village sixteen miles west of Masulipatam. When I visited the place a few years back I found there some uprights of the rail of the local *stupa* with finely-chiselled *dharma chakras.* The original name of Ghantasāla is said to be *Kantakasaila;* in fact, Ptolemy refers to it as "*Contocossyla*". It is surmised that the place was named after Kantaka, the renowned horse of Buddhist lore. The frieze from Ghantasāla depicting Kantaka is preserved in the Madras Museum. The rest of the marbles of Ghantasāla are now in far-off Paris in Musée Guimet. One of these which fascinated me during my visit to Paris in 1954 is a masterly depiction of a three storied building with adorers; another is an exquisite sculpture vividly portraying the happiness of Suddhōdana, when he heard the news of the birth of his son, Siddhārtha.

According to Mr. Douglas Barett, Assistant Keeper in the Department of Oriental Antiquities in the British Museum, "the most important slab" from Ghantasāla is in the Museum of Fine Arts, Bostōn. "It is carved on both faces. The palimpsest shows an elaborate *stupa* similar to those on the late drum slabs at Amarāvati. On the other face is the scene of the Buddha at the Niranjana river; there is a fragmentary pilaster up the left-hand edge", Could the importance of this relief be that it is carved on both faces? I do not know. But I am convinced that the *Mahachaitya* at Ghantasāla was one of the most important in Āndhra. The art of Ghantasāla vied with that of Amarāvati at its best. A slightly damaged head of the Buddha, a sculpture in the round, found in Ghantasalā, is in my opinion definitely superior in certain respects to those which I have seen in Amarāvati and Nāgārjunakonda. It has more repose and profundity, and just a suggestion of a smile reminding one of the crescent moon that faintly glimmers in the sky and makes the young night all the more mysterious and bewitching.

It is, indeed, a great pity that most of the sculptures of Ghantasāla are lost to our country for ever. Mr. Alexander Rea, who carried on excavations in this village somewhere around 1890, confined his attention to the main stupa, which in its dilapidated condition is locally known as *Lanja Dibba,* i. e., the harlot's mound. It is really amazing, and not a little saddening, that not merely at Ghantasāla, but at Gudivāda, Bhattiprōlu Chinna Ganjām, Pedda Ganjām and quite a few other

places the remnants of the sacred shrines of Buddhism came to be given such filthy names as *Lanja Dibba*, and *Bogamadani Dibba*. The only exception to this which I know of is the *stupa* at Amarāvati. Its local name is *Dipala Dinne*, i.e., the mound of lamps. But even this reference to lamps may not after all be a very complimentary one, for practically at all places where there is a Buddhistic mound there is a local tradition that the prostitute who had her residence on the mound used a lamp for signalling. Maybe the bad name to the Buddhistic mounds is an index of the fanaticism with which Buddhism was perhaps suppressed by later day Hindu zealots, or may be it denotes the low levels to which Buddhism had probably sunk in its last days when it assumed the forms of *Vajrayana* and *Sahajayana* forms in which it hardly differed from unbridled *tantrism*. Of these two reasons I, for one, give greater credence to the former.

But let me not drift from the main theme; I mean the excavations of Mr. Rea at Ghantasāla. Obviously attracted by the large size of the main mound, he confined his operations to that only. Though it showed up the foundations of a large *stupa* as also a relic casket, it had no sculptured marbles. The sculptures of Ghantasāla were, in fact, elsewhere in a mound called the *Kota Dibba*, i. e., the mound of the fort. Mr. Rea did make a note of this, as also of a third one in the village which is known as *Polimera Dibba*. Mr. Rea's report runs thus: "On the south, just over the village boundaries is a low mound on the bank of a tank. It measures about seventy feet across, and is roughly circular in plan. The foundations of brick walls appear at places, and brick debris lie all over it. It may possibly be the remains of a *stupa*". Here Mr. Rea was on the brink of a great discovery. Had he made it, it would have been his supreme achievement as an archaeologist. But he narrowly missed it. Subsequently in the twenties of the present century, a peasant, while cultivating his fields bordering on this very mound, *Kota Dibba*, uncovered as many as thirty sculptures, each rivalling the other in its masterly protrayal of scenes from the life of the historical Buddha or from the Jātaka stories. These wonderful marbles, according to a reliable account given to me by some leaders of the village, were dumped under a tree and left there uncared for until someone from Pondicherry appeared on the scene and furtively bought up the whole lot for an insignificent sum of less than Rs. 5000/-. Thus did we lose for good the art treasures of Ghantasāla, which today occupy a place of pride in the Musée Guimet.

As I have not visited the rest of the Buddhist sites in Andhra I cannot speak about them with personal knowledge. But I should, perhaps, mention here in passing that fresh excavations are now taking place at Śālihundām, on the south bank of the Vamsadhāra in the Srikākulam District, and it is reported that some very important finds have come to light. Buried in the mounds yet to be dug up in many other places, there are, I am sure, invaluable treasures of the period when the saffron robe was adding its rich and resplendent colour to the Andhra scene.

With Amarāvati as its main base, it shed its light far and wide. It crossed the seas to inspire the sculptors of South-East Asia as re-affirmed by the latest book of Dr. Reginald Le May, *The Culture of South-East Asia*. The influence of

Amarāvati, according to this writer, "was felt architecturally in Ceylon and in Lower Central Siam, and possibly reached as far as Sumatra in the South." The influence of Amarāvati, according to this writer, "was felt architecturally in Ceylon and in Lower Central Siam and possibly reached as far as Sumatra in the south." Disagreeing with the traditional view that Buddhism reached Java and Borneo from Gujarat and the mouths of the Indus, he draws pointed attention to the fact that "the earliest images of the Buddha found at Sempaga in the Celebes, in the south of the province of Jember (Eastern Java) and on the hill of Seguntang at Palenabang in Sumatra are all in the Amarāvati style of Eastern India." Another recent book, *The Art and Architecture of India* by Mr. Benjamin Rowland, also speaks of this wide-spread influence of Amarāvati. Says Mr. Rowland: "Owing to its commercial and religious affiliations, the influence of the Āndhra Empire was enormously wide-spread; not only was the style of Amarāvati extended to Ceylon, but Buddhist images in the Āndhra Style of the second and third centuries A.D. have been found as far away as Dong-duong in Champa (modern Indo-China) and at Sempaga in the Celebes." Could it be a mere accident that the region of Dong-duong also bears the name of Amarāvati? Indeed, the age of Amarāvati and Nāgārjunakonda is the golden age of Indian art and its lustre would remain imperishable as long as even a broken piece of their wonderful friezes is left to beckon us to a just society that is free from caste and cruelty, and to a new world that is above hate and strife.

A sculpture on the support of Sinha Stambha – Amaravati



Principal Buddhist Remains in Andhra

by B. K. THAPAR

(Superintendent, Department of Archaeology, South Eastern Circle)

'Decay is inherent in all
'component things'

—Śākyamuni.

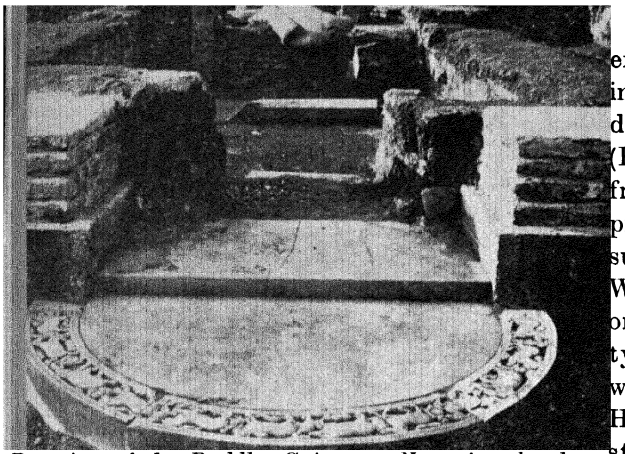
The first historical figure in Indian history is that of Gautama Śākyamuni who was born probably in the year 563 B.C., at Kapilavastu on the Nepalese border and passed into parinirvāṇa "from which there is no return" in circa 483 B.C. With him Indian history emerges from legend and tradition. Of all the religious remains of early historical period so far discovered in India, those of Buddhism are by far the largest and Buddha, to quote Kenneth Saunders, 'is decidedly India's greatest son' and teacher who disclaimed either divine birth or supernatural powers and yet was deified. Buddha's teachings explained by him through many sermons are not a subject matter of this paper and are not therefore alluded to. After his death his disciples solemnly cremated the Enlightened One's body. A dispute arose over his remains which were distributed among his followers and were enshrined as relics contained in reliquaries of crystal, gold, or other material in mounds of brick and earth in the shape of tumuli known as stūpās in many parts of India. Other stupas containing the remains of locally revered monks and ascetics rose up all over India in succeeding centuries. As'ōka unearthed the ashes of the Buddha from their original places and divided them still further.[1]

In the course of a century or so after the death of the Buddha, the saṁghā established by the Tathāgata himself started showing disruption resulting into a schism into Sthēravādins and Mahāsānghīkās. As the differences between these two sects grew wider, new ideas developed which later were to form the basis of the division of Buddhism into the 'Lesser' and 'Greater Vehicle' (Hīnayāna and Māhāyāna). This happened round about the 1st-2nd century A.D. and is commonly associated with the reign of Kanishka. The latter, viz. the Greater Vehicle became rapidly popular in many parts of India. The concepts of both art and religion underwent a great change. The Buddha of Mahāyāna Buddhism was no longer a moral teacher but a God whose

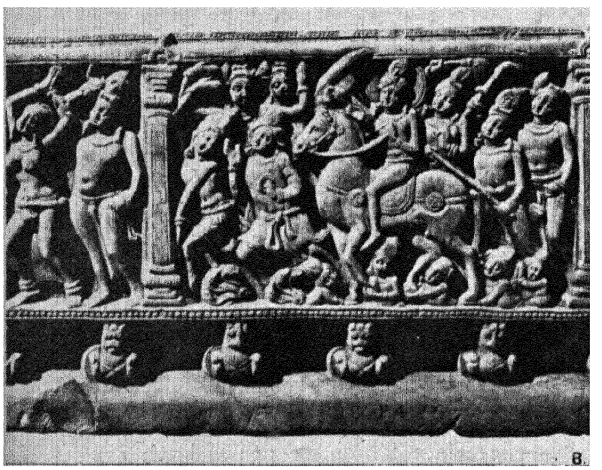
1. General view of the small stupa at Amarava



1. A.L. Basham. 'The Wonder that was India' (London, 1954) p. 263.

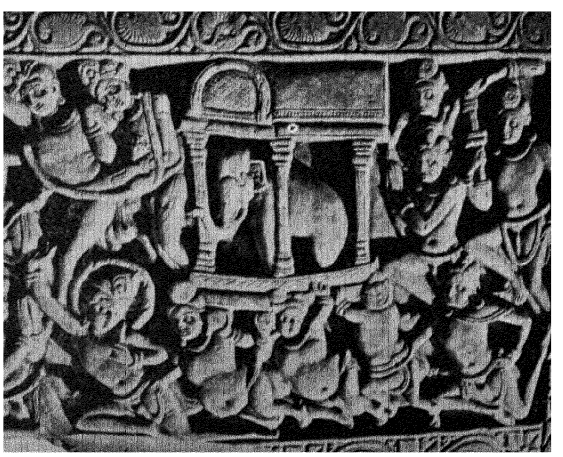


Remains of the Buddha Caitya at Nāgārjunakonda



Nāgārjunakonda: Panel showing Renunciation

. *Nāgārjunakonda: Panel showing Bōdhisattva escending from Heaven in the form of Elephant*



existence is eternal and who is worshipped in temples etc. It was a process of deification whereas in the earlier school (Hīnayāna), his disciples would refrain from depicting him in bodily form. His presence was indicated only by symbols such as lotus flower, a Bodhi tree, the Wheel of the Law, a stūpa, empty throne or a pair of foot-prints etc. Mainly, three types of monuments came to be associated with the Buddhist faith both in the Hīnāyāna and Mahāyāna forms, namely, stūpas or sepulchral mounds symbolizing the enshrinement of the sacred relics, vihārās or monasteries where the Buddhist monks resided and caityās or chapels which originally meant the same as the word stūpa but subsequently came to signify a temple in which the stupa occupied a prominent place.

* * *

Few periods in Indian history have aroused more attention than what is commonly called the Āndhrā Period. This period is of supreme importance in the growth of what Sardar K. M. Pannikar calls as 'the neo-Aryan civilization in the south'. The precise chronology of the Āndhrā dynāsty is, however, beyond the scope of this article. The earliest mention of the Āndhrās is in the Aitareya Brāhmana as one of the tribes of South India. They are known to be living on the outskirts of the Aryan settlement several centuries before the commencement of the Christian era: they are mentioned as one of the tribes 'in the king's territory' in Aśōka's inscription.[1] Foreign writers like Megasthenes and Pliny also refer to the Āndhrās as a great and powerful race. They are also alluded to in the Puranas.[2]

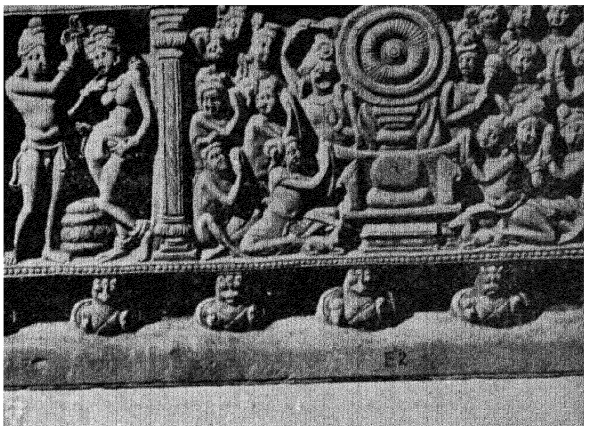
1. Hultzsch. Corpus Inscriptionium Indicarum, Vol. I, p. 25.

2. Pargiter. Dynasties of the Kali Age, p. 72.

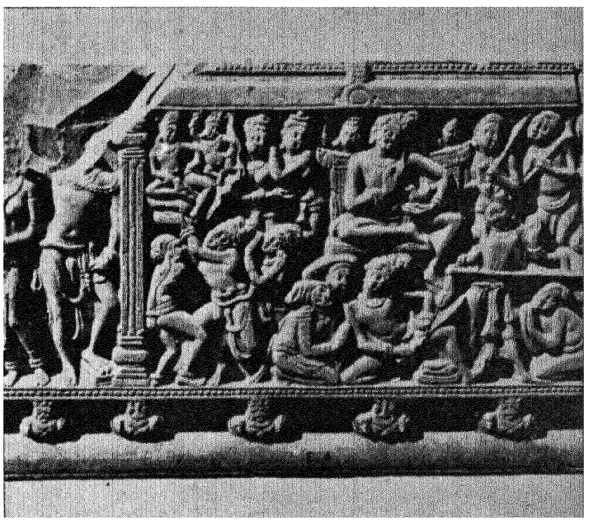
Ptolemy describes inter alia some of their ports. After the death of As'oka, the Andhras assumed independence and their kings the S'ātavāhanas extended their dominion in all directions until Andhrādēs'a included a large portion of the peninsula. The period of S'ātavāhana rule in the Deccan (3rd century B.C. to 3rd century A.D.) witnessed the growth of commercial and colonial intercourse and the development of Buddhist culture and art. Apparently the period covers both the schools of Buddhist faith, the Hīnayāna, the lesser vehicle and the Mahāyāna, the greater vehicle. In no part of India can be seen such a large number of ancient Buddhist sites as in Āndhrā. The date of the introduction of Buddhism in Āndhrā cannot, however, be fixed with any measure of certainty but it is evident that the earliest historical monuments of Āndhrā are Buddhist, none, however, being pre-Aśōkan.[1] In the words of the notable French historian Jouveau Dubreuil 'The Andhrās seem to us a glorious race. To them we owe the school of Amarāvatī sculpture, the philosophical school of Nāgārjuna'. Amarāvatī, Nāgārjunakonda, Jaggayyapēta, Gōlī, Ghantasāla, Gummaḍiduṟṟu, Guḍivāḍa, Bhaṭṭiprōlu, Guntupalli, Āduṟṟu, S'ankaraṃ, Rāmatīrthaṃ and S'ālihuṇḍaṃ are only a few of the places that have been discovered or are lying still unexplored waiting for the spade of the archaelogist.

To describe all the Buddhist sites in Andhrādes'a is a formidable task and in retrospect I wonder that I ever had the courage to undertake it especially to fit into the scheme of this present souvenir. Such an attempt is, to a large extent, a compilation from the work of others to whom I am deeply beholden. I have,

1 Early Buddhist literature refers to the school of Andhaka monks which was special only to Andhras.

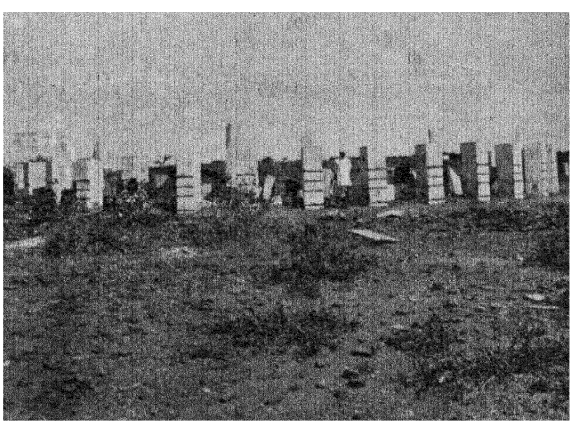


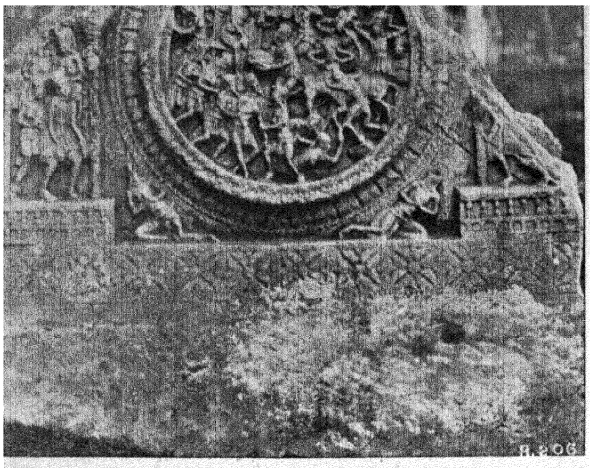
5. Nāgārjunakonda : Panel showing turning of the Dharma Cakra



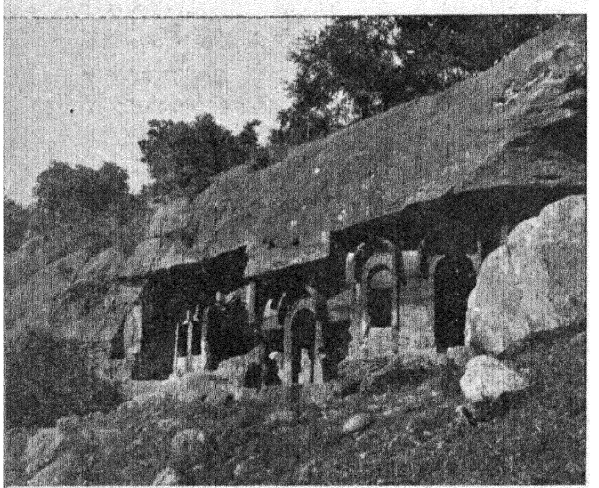
6. Nāgārjunakonda : Panel showing scenes from Sibijātaka

7. General view of the Buddhist stūpa at Jaggayapēṭa



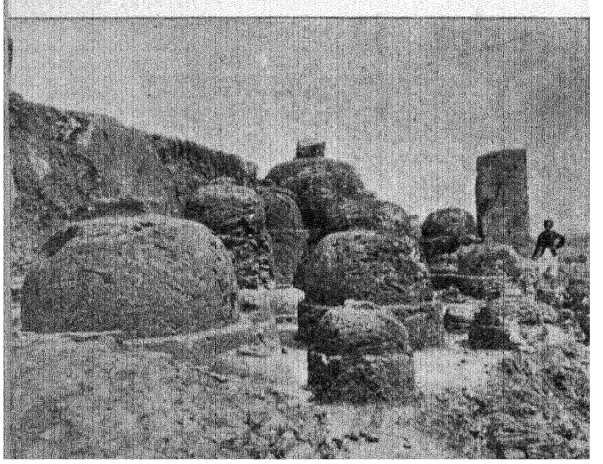


8. Ghantasālā: Sculptured slab in bas-relief



9. Guṇṭupalli: General view of a Vihāra

10. Śankaram: Dagobas on the West side of the hil



however, not attempted to present a detailed description with the great mass of evidence available but have rather touched the fringes in the hope that the reader may be able to assess its significance relative to the subject being investigated.

Most of the early Buddhist monuments described below are on or near the banks of river Krishna. Apart from the facility of a water-side for such religious establishments, the personality of the great Buddhist apostle, Nāgārjuna, was one of the main deciding factors for such a concentration. He found a congenial place in the Krishna region for the spread of his faith and had the royal support of the Śātavāhana rulers most of whom, though not Buddhists, tolerated the Buddhist faith. Not only that, they further embellished Amarāvatī by additions and repairs and made it their own capital.

Amaravati (Pt 1)

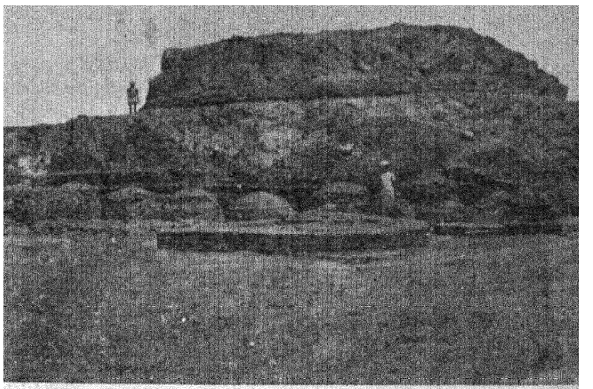
Of all the Buddhist sites in Andhrā, Amarāvatī is by far the most magnificent as also widely-known. Though at present a squalid little village, it was once the capital of Andhra and represents the ancient city called Dhānyakataka,[1] a place of considerable note from 200 B.C. It is situated a little over 20 miles from Guntur on the south bank of the Krishna river. A richly decorated stupa locally known as Dīpāladinne or hillock of lamps under worship as late as the twelfth century was despoiled towards the end of the eighteenth century by local people in the anxiety to obtain building material, thinking that marble slabs formed excellent raw material for lime-kiln. Thus was lost the full story of the artistic achievement for which pre-eminence is claimed. Subsequently other various explorers nota-

1. It is the original name of Amaravati and is found in two of its inscriptions.

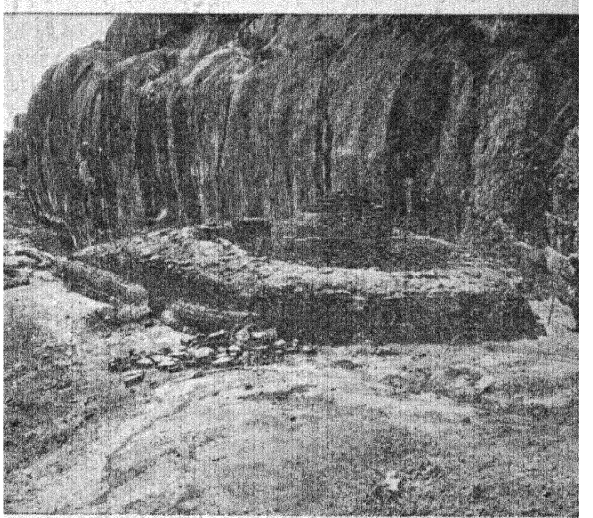
bly Colonel Mackenzie and R. Sewell tried to salve the disjecta membra most of which are now preserved in the Madras Museum. Some of the sculptured slabs comprising spoils of the stupa and the railings which found their way to London are displayed along the walls of the grand staircase of the British Museum.

Burgess writing towards the close of the 19th century found the site converted into a large pit—the whole area was cleared of earth, and also of any traces that may have existed of the original stupa above the level of foundations. Our knowledge about this stupa, the precise dimensions of the pile etc., therefore, is derived from imperfect observation of Colonel Mackenzie.

The stupa in its earliest form possibly a mound of mud and brick existed round about 200 B. C. as evidenced by an inscription and fragments of early sculptures, distinguished by their low relief from that of later work. The style of these sculptures is roughly identical to that of Bharhut. The sculptured casing slabs and the great railing are additions of the late 2nd century A. D. The railing around the stupa is considered by Coomaraswamy as the most elaborate ever made and is certainly a magnificent example of such a structure. It measured 192 feet in diameter and stood 13 or 14 feet high above the pavement. It was constructed of upright slabs connected by three cross-bars between each pair of uprights. The surface of these bars was decorated with full and half discs interspersed with minor sculptures. The inside of the rail was more richly carved. These discs show delicate sculptures from Buddhist legend. The plinth also was decorated with friezes of animals and boys in ludicrous position. The slabs forming the casing of the stupa, 162 feet in diameter, were richly carved; the

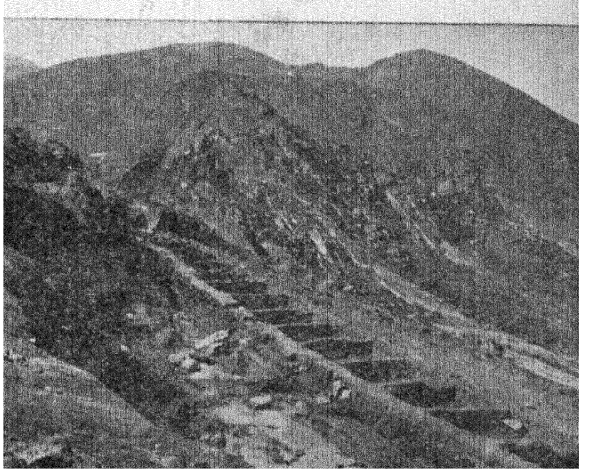


11. Śankaram: Structured Stupas and Caityas



12. Rāmatīrtham: A Caitya with a Dagōba at Gurubhaktakonda

13. Rāmatirtham: Row of cells of the 5th and the 6th Caityas at Gurubhaktakonda



principal object being a highly decorated stupa with its railing. Every inch of the space was sculptured sometimes with walled and moated cities, palaces, buildings and tōranās.

This great marble dome surrounded by a sculptured rail and rising to a height of 100 feet when fresh and perfect would have been unrivalled in the world. Around this stūpa were other monastic buildings and numerous small caityās. On festival occasions the whole surface of the dome was littered over with lamps which against the darkness of the night made it look like a virtual hill of lamps; the popular name handed down being Dīpāladinne.

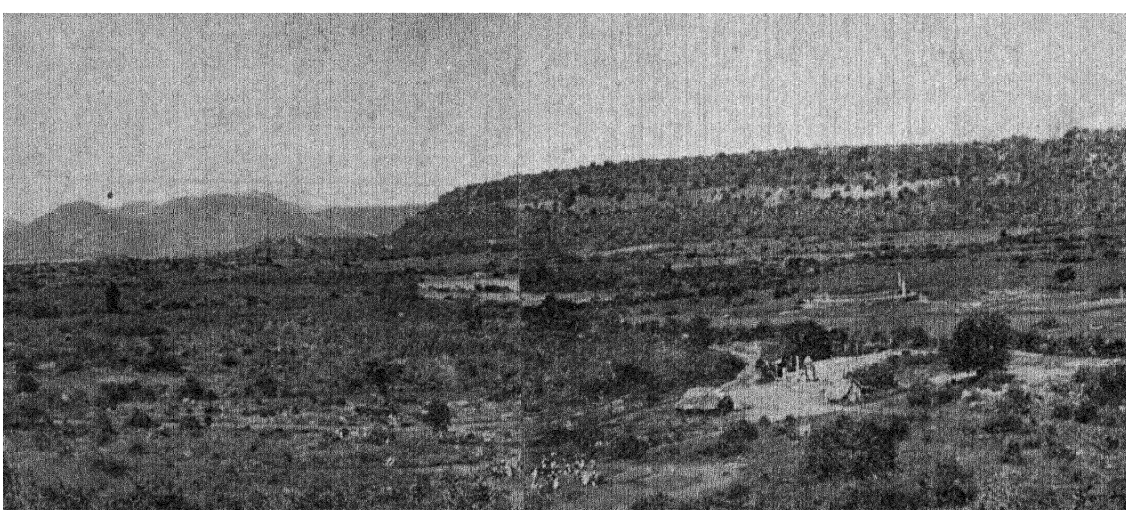
In the words of Coomaraswamy "it would be hardly possible to exaggerate the luxurious beauty or the technical proficiency of the Amarāvatī reliefs; this is the most voluptuous and the most delicate flower of Indian sculpture". The same writer continues to add "The statues of Buddha in the mound are magnificent and powerful creation, much more nearly of Anurādhapurā (Ceylon) than that of Mathurā type". Like all great arts, the art of Amarāvati is national rather than provincial in character and effect. There is a great similarity between the art of Amarāvati with that of Bhārhut in the early phase and Nāsik and Kanhēri in the later phase.

Close by, is a mound which may represent the ancient township of Dhānyakatakā. Tradition asserts that it was a walled town. Surface collections of pottery etc. has already put this site to circa 1st century B. C. Further work in the form of a scientific dig will bring out the potentialities of the site.

Nagarjunakonda (Pls 2 to 6)

No less important is the Buddhist site at Nāgārjunakondā which lies on the right bank of the Krishna river in Guntur district. It is a mountain-girt valley about 3 miles in width. The place takes its name from Nagārjuna, a Buddhist monk of great repute who founded Mādhyamikā school and governed the church for nearly 60 years and who lived in 2nd-3rd century A. D. The city which once stood in the valley is referred to as Vijayapuri in one of the inscriptions which show that in the 2nd or 3rd century A. D.

Panoramic view



the ancient city of Vijayapurī must have been one of the largest and most important Buddhist settlement in Southern India. It was also a seat of learning where visitors from all parts of India, Ceylon and China came. The area occupied by the ruins is far greater than at Amaravati.

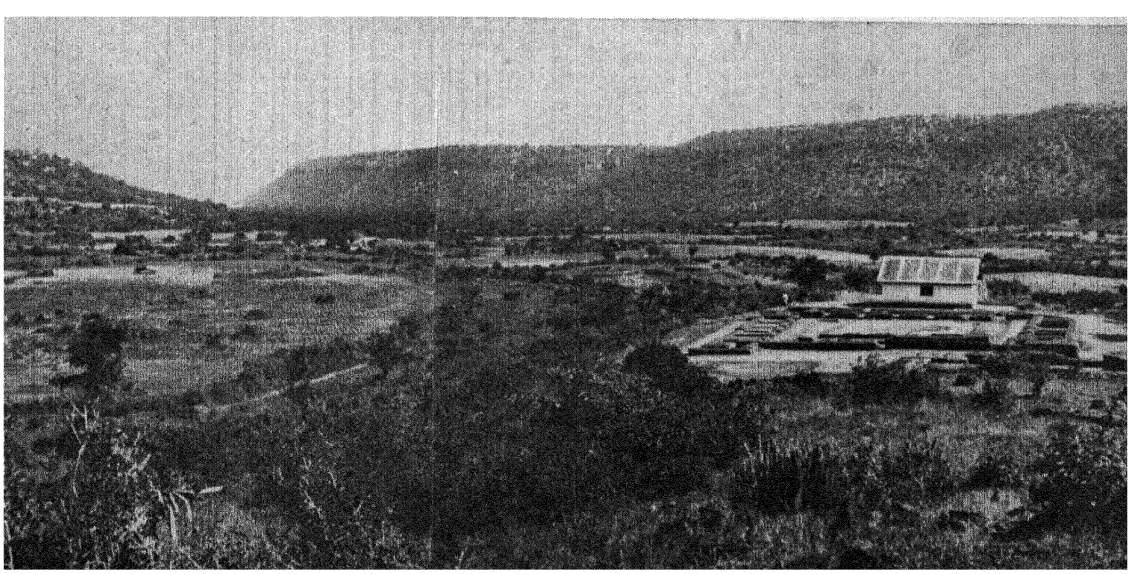
The site was discovered in 1926 by Shri A. R. Sarasvati and has been scientifically excavated by Longhurst and Ramachandran between the years 1926-31 and 1938-40. Since the whole site is proposed to be submerged under water as a result of the irrigation-project called the Nāgārjunasāgar dam, an intensive and extensive programme of excavation has again been launched in the valley since 1954 to unearth the ancient relics and preserve some of the outstanding objects of art in a museum built on the site itself.

Previous excavations had revealed remains of stūpās, vihāras, caityās, maṇḍapās, a palace site etc. All the buildings were made of kiln-burnt bricks laid in mud mortar and the walls were plastered. The pillars, floors and important sculptures were of white or grey limestone. The slabs adorning the drum of the decorated stupas were carved, the favourite scenes depicted being representations of stupas. The slabs ornamenting the āyaka platform portrayed scenes of leading events of the life of Gautama Buddha —illustrating stories from Jātakās.

Noteworthy of the monuments so far excavated, however is the Mahācaityā with a diameter of 106 feet and rising to a height of nearly 80 feet. The ground plan of the stupa is that of a wheel with the hub and spokes. It symbolises in the words of Benjamin Rowland ' the idea of the cosmic axis surrounded by concentric rings.' This stupa appears to have had a railing with open gateways and stood on brick foundations. It also yielded the relic (probably of the Buddha Himself) not from the centre but from the outer retaining wall on the north side. This relic is now housed in Mūlagaṁdhakutī vihārā at Sārnāth.

Nāgārjunakoṇḍā, although lacking the rich sculptural decoration of Amarāvati, stands today as the best monument of the epoch when the Ikṣvakūs were ruling in the Āndhra country in 2nd–3rd centuries

of Nāgārjunakonda



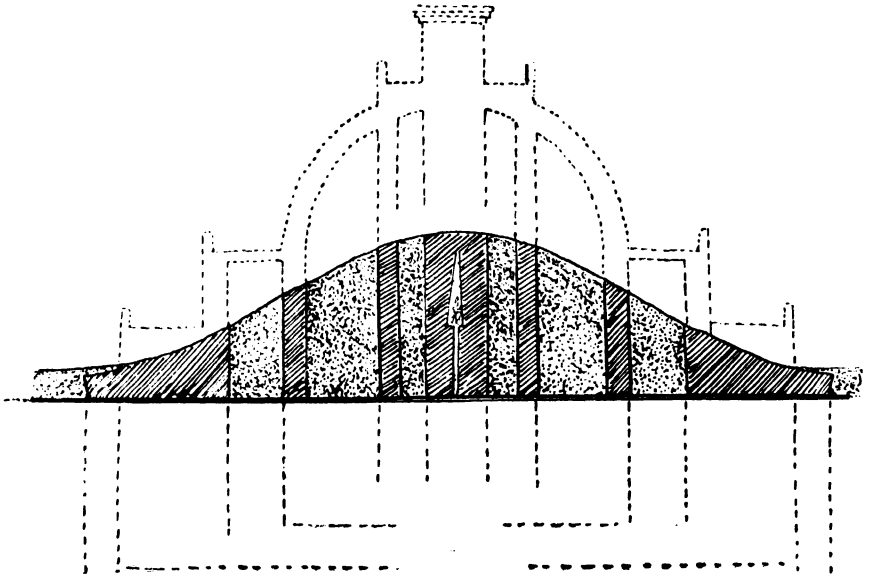


Goli frieze

A. D. Curiously enough the kings of this dynasty followed Brahmanism while their consorts were devotees of Buddhism and raised stupas and monasteries in honour of the Enlightened One. The pillar inscription of the Great Stupa at Nāgārjunakoṇḍā acquaints us with the names of such ladies of the royal house. Religion was here an inspiring agent for the promotion of arts.

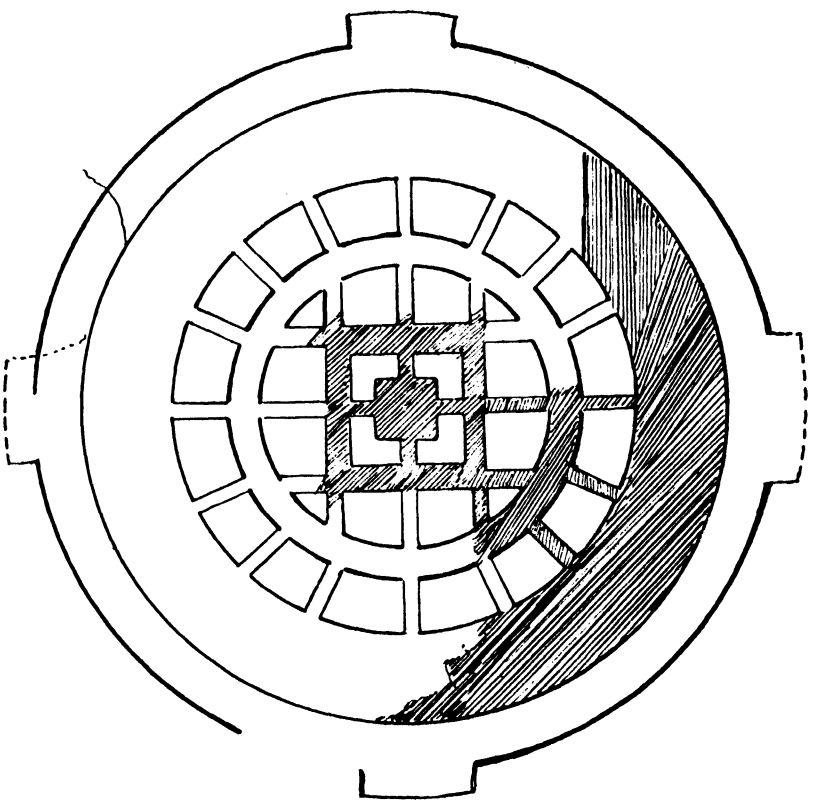
Jaggayyapēta (Pl. 7)

The ancient site lies 3 miles to the north-west of Amarāvatī on the Palēr river, a tributary of the Krishna, about four miles north of their junction. Anciently known as Bētavolu, it was renamed Jaggayyapēta by the zamindar of Amarāvati who re-constructed the village. The discovery of a few carved slabs from one of the brick mounds in 1818 revealed the existence here of a group of ancient stupas. The following year when Burgess visited the site he found that the place had been so long dug over for bricks and slabs that traces of only one stupa were left. The stupa after excavation was found to be 31½ feet in diameter and was faced with slabs of the same material as those at Amarāvati. The rail around the stupa had entirely disappeared. Inside the casing the stupa was made of earth and bricks. The slabs surrounding the base of the stupa were mostly plain, very few of them having any carving except a small pilaster up the edge. Some of the sculptures on the pilasters closely resemble in style Bharhut sculptures as also the earliest ones at Amarāvatī. The capitals are heavy and roughly bell-shaped and show addorsed double-winged animals like that at Pitalkhorā. Some of the slabs were inscribed in characters of the Mauryan type ascribable to the beginning of the 2nd century B. C. The carving of the slabs of the basement were in low relief similar to those of the early sculptures at Amarāvatī. The projections from the drum of the stupa facing each of the gates were distinctly available on the south, west and north. Large pillars or stelae were also lying near about these points. On one of the pillars is an inscription of about 3rd–4th century A. D.



PLANS OF
The Ghantāsāla Stūpa

1. The shaded portion illustrates the mound, whereas the dots indicate what might have been the shape of the stupa that existed



2. The central shaded square shows the cubical construction in the centre of the stupa; The four cross-wise walls that diverged from the centre can be seen.



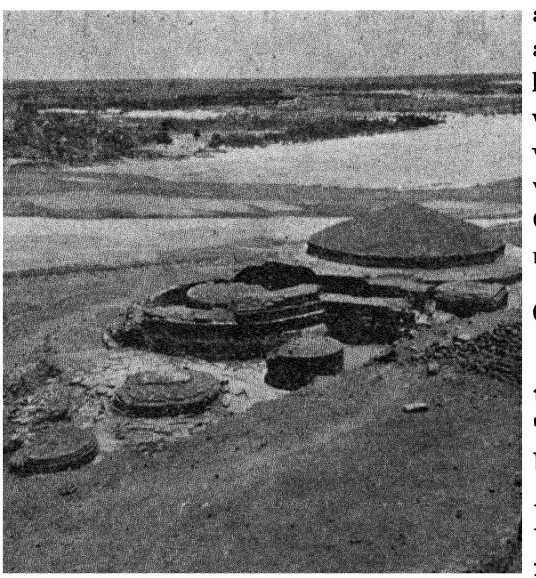
14. Rāmatīrtham: A brick caitya on the top

The distinction of the site, however, lies in the number of early reliefs of high interest ascribable to the Hīnayāna faith.

Gōli.

It lies in Palnaḍ taluk of Guntūr district on the Gollāru, a tributary of the river Krishna. In 1926 Dr. Dubreuil excavated

15. Śalihundam: Stupas after clearance



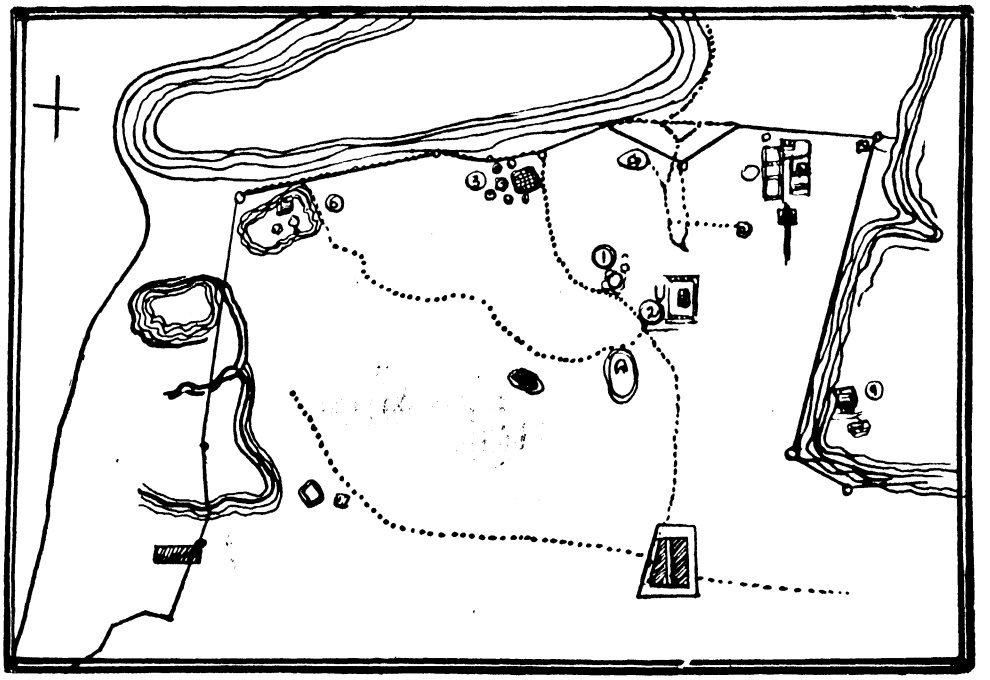
portions of a small stupa. The place is now known as Mallavaram as recorded by Sewell in his 'List of Antiquarian Remains of the Madras Presidency' Vol. 2 (1882), p. 60. The sculptures from the excavated stupa were acquired for the Madras Museum, where they are now displayed and are excellently described by T. N. Ramachandran in a Bulletin of the Madras Government Museum. The sculptures have a close relationship to those of the last period at Amarāvatī which is commonly assigned to third century A. D.

Ghantasālā (Pl. 8)

It lies in the Divi taluk of Krishna district 13 miles west of Masulipatam. Herein, remains of an important Buddhist stupa were revealed by the discovery of an important sculptural slab in the year 1919–20. The main scene is portrayed in a circular medallion, 1'5" in diameter, in bas-relief in the style of Amarāvatī sculptures and shows the return to Kapilavastu of the horse and groom of the Bōdhisattva Siddhārtha after the latter's 'Renunciation'. The slab must have originally formed part of a casing slab of a Buddhist stupa. The Buddhist mound at that place had, however, been reported as early as 1871 by Boswell. The stupa had a cube of solid brickwork in centre with cross walls meeting the outer circular wall. It had also a procession path along with projections on cardinal directions. Other slabs recovered are not much of note.

Gudivāḍa.

It is a taluk headquarters and lies twenty miles north-west of Masulipatam. The existence of a stupa at this place was brought to notice by Boswell in 1870. Anciently the mound containing the stupa was known as *Lanjadibba* or harlot's mound. The story goes that a dancing



Nāgārjunakonda: Plan of the excavated mound: River Kṛshṇa on the left and Nāgārjunakonda on the right—(1) Mahā Caitya, said to be built by Nāgārjuna (2), (3), (4) Vihāras (5) Vihāras for the Ceylonese Buddhists (6) Mahisāsaka Vthāra (7) The Ikshvāku palace (8) A University of those days (9) The famous Temple of Hārīti

girl who lived on top of the mound and only took meals once a day, raised this mound. This stupa also had been excavated by the local people to provide bricks for road making, possibly the highway between Bezwada and Bandar. The site was also subsequently visited by Sewell and Burgess. According to the former, this stupa must have been of the same size as the famous Sānchi stupa. The basal area covered is nearly 140 feet square. It is also surmised that the rail may have been made of brick or wood as no traces of stone exist in the neighbourhood. Four stone receptacles each containing a crystal reliquary were also found from this stupa. It is not exactly known whether the caskets were deposited around or near the centre or the circumference.

Alexander Rea did some excavation in 1894 and found traces of circular courses of brick work but owing to the limited space and the greater spoliation already done, it was found impossible to ascertain the full details and size of the stupa.

Remains of an ancient township are also reported on the outskirts of the village wherefrom bricks, pottery, coins and beads were collected. Some of the coins belong to the Andhrā dynasty. A very interesting coin 'bore the figure of a Roman or Greek galley with a rather crescent-shaped hull, two masts and a large oar-shaped rudder'. Tradition asserts that the place was anciently fortified containing within its boundaries 99 Buddhist stupas.

Bhattiprōlu.

It is a small village in the Rēpalle taluk of the Krishna district and contains the remains of a Buddhist stupa located on a mound locally called Lanja dibba. It was also mentioned by Boswell in 1870. The tope was subsequently visited by Walter Elliot and Sewell who reported that the stupa had been absolutely demolished and no traces of any sculptured stones could be discovered there. In 1892, however, Alexander Rea did some excavations and as a result thereof found three inscribed votive caskets containing minor stone and crystal caskets, relics and jewels. The stupa was found to be 132 feet in diameter with an additional basement 8 feet wide running all around.

Most of the marbles of the basement wall-panels had, however, disappeared. Traces of rails were available only to a restricted extent. A few broken members of the pilasters and the marble umbrella show archaic sculptures in the style of Jaggayyapēta. The character of the inscriptions also corroborate this inferrence.

Guntupalli (pl. 9)

It is situated 6 miles to the west of Kāmavarapukōṭa in the Eluru taluk of the West Godavari district. In a horse-shoe ravine, so characteristic of Ajanta and Pitalkhōrā, were located some of the rock-cut Buddhist shrines-caityas with stūpas and viharas. Besides, in the same locality were found ruins of a brick chaitya, a stone-built stupa, a large mandapa etc. Of all these remains, the circular chaitya, however, is the most interesting. On plan the chaitya is circular. In the centre is a huge rock-cut model of a stupa. It had, as usual, a vaulted roof showing rock-cut ribs. Its facade was horse-shoe shaped. The facade of this chaitya very closely resembles the Lomāh rishi rock-cut shrine in Barabar close to Gaya in Bihar. The latter also contains a circular shrine chamber of approximately the same dimension. Barabar group of caves seem to have been excavated during Aśōka's reign presumably by the Buddhists. The similarity between the Barabar Shrines and that at Guntupalle seems to indicate that the latter was executed soon after the former.

Close to the chaitya was also a monastery for the accommodation of the monks. It is also an early type of vihāra with archaic features.

Adurru

Remains of a Buddhist Mahastupa were recently (in the year 1946) discovered at Adurru, near Nagaram in Razole taluk of the East Godavari district. The village lies on the west bank of the Vainetaya branch of the Gōdāvari river 6 miles from the open sea. The local zamindar had as usual excavated a considerable part of the mound containing the stupa. The mound is locally known as Dūbarāju Guḍi. In the year 1953 the Department of Archaeology sunk a few trenches to assess its archaeological potentialities. Notable amongst the structures brought to light was a mahāstupa 66 feet in diameter with a raised platform running all around the drum and āyakā platforms on cardinal sides. From the brick debris it is evident that the monastic establishments connected with the stupa must have covered a large area. The importance of the site, however, lies in its location in the East Gōdāvari district whereivery few Buddhist remains have so far been noticed.

S'ankaram (Pls 10, 11)

The Buddhist ruins are located on two contiguous hills, two miles to the north

of Anakāpalli Railway Station. They consist of numerous monolithic dagōbās, stūpās, caves and structural buildings. On the east hill there are a number of monolithic and structural dagobās besides monastic buildings proper; the west hill being covered with monolithic dagōbās. Some of the monolithic stupas and cells and perhaps the three structural apsidal caityā halls date from the 1st century and 2nd century B. C. though the site continued in occupation upto the Pallava period.

Rāmatīrtham (Pls 12, 13, 14)

Ramatirtham in Visākhapatnam district is another site where Buddhist remains have been unearthed. Here on one of the hills known as Gurubhaktakonda, the extensive ruins of a Buddhist monastery were laid bare. Besides, a number of caityās and a stūpa were also found. Some of the brick caityā halls may be quite early. A large number of pottery was also recovered from the excavations.

Situated west and connected by a saddle with Gurubhaktakonda is the hill known as Durgakonda which also originally contained Buddhist monuments but was subsequently occupied by the Jains and thereafter by the Hindus.

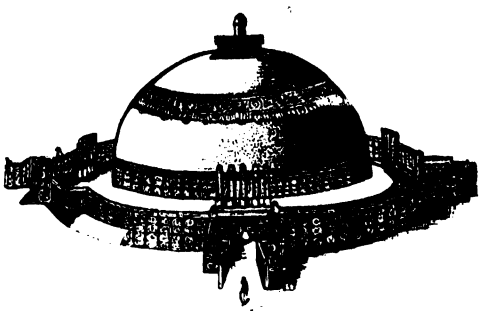
S'ālihuṇḍam (Pl 15)

The little village of S'ālihuṇḍam is situated on the south bank of Vaṁs'adhārā river in Srīkulam district. It is six miles to the west of old sea port town of Kalingapaṭnam. The site was brought to the notice of the Government in 1919. On the hill over-looking the river were discovered a large number of Buddhist remains consisting of Stūpās and circular caityās, apsidal temples. Excavation of some of these structures yielded inter alia beautiful sculptures of Buddha and votive stupas besides crystal reliquaries. All the monuments and images at S'ālihuṇḍam, however, belong to the later Buddhist period excepting a few brick remains which seem to be a little older.

The site, because of its potentialities, was again subjected to a scientific dig in 1953 and yielded besides inscribed stones, the rouletted ware, also inscribed in good many cases, a terracotta relic casket with gold flowers and a piece of bone in it, inscribed conches, coins and seals. From the inscriptions, it is gathered that the original name of the village S'ālihuṇḍam was Salipetaka (emporium of rice) and the hill on which Mahāvihārā was situated was know as Mahā-uga-pavvata. The inscriptions range in date from 2nd to about 6th century A. D.

"He who pays homage to those who deserve homage, whether the Awakened (Buddhas) or their disciples, those who have overcome the host of evils and crossed the flood of sorrow—he who pays homage to such as have found deliverence and know no fear, his merit can never be measured by anyone."

'Sākyamuni.



Muktyala–

The Place that awaits the surgical knife of Archaeologists

by VĒTŪRI S'ANKARA SASTRY

Situated within a distance of one mile to the East of Muktyala village and lying to the North of the Kistna River there is a depopulated village by name Bhōgālapādu in Nandigama Taluk of Krishna District. Though the entire gudicut of the village is cultivated with dry crops there one particular place in village where there are mounds of 'pāti' earth lying close to one another. White granite stones, broken pieces of earthen pots, and ash are found in the surface layers of the mounds. As the depopulated village lies close to the River it gets submerged during the flood season. Though the village is without activity and lifeless, yet it does not fail to strike one when he visits the place that it had a glory and heritage which are unfortunately sealed in the cells of oblivion.

I remember a story about this village narrated by the aged of the Muktyala village. It appears that some eighty years back a ryot while tilling the land found a treasure-trove containing some gold coins. He removed the trove to his house. Shortly afterwards two of his nearest relations died. The death of these was attributed to the existence of the treasure in the house. He was afraid that the trove might demand further toll. He therefore removed it outside and deposited it somewhere which is not known even to this day. Some of the members of older generation whom I contacted confirmed the authenticity of the strange story.

It was our revered Late Prabhākara Sāstry Gāru who directed our attention to Bhōgālapādu village and explained the ancient relics and importance of the village. Inaugurating the Navya Sāhitya Parishad held in 1946 in Muktyāla village Śrī Sastry garu referred to certain descriptions of Muktyāla—surroundings in



1. The Inscribed lime-stone slab—deciphered as 'Diccu Ceruvu Śrī'

'Śātavāhana Sapta Śati' written two thousand years ago and said: "You might have noticed the Buddhistic Stupa standing on the hillock on the left side of the road by the side of the Palace. From that place onwards till we reach Muktyala you would have noticed thick growth of Moduga trees.' On seeing the Buddhistic monks prostrating before Buddha, and also noticing the red coloured flowers fallen from the Mōduga trees, Sūranna, a poet composed the following couplet.

" क्षीरमुहसच्य हेहिंरेहयि
वसुहा पलास कुसुमेहि
वुद्धस्स चलण वन्दन
पडियेहिव भिक्षुसंघेहिं ,'

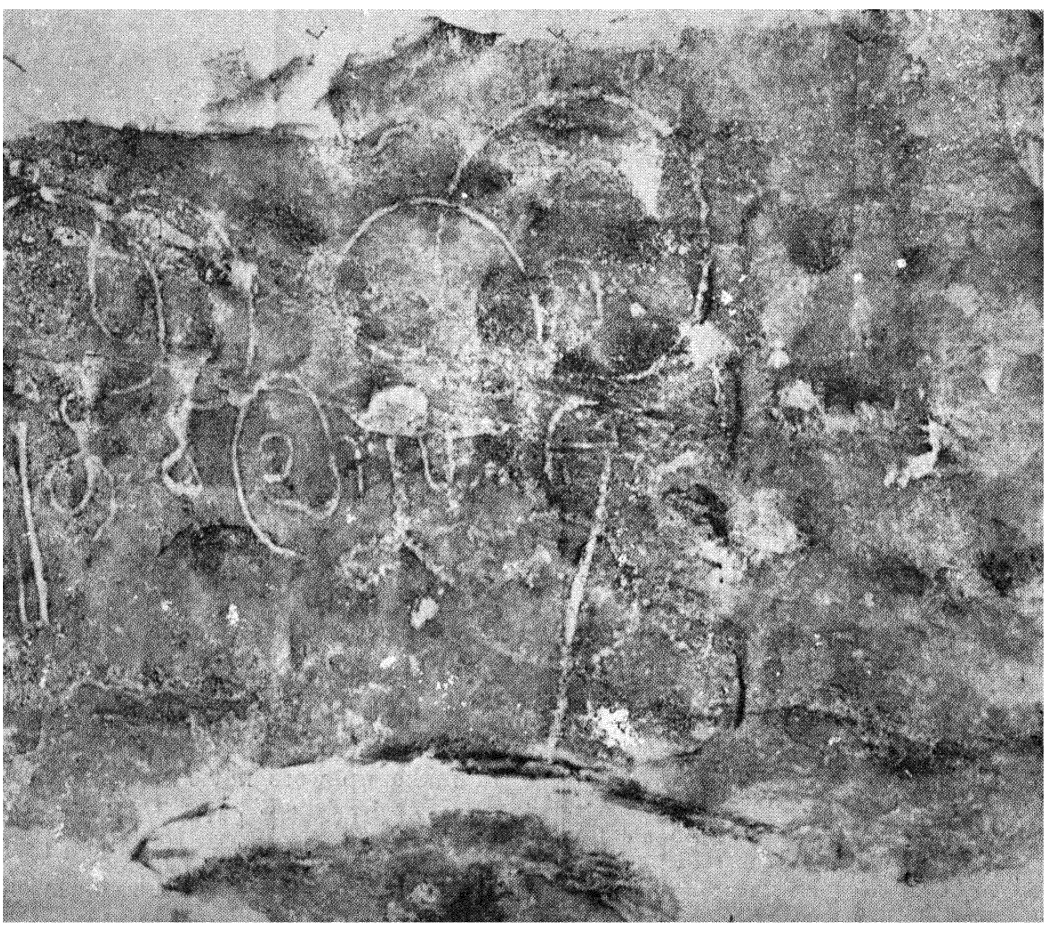
Just before his death, Śrī Prabhākara Śāstry garu came to this place with a strong desire to get the excavations done in this area. In fact some attempts in this direction were also made. But the circumstances then prevailing and our mental make up were not in tune with the moves of Śrī Śāstry garu, with the result that we were not fortunate enough to get the excavations done under his supervision.

Subsequently thinking that the excavation of the area might throw some light

into the closed cellars of oblivion we conducted operations during 9th to 15th March 1953. It is to be noted that our operations confined to such of the area which was causing obstruction for cultivation in the home-farm lands of the Zamindar of Muktyala. Even in such a limited extent, it can be said without hesitation, the results obtained are of profound importance.

Pieces of earthen pots, stones containing edicts, bones, metal discs, beads, jewels, kangans, playthings, bricks—all these came to light. (The details of the above can be seen in the appendix. All the articles shown in the photos are those which have been found there.) To these who are not able to evaluate them properly, these items appeár to be as mere clay and stones. But to the students of history, it goes without saying that these are of inestimable value throwing a flood of light into the forgotten past.

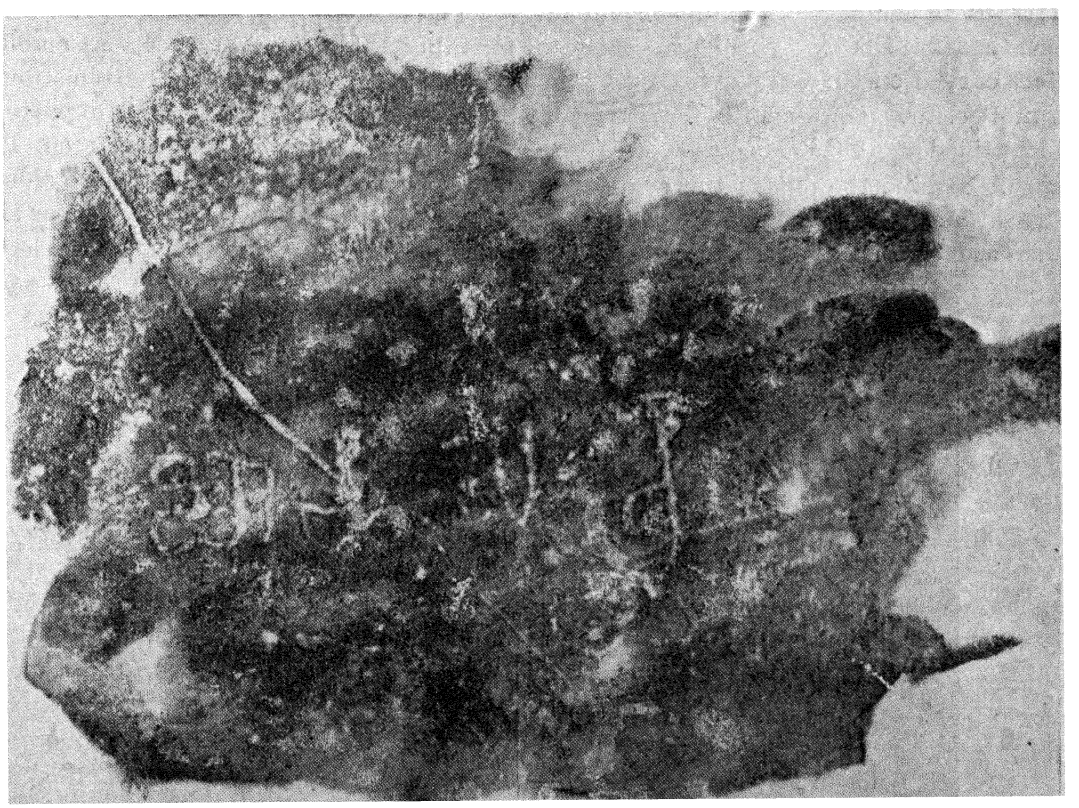
The design of the underground construction of the mound which we excavated is detailed below. From the manner in which it was designed and from the articles which we found therein we concluded that it was a Buddhistic Vihar. Rising from the groundlevel to a height of 30



2. Another Inscribed lime-stone slab deciphered as 'Rati Vilāsa Śrī'

feet, the mound has a circumference of 200 ft at the top. Here and there we found bricks measuring 18"x5"x3" embodied in the mound. It has to be noted that the bricks either of the type mentioned above or of the measurements specified are not used in the neighbourhood. Exactly at the centre on the top of the mound 4 stone pillars are planted in rows of two, facing each other. The dimensions of the pillars are 8"x4"x5". These are two feet deep into the ground. Two stones of the same dimensions are placed on the top of the pillars facing north to south. This type of the placement of the stones is locally known as 'Umbrella' type and the two stones thus placed are called as Umbrella Stones. At the Eastern side there is a narrow opening just sufficient enough for the man to enter. The interior is not visible from the surface. North to the pillars and adjacent to them there is a very big neem tree. It is not known from how long it was there. But one thing seems to be certain and that is that the neem tree had its birth only after the construction of the relic. This is the picture of the outward appearance of the Vihar.

The white stones used in the construction of the relic are not available anywhere in the locality or the surrounding areas. Great trouble would have to be experienced in carrying them from distant places. It is not also a job which could be handled by one or two persons.



3. In the left corner, On the back side of the slab, on which is inscribed 'Diccu Ceruvu Śrī', some other letters, not decipherable are to be seen — pāca (?) Sana (?)

The first item of work which we attended was to remove the Umbrella stones—stones placed on the pillars. Then we proceeded with the Excavation of the mound. Below are the details of situation which we noticed.

Lying to the east of the structure on either side, there are two white stones square in size planted facing north and south directions. The broken and unfinished heads of these stones only are visible above the ground level. These pillars might have been 5 to 6 feet in length. They are one foot square throughout. They are separated by ten feet, Leaving the said broken portion visible on the ground level, the length of the pillar in the earth is 4 feet. Under each of these pillars there is a stone, the dimensions of which are 24x18x5. There are certain letters carved on these pillars, But these are not clear. One of the letters can be identified as 'ಬ'. The rest are unknown. Behind the pillars there are two white stones containing certain words which are clearly seen. The dimensions of these stones are "2x18"x5". A close scrutiny of these stones reveals that these can be traced to the Ishvaku Era. There are certain letters en the left hand corner of the back side of the stone shown in picture no. 1.

Lying to the North of this relic, we found a big earthen jar buried in the ground. Half of the pot contains solidified chunam which is harder than coment, of similar condition. It was a difficult task to get it out. The jar was broken. Behind the relic in a north westernly direction there is a wall. There are white stone pillars in the wall placed lengthwise. They are nearly $5\frac{1}{2}$ feet high with a thickness of 4" to 6". We found a hole drilled into one of these stones making it a nest wherein are placed melted copper discs. Certain items of metal works resembling puja sāmagri were secreted. (Items found in photo 8.) Earthen pots, pieces of pottery, beads—all these were found scattered. Pieces of earthen pots are of various colours. Beads have a narrow hole. A copper ring which is generally worn either to the leg or



4. The grave at Vīrula bōdu prior to excavation.



3. The grave after the excavation. There can be seen a hole in the intervening slab, over which there are the initials which we deciphered as Lu - Vi - Śrī.

to the hand is also found, The beads are not of glass. We believe that they are valuable. Anyway it has to be decided by experts in the field.

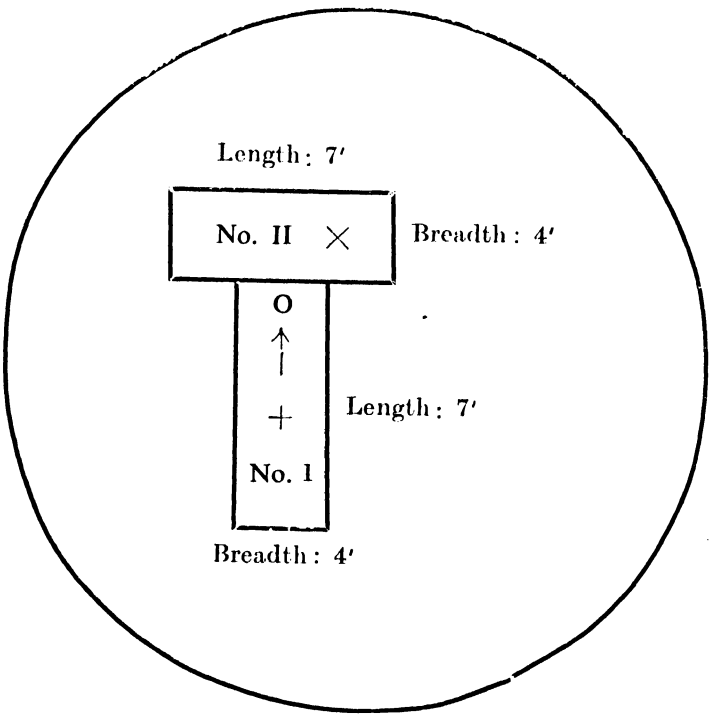
Around the construction there are stone pillars, planted in the ground, with a strong foundation of stones, sand and 20 feet deep into the ground. A dais constructed with bricks is seen. Around the dais there are steps of Brick and of white stones. The inner dimensions of the dais are East to West 15 feet and north to south 21 feet.

From the relics found out, the construction employed and the design followed it has to be concluded that Buddhistic monks during the era of Ikshvāku kings constructed a vihar here and certain Buddhistic priests frequented this vihār to propagate the tenets of Buddhism.

It appears that the articles collected here bear a resemblance to those found at Nāgārjuna konda and Mohanjadāro and Harappa. True it is that we have not excavated the deeper layers of the mound. Nor have we attempted to excavate the big mounds lying in the surroundings. Apart from the fact that enormous amounts are needed for the purpose, this work has to be done under expert super-

vision, guidance and advice. Undoubtedly it is a job for the Government to take on and not for individuals to handle. We firmly believe that with the excavation of all these mounds many missing links of Andhra history could be traced.

Some of the Edicts issued during the reign of Mahārājah Vīrapurusha Datta of Ikshvāku dynasty were found in Nāgārjuna stupa and Jaggiahpēta stupa. Of the names mentioned therein nearly thirty

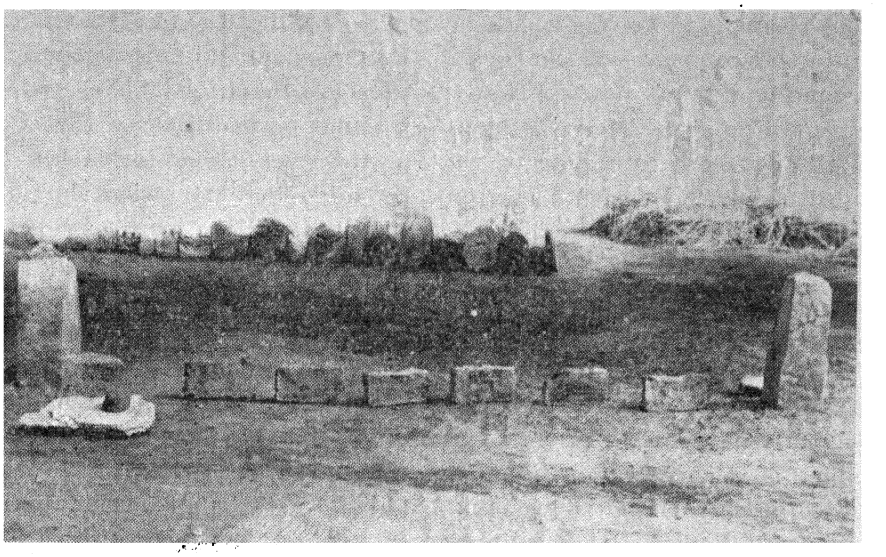


in number of both males and females were already identified. From the details of the proclamation in Nāgārjunakonda stupa we find that the father of the adopted son Vīra purusha is Vāsiṣṭi Putra Śri Cāntimula, and the son of the adopted is Vāsishthiputta Ehavula Cāṇtimūla.

Though these kings were the followers of Brahmins and performed yagas and other rituals, the historians point out they had a soft corner for the Buddhism as well. They were responsible for the spread of Buddhism by constructing stupas, viharās etc. At the same time they were performing Agnistōma, Vājapeya, Asvamē tha and other similar rituals.

According to the early history of Andhra dynasties written by the renowned historian Śri Bhāvaraju Venkata Krishna Rao gāru, thirty persons with names such as Chānti Śri, Adavi Chānti Śri, Choola Chānti Śri, Upāsika Bōdhi Śri, Nāga Śri, Sunīlini Śri, Mula Śri, Ayakōti Śri, Buddha Śri, Śiva Nāgā Śri, Nāda Sri, Śivarāga Śri, Ratuma Śri, Nāga Śri, were identified as those of the period now under reference.

Lying to the north of Bhōgālapādu at a distance of four furlongs and East of Jaggiahpēt—Myktyāla Road there is a place locally known as Irla Dibba. There are very big graves amidst stones planted in a circle. The local name of this place



6. Two pillars are found in the excavations of the 'Bhōgālapādu' mound. (1) Six bricks of them regularly arranged. (2) The slabs that are placed behind and below the pillars. (3) In the right side, in front of the pillar a polished flat stone with a pestle over it,

is Rakāsigullu. We excavated two of the places.

In the sketch shown above there are some bones in a pot deposited at the place marked in No. I and some other bones in another pot laid at the spot marked X in No. II. In between the graves I and II there is a round hole in the wall at the place spotted with arrow, enabling one man to creep into grave No. II from grave No. I. The bones in grave no. I are of unusual size. From their appearance we came to the conclusion that they are not of human bones. In order to ascertain the nature of the bones we sought expert opinion, Dr. V. Ramachandra Rao, the Anatomy Professor of the Guntur Medical College pointed out that all the bones found in grave no. I were those of a horse, while those in no. II were those of a human being. Amongst the horse bones those that of the back-bone, jaw etc. were separated and shown. Just above the hole at the spot shown against the arrow there are 3 letters engraved in the stone. These letters are not clear. We could not take a photo of these letters nor could we obtain a clear picture with the process of Estonephage. These letters are very big in size. We are of the opinion that they resemble లు వి శ్రీ. The letter below them is 'ఉ'

Very near to it we noticed another stone on which a horse is shown to be galloping at break. neck speed. This is exceedingly beautiful to look at. But somebody in recent times disfigured it. The entire face is scarred.

From all the above we infer that the bones of the horse and bones of human being are those of a celebrated animal and of an equally renowned personage. It is evident that Ikshvāku kings, be he Vīrapurusha Datta or some other king, were renowned for performing the Asvamēdha Yāga. The important item

in the whole ritual is to leave a challenging horse into the country. When such a horse was dead it was but natural that it would be given an honoured burial. Along with that, the owner or custodian of the horse also seems to have been buried at the same place. Otherwise it cannot be explained as to why a human being and a horse should share the same grave. Such sort of burial would not be given to ordinary folk. So far as the human bones are concerned we can concede that the burial is perfectly natural. The very fact that an animal is given the same honour as that of a human being shows that animal does not fall under the ordinary species. From their very situation—the human bones' grave and the animals bones' grave linked through a hole in the separating wall—we cannot draw any other inference except the one give above. The very construction—viz stones planted in a circle, placing of old rocks underneath, and rocks above to afford shelter—of those graves shows the importance attached by the people and precautions taken to preserve them for long.

Some may object to the above theory on the ground that for such a burial both the horse and the owner should have died simultaneously. The only point for consideration is whether it is impossible that the related were buried at the same place irrespective of their deaths at different times. It is absured to state that death should have taken place simultaneously in order to give such a burial. If it is contended that the above theory is a fancy, surely those who oppose it must come out with their own theory.

The place under reference is locally known as 'Irla Bōdu'. Anybody who is acquainted with śabda śāstra can easily say that 'Vīrula Bōdu' meaning (heroes' graveyard) changed itself into Irlabōdu. There must be some reason to call this by above name. The place where the heroes were buried may be called as Vīrla Bōdu.



7. The pots and potshreds obtained from the mound. Some of them decorated by various colours and some pieces patched up by mortar can also be seen.

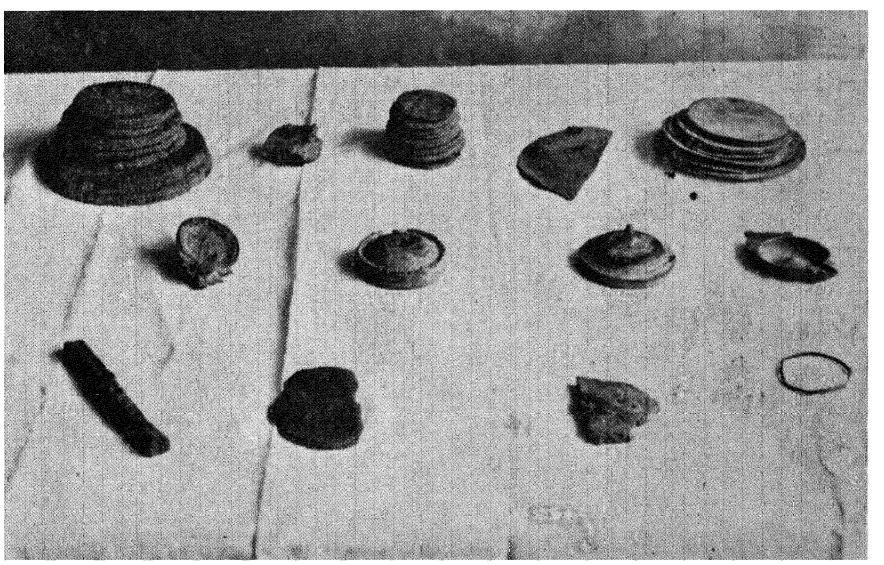
One may not be at fault when one says it was customary to bury the warriors along with their horses during the Buddhistic period at this place. Out of the four or five graves which we examined the one which we referred above is unique. The grave is peculiarly situated. In the rest of the graves we could find nothing extraordinary except broken pieces of pottery and bones. Sri Bhāvarāju Venkata Krishna Rao considers this 'Irla Bōdu' is nothing but 'Vīrula Bōdu' being the grave yard of heroes. This is also not impossible.

On the eastern and western sides of Muktyāla village there are several grave yards locally known ss Rakāsigullu. These are situated on hillocks of considerable height. Deep excavation is made in these places to provide space for graves. They are 30 to 40 feet in circumference with stones of heavy weight planted on the circle. Just in the centre of the circle a piece of land 8x4 is selected and two slabs of the dimensions 8x6 are planted on either side up to $\frac{1}{4}$ of their length. Similarly slabs of 4x6 dimensions are planted breadthwise to $\frac{1}{4}$ of their length.

One big slab is laid on the top of these four slabs. Very rarely do we find two graves in one and the same circle. Some of these have beee excavated. Nothing except small earthen pots with bones was found. On some of the small pots there are letters, resembling those of the Ikshvāku period. We could not make out anything of these letters. We could only imagine that these related to very old times. Small earthen pots of various designs and of various colours were found here.

The local people say that these graves are demon graves and so the local name Rakāsigullu.

Innumerable of such graves are found along the Krishna River in Nandigāma



8. First row : Circular pieces of metal sheet (a lump of the metal can also be seen). Second row : Metal pramidēs of various sizes. Third row : Metal bar, pieces, and bangles.

taluk. If the Archaeological Department takes up the work we are sure certain historical incidents may come to light.

APPENDIX

1. Round metal discs seen in number (Fist row in Fig. 8)

	Weight	Diameter	Thickness
1.	110 Tolas	6″	½″
2.	97½	5½	11
3.	53	4½	¼″
4.	45	5	¼″
5.	42	4½	¼″
6.	37½	3¾	¼″
7.	31	3¾	¼″

These appear to be used as either seals of office or for use as weights. Anyway these require further scrutiny.

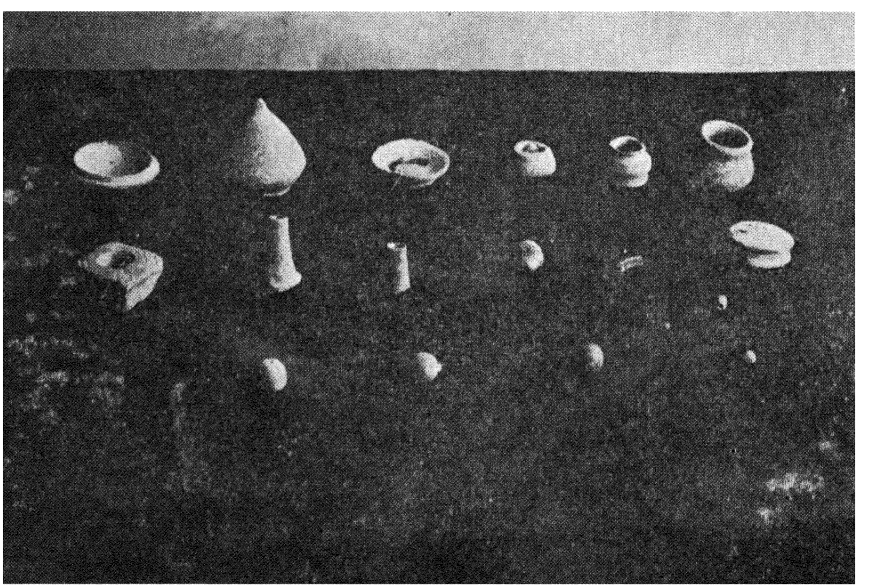
2. Small metal sheets circular and slightly oval in shape. Number found 9. (3rd item in First row of Fig. 8).

	Weight	Diameter	Thickness
1.	13¾ Tolas	3″	⅛″
2.	14	3	,,
3.	13	3	,,
4.	10	2¾	,,
5.	8	2½	,,
6.	6½	2¼	,,
7.	7	2	,,
8.	6¼	2¾	copper thickness
9.	6	2½	,,

It is not known what for these were manufactured. It is not known which metal has been used for the purpose.

3. Semi-circular moulded metal disc weighing 19 Tolas. Length: 4″ and Breadth: 2½″ (no. 4 in Fig no. 8).

4. Set round metal plate weighing 16½ Tolas, 4 × 2 × ½ (3rd row in fig. 8).



9. First row : earthenware vessels and a hollow conical vessel of the same matter. Second row : Mortar, and tubes of clay - The last one is circular. Third row : Bored beads (not of glass but of unknown material)

5. $6\frac{1}{4}''$ long metal bar weighing 21 Tolas. (first in third row in fig. 8).

6. Molted metal ball weighing 28 tolas (2nd in figure No. 8).

7. Metal sheets circular in shape. Numbering 20. (5th in first row in fig. 8)

	Weight	Diameter	Thickness
1.	$12\frac{1}{2}$ Tolas	$5\frac{1}{4}''$	$\frac{1}{2}$ anna
2.	10	$5\frac{1}{4}''$	,,
3.	$10\frac{1}{2}$	$4\frac{3}{4}''$	,,
4.	14	$4\frac{1}{2}''$	,,
5.	11	$4\frac{1}{4}''$	,,
6.	8	$4\frac{1}{2}''$	,,
7.	$12\frac{1}{2}$	4	slightly thicker than the above
8.	$8\frac{1}{2}$	$3\frac{1}{2}$	$\frac{1}{2}$ anna
9.	8	$3\frac{1}{2}$	,,
10.	7	$5\frac{1}{2}'' \times 2\frac{3}{4}$	Semicircular sheet

In item No. 7. there is a circular slab with a circumference of one quarter anna.

8. Metal implements. (3rd in 2nd row in fig No. 8), Appears to be the lid of something. There is a knot also; weight: 14 Tolas.

9. Copper casket with a hole in middle; weight: $12\frac{1}{2}$ tolas (item no. 2 in 2nd row in figure No. 8).

10. Something similar to pramide, used to offer Hārati. Conical knot, 8 tolas in weight (1st in 2nd row in fig. 8).

11. Copper pramide weighing $8\frac{3}{4}$ Tolas. (item no. 4 in 2nd row of fig. 8).

12. Small pots of clay (items 4, 5 and 6 in figure no. 9).

13. Pramidelu made with clay—2 (Items 1 and 3 in Fig. No. 9).

14. Clay beads with holes inside, quarter anna in size—3 (items 1, 2 and 3 in fig. 9).

10. Specimen bones of horse and man that are found in the grave

15. Cone made with clay 4" height and 11" bottom circumfernce, It is not known what for this is intended. But it looks wonderful. (Item No. 2 in Fig. no. 9).

16. $6\frac{1}{4}$" Circumference clay wheel.

17. Clay pipes—2 (Item 2 and 3 in 2nd row in Fig. no. 9).

18. Small pots-2.

19. Metal kangan, 2" diameter (item no. 4 in row 3 of Fig. 8).

20. Blue colour bead with a hole in the middle, $\frac{1}{2}$" in length. (Item no. 5 in row no. 3 in fig. no. 9).

21. Circular bead with a hole in the middle (Item no. 5 in row no. 3 of figure no. 9).

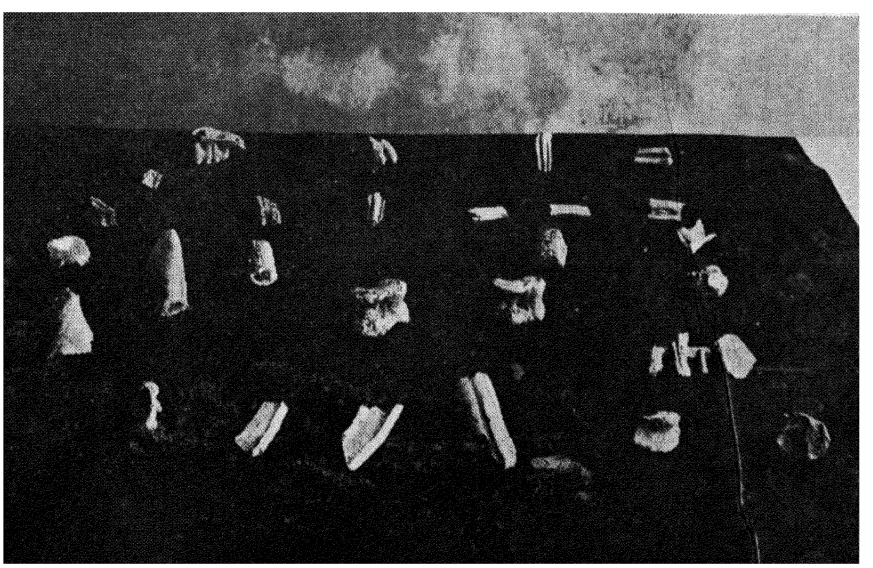
22. Clay bangle pieces (item no. 5 in row No, 2 of fig. no. 9)

23. Bead without hole (item No. 4 in row no. 3 of Fig. no. 9).

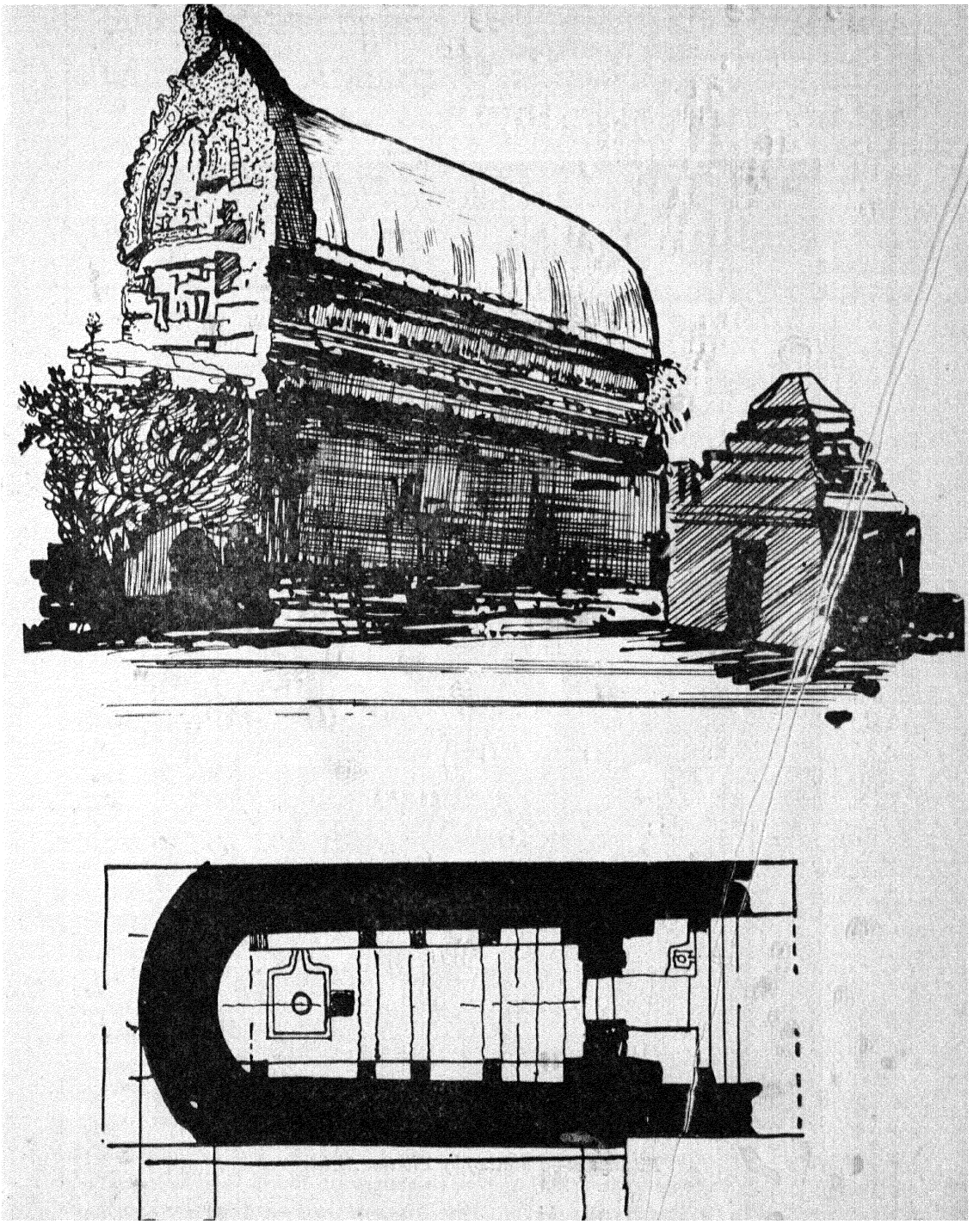
24. Pots; pieces of pottery; chunam; colour pieces of pots.

25. Bones—Human and horse bones. Back bone, jaw and elbow bones (fig. No. 10).

All these were found in Rākāsigudi graves.



11. Buddhist relief from Tumshug - Musee Guimet.



12. (1) The Śiva temple of Kapōtēsvara at Cēǰerla (Guntur, Āndhra) Note the apsidal shrine, suspected to have been originally a Buddhist Vihāra (2) Ground plan of the same.



Nāgārjuna—Painting by Tibetan Artist

Buddhist Teachers who made Andhra their abode

1. Nāgārjunā

Nāgārjuna was the most outstanding of the Buddhist teachers who made Andhra their abode. According to one version he was born in Vidarbha. He was at a monastery near Dakshina Kōsala according to Hieun-tsang. For him Death was averted at the age of seven. He mastered all Brahmanical knowledge and said to have attained siddhi by the favour of Tara at Kanchi, according to one version and by the grace of Chandika at Nalanda according to another. It is said that he journeyed to the Nāgalōka where he could obtain the lost Buddhist work of Pragnāparamita. This is possibly Ceylon. From there he brought a casket of relics over which he constructed a great Stupa, probably the Mahācaitya at Nāgārjunakonda. For one hundred years after his death, temples were erected to his memory. He revised Suśruta and is said to have written Kakṣa Puta Tantra and Arōgyamanjari. His eye prescription is well known in China. His poison-cures were praised by Poet Bāna. His recipes for several diseases were inscribed on public pillars, He is said to have discovered the Elixir of Life by which he attained longevity. His great work is Rasaratnākara wherein he makes a reference to his abode in Parvata and deals with experiment in which he tried to kill mercury, and diamod He mentions another scientist Sakanda of an earlier date. Nāgārjuna invented the processes of distillation and calcination and was an authority on minerals. He was the first to describe the process of roasting iron and preparing the black sulphite of mercury. He converted rocks into gold when the King required funds for building the great Vihāra at Parvata. Only 24 out of his many works are available. These are only some of them: Prajnāpāramita sāstra, Prajnā—mūla—sāstra tika, Prajñāpradīpa—sastra kārika, Mula-mādhyamika sāstra, Sunyasaptathi, Madhyāntanugama sāstra, Dasabhumi vibhaṣā sāstra, Dvādasa Nikāya sastra, Vivāda samāna sastra, Upāya K uśalya hṛdaya sāstra, Vigraha Vyāvartini Kārika. Some of his quotations are :

"The world has a conditional existence, neither absolutely real nor absolutely unreal... As a fact, no object has a nature of self-existence. Thus, the world is an aggreagate of relations in virtue of which it revolves like a water-wheel..." Again, " origination and cessation, coming and going, etc. the fundamental conceptions of relation are really unreal and give rise to our prejudice. There nestles in them the principle of unrest and misery, and as people cling to them their life is an everlasting prey to the pendulous feeling of exultation and mortification." " Where there is conditionality, there is no truth. So, to attain truth, conditionality must be completely cast aside. Then, you reach truth or void." " Sunyata is nirvāṇa an unconditional condition in which all contradictions are reconciled." His theory of illusion possibly led to the Māya of Śankara and his practice of Mahāyāna to the Hindu Bhakti cult.

Another great work was his Letter, called Suhrllēkhā, to his King which was committed to memory by young and old in India when the traveller Itsing visited in 700 A.D. It has the advice "to practice the threefold wisdom so that we may clearly understand the noble eightfold path

and the four truths to realize the twofold attainment of perfection. Like Avalōkitēśvara, we should not make any distinction between friends and enemies. We shall then live hereafter in the Sukhāvati for ever, through the power of the Buddha Amitābha whereby one can also exercise the superior power of salvation over the world."

Here is a contraversy regarding his date. Possibly it may be 200 A.D. or perhaps a decade or two in the third century also. The inscription of Jaggayapēta in the 5th century characters speaks of a disciple of his disciple. Inscriptions of Nāgārjunakonda have the names of some eminent Bhikshus like Bhadanta Ananda, Dharma Nandi, Chandramukha and Nāga. He seems to have had two well known disciples besides Āryadēva, named as Nanda and Nāga. He was certainly a contemporary of the Kushan Emperor Kanishka and a Sātavāhana King.

2. Āryadēvā

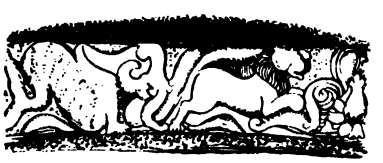
He was also known as Dēva, Kāñadeva and Nīlanētra. He was the 15th patriarch and he was assassinated by a religious fanatic. As a sound scholar, and as a widely travelled, great writer, he scored magnificient triumphs over the Tairthikas in Chuliye, in Kōsala, in Pātalīputra and elsewhere and occupied a high place at Nālanda. He refuted sānkhya and vaisēshika in his Ṣātśastra. In his Cittaviśuddhi-prakarana, he ridicules Brahmin superstition with regard to the Ganga. He is said to have been fond of preaching the Andhakavinda Suttanta.

3. Bhāvavivēkā

Itsing places him earlier than Dingnāga and Dharmapāla. Hieun-tsang makes him a contemporary of Dharmapāla. He lived South West of Dhānyakataka in a cave and was the author of a number of learned works, Mahāyāna–pearl–in–hand sashtra, pragna–lamp sashtra, Sānkhya Tarka Jvala. He was a skilful dialectician externally displaying the Sānkhya garb and internally propagating the learning of Nāgarjuna,

4. Dingnāgā

He seems to have lived for some time near Vēngi. He was the contemporary of Kālidasa and disciple of Vasubandhu. He distinguished himself as a yōgācarya and travelled through Mahārāshtra and Orissa converting the Tairthikas. He converted an Orissa Minister and founded 16 Mahā-Vihāras. He was the founder of pure logic which he differentiated from religion and philosophy. The Pramāna Samuccaya was composed on a solitary hill with a stone sthupa near Vēngi. This was the earliest work on modern pure Nyāya which developed Pramāna or evidence of knowledge. According to Beal, he converted Isvara Krishna, author of the Sānkhya Kārika in Āndhra. Itsing says he composed hundred treatises. Some of his works were rendered into Chinese by Paramārtha in 600 A.D.



The sculptural representations of a variety of buildings occuring in the famous sculptures from Jaggayyapēta, Amarāvathi, Nagārjunakonda and Gōli have features which are in anticipation of similar ones met in the later-day examples of architecture from South India.....Gradually the Punya Śāla type came to be reserved for the gateways of temples and in the course of time the gopuras over the gateways assumed such stupendous proportions as to dominate the entire temple complex of South India.

EARLY BUDDHIST ANDHRA ART

—Mother Of South Indian Architecture

by P. R. SRINIVASAN,

Curator for Art and Archaeology, Madras.

Among the vast remains of the Indus Valley Civilization, those of buildings form a major portion. This fact shows the flourishing nature of the art of building even during the 3rd Millennium B. C. Unlike examples of buildings of later historical periods, which are mostly religious in character, the houses of the Indus Valley Sites were perhaps utilitarian in character. But their design, construction and perfect alignment speak volumes for the high state of development of the Art of Building which had no parallel in other civilised countries of the time.

Literary Evidence

Whether there were buildings built of durable materials during the subsequent periods upto 300 B.C. cannot be definitely stated because no examples of buildings of these periods seem to have survived in any part of India, although there are references to a variety of structures in the famous Literatures of the time, the texts called the Śulba Sutras bearing on the religious architecture of the period being the most important of them. From descriptions of buildings contained in such texts, it could easily be seen that the beginnings of almost all the later types of buildings, especially of Sacred Shrines were there. Due perhaps to the fact that buildings of this period were of perishable materials, they have not survived. But echoes of at least some of the most important features of these early buildings were seen in the buildings to be built, in increasing numbers, since the time of Asōka.

From about the 3rd Century B.C. to about the 4th Century A.D. numerous structures were constructed all over India and in Ceylon too. Since Buddhism was the most dominant religion during this

period, a great majority of the structures are of that religion. Large concentrations of Buddhist buildings were met with in such places as Sānchi, Barhut, Sārnāth, Tāxila, in the Western Ghats, Amarāvatī and Nāgārjunakonda in India and at Anurādhapurā in Ceylon. These comprised of Stūpās, Vihārās and Caityā Halls, both Rock-cut and Structural. Only on these remains we have to depend for the History of the Architecture of the period. A study of these monuments reveals however an important fact that though the underlying principles of the various constructions were the same at all these places, there was a distinct difference both in form and treatment of each of these monuments at the different places, brought about by the local genius. Hence, the existence of a variety of Stupas, Monasteries etc. There was considerable variation in the form of the Stupas of different countries, but the sculptures that adorned these stupas represent small shrines, huts and palaces, in a variety of shapes and forms, that actually existed in the various localities. These sculptural representations are therefore very valuable for the study of the Architecture of the Region to which they belong.



14. Caitya Slab from Amarāvati

Early Andhra Architecture

As mentioned above, Āndhrāpathā has a large concentration of Buddhist Monuments some of which go back to a time not far removed from Aśōka. They are found at Amarāvatī, Jaggayapēta, Gōlī, Nāgārjunakoṇḍa, Bhattiprolu, Guntupalli, Śankaram and Ghantasāla to mention only a few places. Besides the architecture of the Stupas that stood in these places, the sculptural representations of a variety of buildings occuring in the famous sculptures from Jaggayapēta, Amarāvatī, Nāgārjunakoṇḍa and Gōlī have features which are in anticipation of similar ones met with in the later-day examples of architecture from South India. Hence a closer study of these may be of interest to a student of Architecture. A brief outline of the important features of architecture of the period from about 200 B.C. to about 400 A.D. as could be gathered from these Buddhist works of Art of Āndhrāpatha is attempted in the following paragraphs.

The Stupas

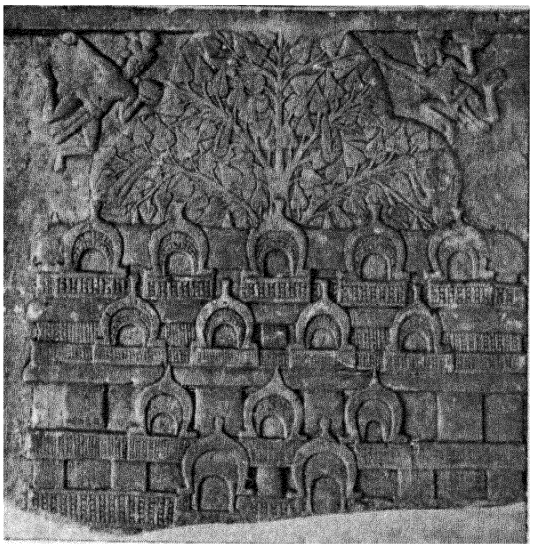
It is well known that Buddhist Stupas are classified, according to their contents, into three groups, viz,, 1. S'ārīraka, 2. Pāribhōgikā and Uddeśikā. S'ārīraka stūpās are those which enshrined a Relic of the Buddha; The Pāribhōgikā are those built over the articles used by the Buddha; and the Uddēśikā stūpās are

those erected at places hallowed by the presence of the Buddha.

Of the numerous stupas of Āndhrāpatha, those at Amarāvatī and Bhaṭṭiprōlu, seem to have been the examples of the S'ārīraka variety, because, inscriptions from these make mention of Buddha's relics having been enshrined in them. The rest of the stupas belong to the Uddēsika group, and there seem to have existed no stupas of the Pāribhōgikā variety here. In so far as the unit of an Indian stupa is concerned, it has three parts, viz., the Drum, the Cupola or the Superstructure enclosing an Umbrella or a series of umbrellas and the Railing around the Stupa built at a distance from it leaving sufficient space (Pradakṣiṇa) for the devotees to perambulate the stūpā.

Special Features of Andhra Stupa.

Now regarding the speciality of these stupas of Āndhrāpatha. Though the unit and the underlying religious significance of a stupa remain the same, in construction the stupas of Āndhrāpathā, especially those of Nāgārjunakoṇḍa, show features which are quite distinctive and have no parallel in the stupas of other parts of India or Ceylon or other countries. First of these special features are the Hub-and-Spoke plan of the foundation and the Umbrella-like form after completion. Secondly the Drum of the stupas has a projection at each of the four cardinal points facing the gateway, on which are erected fine pillars called the Āyakākhambās. The platforms are also called Ayaka platforms after the pillars. These pillars are a unique feature of the stupas from Āndhrāpatha. These are square at the base octagonal



2. Vṛkṣa Caitya

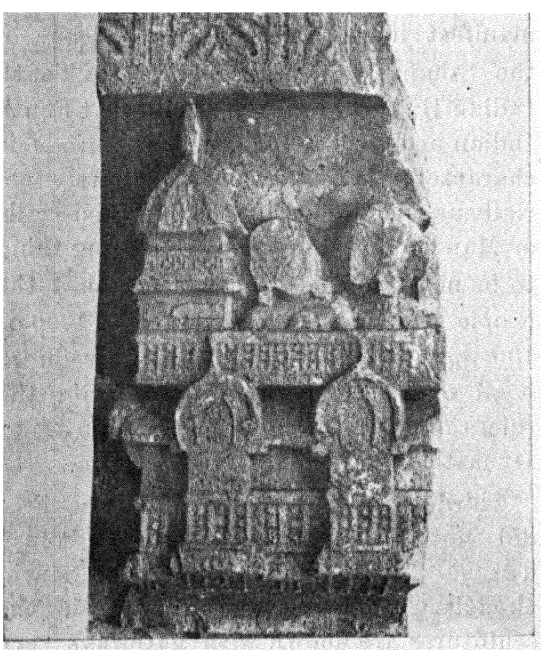
above and rounded at the top and finally topped by such Buddhistic symbols as the Pūrṇaghata, Chakra, Triratna and Stūpā. It must be noted that this special prediliction of the Sthapatīs of South India for the pillars is found to manifest itself with the same vigour in the Sthapatīs of later periods of South Indian History with the result that South Indian architecture of the later periods is characterised by numerous pillars especially as exemplified by the Pillared Halls or Maṇḍapams. Another interesting thing to be noted in this connection is that the people who were enamoured of the 1000 or 100 pillared Maṇḍapa and introduced it all over South India were again the rulers of the famous Vijayanagar Dynasties.

Thirdly the gateway of the stupa here did not probably have such elaborate Tōraṇā work as is found at Sānchi though the Palaces represented in the sculptures are shown with gateways very similar to those of Sānchi but without

any decoration. In place of the Tōrana-Gateway, simple pillars with docile seated lions on them were erected, one on each side of every gateway.

The Vihāras

Fourthly almost all the parts of the stupa were carved with exquisite sculptures in bas-relief illustrating scenes from the life of the Buddha as well as from the Jātaka-stories. This feature is met with in the stupa of Bhārhut and in some of the stupas of Gāndhāra but not in stupas of other areas. Besides the structural stupas mentioned above which admitted elaborate decorative detail and huge dimensions, there are in such places as Bojjanakoṇḍa and Guṇṭupalli examples of Rock-cut caves where Rock-cut stupas of a very simple type occur. These preserve some of the features that characterised the most ancient stupas, and are dated to about the beginning of the Christian Era. A very good idea of how a structural stupa of those times might have looked like can be had from the beautiful bas-relief from Amarāvatī showing a stupa with all its parts. (Fig. 1). Details of the construction of the stupas are available to some extent. But about the details of the building of the Viharas or Monasteries that existed in these Buddhist settlements, very little information is available. Though details relating to the foundations of Vihārās are known from Nāgārjuna-koṇḍa and other places, nothing is known about their superstructures. The plan of vihāra was as follows. There was a quadrangle with cells lining the three sides of the interior with an open court in the centre. Immediately beyond the entrance was, on either side, an apsidal structure one of which usually contained a stupa intended for the worship of the vihara. In some of the large monasteries, there was provision for the monks to answer calls and for the manufacture of sculptures etc. It may be mentioned here that such a plan as that of the vihāras of Andhrāpatha has had a chequersed career through the ages in South India. For, the same principle probably underlies the construction of the Kailāsanātha temple at Conjeevaram, continued in the temple at Tanjore and perhaps survives in the plan of the houses of organised joint families of some of the South Indian communities, notably of the Nattukōttai Chettiars.



3. Palace with Octogonal towers

A Unique Structure

Though no definite idea of the superstructures of the viharas here can be had, yet the bas-relief (Fig. 2) from Amarāvati of about the 2nd Century B. C., showing a many storeyed building around

a Vṛkṣa may be said to preserve some features of the superstructure of a vihara. Each storey here is marked by Chaitya window designs (called Kudu in Tamil) without a human being in it, a feature usually met with in structures not intended for ordinary people. The absence of the human beings in the Kudu, therefore, definitely suggests that the building was not intended for ordinary people ; but as the structure is circular and not quadrangular as should be expected if it was intended to be a Vihāra, it suggests it was merely a sacred building around the Bodhi tree, only occasionally used by the monks or others of the locality. Whatever be the utility of this kind of building, owing to the absence of such types in the sculptures or painting of other areas, it may be conjectured that they were peculiar to Āndhrāpathā and their form is quite extraordinary. Even if such buildings were not actually in existence then (which is not at all likely in view of the fact that the artists of old never represented a structure about which they did not have any knowledge) credit must be given to the Sthapati or sculptor who could conceive of a structure like this.

The Caityas

Unlike in the Western Ghats and Central Deccan, no elaborate Caityā-Halls, like those at Kārle, cut in the living rock, appear to have been done in Āndhrāpatha. In the case of Western Ghats, there was the need for huge Caitya-Halls in view of the fact that they enclosed the stupas intended for the worship of the monks residing in the monasteries close by. Hence their huge dimensions and beautiful decorations. But no such necessity existed in the Buddhist settlements of Āndhrāpatha, where each Buddhist settlement had more structural stupas for the monks to offer worship. But in some of the places like Nāgārjunakoṇḍa and S'ankaram there exist foundations of small Caitya Halls of the usual apsidal shape, built of brick and mortar. The caityā hall at Nāgārjunakoṇḍa is on the famous elevated place, where the monastery intended for the monks from Ceylon was. I have elsewhere dealt with the continuation of this apsidal type in shrines of a much later period. Numerous Saivaite and Vaishnavite temples in this type dating from 10th and 11th centuries exist all over South India including South Kanara.

Palaces and other Secular Buildings

It is well known that there exist in India hardly any remains of ancient



4. Sculpture showing Millavindaka Jataka

secular buildings. All that we know of such big structures as well as of Huts and Hermitages is limited to their descriptions found in the literatures and their representations in Sculpture and Painting of the Period. In Āndhrāpatha, too, this has been the case. We have to depend upon the sculptures of Amarāvatī, gōli and Nāgārjunakonda to get an idea of the secular architecture of the period.

The sculptures from the above places have representations of places, probably based on the contemporary models, which have elaborate mansions with terraces, storeys culminating in wagon-shaped roofs, balconies, open pavilions with pillars supporting them, pleasnre gardens with beautiful lotus ponds and such other structures as would add to the grandeur of the whole complex pattern of the Palace. They also had elaborate gateways with sālas and kōṣṭas on either side. Usually, the palaces were surrounded also by a fortress of brick and mortar. In some cases the palaces are shown with tōrana gateways. Generally, it appears, there were a number of tōranas not of the bent-beam variety as at Sanchi but of the pillar-and-wagon-roof type, on the road near the palace gateway. The monumental size of the pillars and the characteristic wagon-shape of the beam-like part appear to be but the distant ancestor of the elaborate gateways of the South Indian temples of later times. Another interesting feature of a palace as seen from one of the early representations of it (Fig. 3) from Amarāvati is that it had towers probably at its four corners and they were of octogonal shape topped by something like a stupi. Stupis are also seen on the wagon-roofs of palaces. (Fig. 4).



5. Puṇyaśāla-Jaggayyapēta.

Huts and Hermitages

Coming to the huts and hermitages, a vivid picture can be had from a number of realistic representations of them occurring in sculptures from Amarāvatī, Gōli and Nāgārjunakonda. A remarkable representation of a village occurs in the bas-relief from Amarāvati which represents the Mittavindaka Jātaka (Fig. 4). Here are found two types of huts, probably built of mud and thatched, one circular with a hemispherical roof, and the other rectangular, the roof here being wagon-shaped. Wherever a village had to be represented, the sculptors of Āndhrā. patha of these times showed clusters of huts in these two types only. This clearly shows that these were the basic types for the houses of the peasant-folk throughout the region. It may be mentioned here that these are also the two of the three main types that are found adopted for

building temples in South India. The circular type of temple is however preserved only in Kērala though the shape of the roof there has become conical. Again the rectangular-wagon roofed type has been universally adopted for the gateway of the later-day South Indian temple. A very interesting thing to be noted here and which is common knowledge to the people of present day Āndhrāpatha is that the type of huts or houses met with today in the villagess of this region are the same old type of the circle and rectangle, the shapes of the superstructures only showing a difference. In the above mentioned basrelief from Amarāvatī, the village has around it a low brick-wall, probably a prevailing custom of those days intended as a protection from possible enemies or thieves or wild animals. The representation of the hero, a chandāla and his family outside the walls of the village should remind the students of the texts on Indian architecture such as the Mānasārā, Kāsyapīyā and the Āgamas about the town-planning mentioned therein allotting quarters outside village precincts to communities like the Mālākāra and the Chaṇḍāla. This factmay be of interest to those interested in knowing which came first, whether the practice or the textbook on it. Here, however, the sculpture is more or less definitely dated to belong to the 2nd century A. D., whereas the dates of the text books mentioned above are unsettled although their contents might be considerably older then the sculptural representation.

Shrines

The hermitages of saints and seers in forest areas were also in the same simple circular or rectangular type though they were made not even of mud and thatch but of reeds and fallen leaves of trees (Parṇasāla). A beautiful representation of such a hermitage occurs in one of the scenes of the Vessantara Jātaka from Gōli. It remains now ample to examine the construction of shrines of different forms and their influence on the later-day temple architecture of South India. There are three or four types of



6. Shrine with domical superstructure. Amarāvati.

shrines met with in the bas-relief representations from places like Jaggayyapēṭa, Amarāvatī and Nāgārjunakoṇḍa. Since most of the Nāgārjunakonda representations have already been anticipated at Amarāvati, the types of shrines seen in the sculptures of the former two places may be said to be enough for our study.

Jaggayyapēta Sculptures

Between the sculptures from Jaggayyapēta and those of the first period from Amarāvatī there is not much of a difference in date though stylistically the former is said to belong to a slightly earlier date. Hence the fragments of sculpture from Jaggayyapēṭa are the earliest specimens of the art of South India. There are three or four slabs with carving in very low relief which are preserved somewhat tolerably. Of these, the slab showing a shrine and the other showing a woman standing on a makaralike animal and leaning against a pillar are of importance for our present study. Except for the faint suggestion that this woman against the pillar may have something to do with the later-day Sālabanjika figure which became an invariable element of the Gōpuras built during and after the Vijayanagar period, this figure is not of much interest.

Puṇyas'ala—Its Significance

But the slab showing the shrine (Fig. 5) is of great value for the study of the early history of temple architecture in this part of India. Here in this shrine are found some of the basic elements of temple architecture. They are the Adhiṣṭhāna, the Pillars and the Roof, which is the most interesting of all. The roof is double-storeyed with a huge caityā window design covering the upper storey and two such designs on the first storey. The shrine being rectangular in plan, the shape of its roof is also rectangular in horizontal section but with its top rounded, as of a wagon (i.e. wagon-shaped). Buildings with such elongated wagon-shaped roofs are termed Śālas (halls) and this is the earliest representation of this type in South India. There are representations of similar types of shrines in the sculptures of Bārhut (2nd century B.C.) and Sānchi (1st Century B.C.) but none of them can compare favourably with the Jaggayyapēta shrine which is rightly described as a Puṇyaśāla. Here it is raised over the Buddhist symbol of the two feet of the Buddha. But in later times, such rectangular shrines are usually associated with Vishnu, the wielder of the Prayōgacakra. The remarkable persistence of the Śāla type in South Indian architecture is exemplified by many a temple dating from the 7th century to modern times. One of the earliest stone examples of this type is the Bhīma Rathā of Mahābalipuram. Even from an earlier time than that of the Pallavas, the Śāla type might have been employed for separate shrines as well as to serve as one of the two or three decorative elements of the Vimānas of larger temples as seen in the Dharmarāja Rathā of Mahābalipuram. Gradually the Śāla type came to be reserved for the gateways of temples and in course of time the gōpuras over the gateways assumed such stupendous proportions as to dominate the entire temple complex of South India as well as to stand as a unique symbol of South Indian culture in general. It must be mentioned here that again the later-day propagators and elaborators of this anci-

ent element of South Indian temple architecture were the rulers of the Vijayanagar dynasties and their Viceroys as proclaimed by the sky-scrapping gōpuras at Tiruvaṇṇāmalai, Chidambaram (North Gopura) and Madhurā. It is indeed amazing to watch the magnificent development of this type of shrine, the earliest example of which is the Puṇyasālā from Jaggayyapēta.

The Śāla type noted above was also employed in a number of interesting basreliefs from Amarāvati and Nāgārjunakonda. The Vṛkṣa Caitya referred to above was one. But in these, the type is associated not with rectangular buildings but with circular ones. Some structures enclosing Bōdhi tree show how the type was employed in the building of square and octogonal plans, which prove unmistakably the fact that there existed shrines of all these forms in different parts of South India, which are also alluded to in the literatures, notably the Tamil Sangam literature, of this region.

The call of one other shrine is worth noting and its development in later times examined before concluding this brief study. It is the domed pavilion (Fig. 6) enshrining a Stupa occurring as a decorative figure on one of the four faces of the base of a pillar from Amarāvati. The simplicity of the workmanship coupled with the beautiful design of the small sacred shrine make it a gem of a religious building in miniature scale and an ideal type which is found perpetuated in the forms of domical Sikharas of numberless temples of South India and in certain other religious structures of later times. Here the hemispherical dome topped by a stupi is supported by light circular pillars. They are in turn placed on the adhiṣṭhāna with characteristic mouldings and designs on it, a feature which persists in more elaborate form in the later-day architecture of South India. The fact that this small but beautiful shrine is juxtaposed with similarly fine representations of chakra, tree etc. is proof enough that a shrine of this kind was considered to be holier than shrines of other types. There is no wonder therefore that this domical type was adopted as the type for *s'ikharās* of a number of temples in later times. Besides the *s'ikharas* this type is found continued in the Gōrathās made of silver or gold, found in use in some of the flourishing and prosperous temples of South India. Above all it is of utmost interest to note that it is this type of pillared and dome-roofed vimāna, a movable one not a permanent immovable shrine, that is used for the images worshipped daily by His Holiness Śrī Kanchi Kāmakōti Pīṭhādhipati. This fact proves beyond doubt that this type of Vimana is a very holy type especially for puja by the Siddhas and Mahāpuruṣas and hence adopted by the Buddhists also from an earlier model made on Vēdic authority. It is also to be noted that the *Āraṇyās* or residences of sages and saints, as has been detailed above, of these times were almost of this type. The difference between their hermitages and this unique type lies in this that the Uṭajas and Parṇasālās were closed with reeds or leaves on all sides while this circular domical vimāna, true to the word, is open, being supported on pillars leaving the space between them uncovered. It is also noteworthy in this connection, that the most sacred shrine to Lord Viśvanātha at Vāraṇāsi should have been originally open, as it is even today open on all sides. This should also have been the case at

Chidambaram where especially the ethereal aspect of the Lord is stressed; but due to interpolations the pillared-hall was covered on all sides leaving now only a small window to see through, the Śkāśa form of the Lord. Though covered, the pillars supporting the roof are even now visible.

Now it will be clear that the various types of buildings of which the earliest vestiges are met with in Andhrāpatha amongst the works of art of Buddhism, actually perpetuate those which had been in vogue here from time immemorial. The various later-day developments of these types in South India prove that owing to their holy character they were freely employed by the followers of other religions. It is also seen that some of the types of houses used by ancient peasant-folk of Andhrāpatha still continue there among the same class of people. This would suggest only one thing, that the common people are prone to repeat a tradition, not only because it has the sanctity of long usage, but also because of its extreme usefulness in all seasons, and at all times.

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Bodhisattva As Conceived By World Artists







Lord Buddha (Fresco painting, Japan. 10th century)



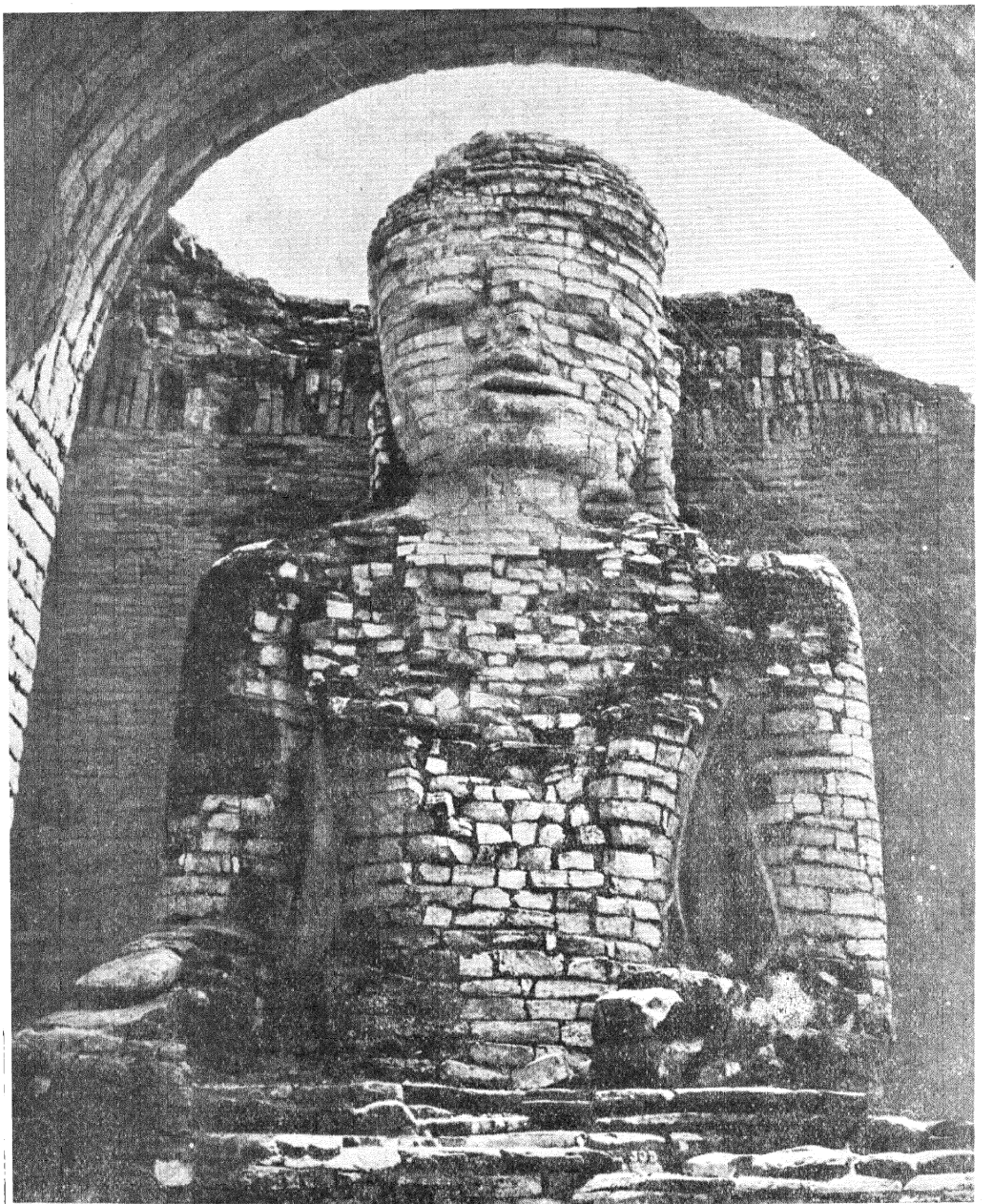
The Buddha's Tonsure (Terracotta, partly gilt. Burma, 11th century)



The Bodhisattva
(Fondikistan Sculpture,
at present in Paris)



The Buddha in wood, lacquered and gilt. (Japan, 7th century)



The Buddha in Stone and Brick (Burma, 11th century)



The Buddha (Sculptured stone. China, 5th century)



Sakyamuni as an Ascetic (Lacquered wood. China, 15th century)

PRE-HISTORY OF THE KRISHNA VALLEY

by Dr. BENDAPUDI SUBBARAO

(Reader, University of Baroda)

The History of Civilization begins from the dim past, when man first appeared on this Globe nearly half a million years ago. The essence of the story of Man may be stated to be the progressive emancipation from the status of a slave in the Cage of Nature to the Modern Scientist who has enslaved and harnessed Nature for the uplift of man by a progressive analytical understanding of its processes. Thus every new addition to his material equipment – be it a new tool, a new raw material or any other new invention that gave him the leisure to think beyond his daily routine—accelerated the progress of man. One such great advance, which had a profound effect on civilization, was the invention of writing. This brought to an end an era of Human History, called 'Pre-history' to differentiate it from 'History' which is characterized by the availability of written documents for its reconstruction.

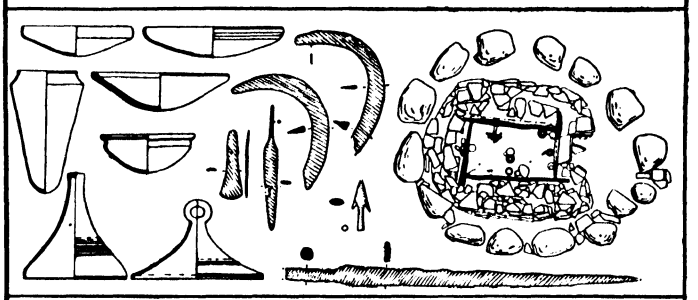
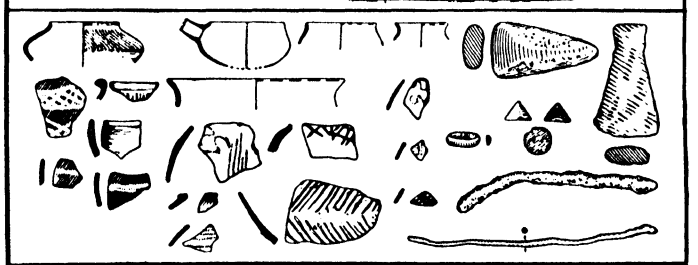
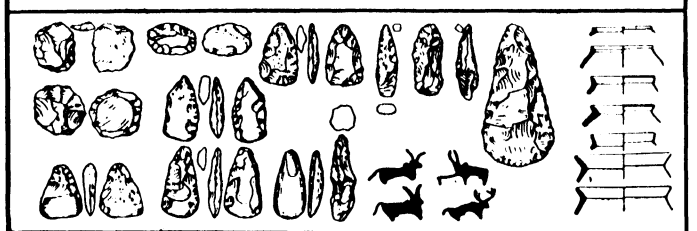
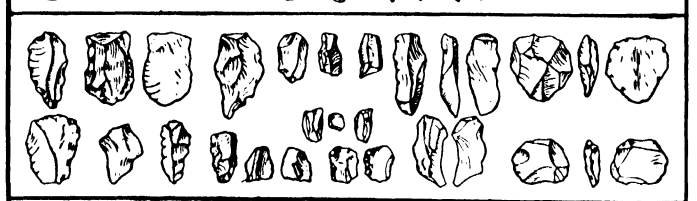
The story of man in Āndhrā goes to a hoary past when the primitive hunter led a life of 'food gathering' in the chief river valleys of the region. Then he was a strange, but a biologically advanced animal. "Our forefathers did not have either augur beaks, or shovel paws, or incisors sharp as knives." But this handicap of the primitive Man was a blessing. His erect posture and strong pair of upper limbs with a detachable or apposable thumb that can pair off with all or any other fingers, helped him to devise his own tools, aptly called "the extra corporeal limbs."

Thus the Story of Man begins with the fabrication of these tools of stone found abundantly in all the river valleys of Āndhrā,[1] where the hunter and his prey were tempted by the life-giving waters.

If we look at a population map of India or better still, of Andhra, we see a concentration of large scale agricultural communities in the deltaic lands of the Kṛiṣṇā[2] and the Gōdāvary.[3] From time immemorial, these two basins attracted people. Unfortunately very little systematic work is done regarding the Prehistory of Āndhra and hence our knowledge is a little hazy. The pioneer of these studies was Robert Bruce Foote, a geologist with a love for Archaeology and his vast collections from all over South India adorn the Museum at Madras. Subsequently two great civilians F. J. Richards and L. A. Cammiade did very extensive explorations on the east coast of Āndhra and the Krishna valley upstream in Kurnool district. Recently some work was done by the writer in Bellary District on behalf of the Deccan College Research Institute, Poona.

Four lakh years ago

What is the age of this earliest man in Āndhra? It is difficult to specify in terms of our short solar year of 365¼ days. It is very aptly compared to a centimetre used for measuring Mount Everest. But

Early Historic II (Sātavāhana)		Russet Coated Criss-cross ware, Sātavāhana and Roman Coins Rouletted ware
Early Historic I (Megalithic)		Red-and-Black ware in association with Iron and Megalithic Burial Complex
Proto-Historic Chalcolithic period		Slow Infiltration of Painted Pottery and Copper and Bronze into Neolithic Communities
Neolithic		Age of Polished Stone Axes and Early Agricultural and Pastoral Communities
Late stone age		Geometric and Non - Geometric Microlithic Industries. Cammiade Series IV
Middle stone age		Blade, Scraper and Burin Industries. Cammiade Series III
Early stone age		Hand Axes and Cleavers of Abbevillo-Acheul Technique. Cammiade Series I & II

in these long ages the climatic conditions too were changing. The prehistorians look for evidences of these changes which took long periods. If you travel on the east coast from Madras to Calcutta you come across rocky, barren red outcrops on either side of the railway line. These are called 'Laterites' (or *Bonta rāyi* in Telugu). The geologists tell us that for formation of this rock, very long periods of heavy rain alternating with dry climates (a similar state of affairs is seen even today in Konkan and Kērala coasts) is required. Leaving aside the other technical details, we definitely know that such conditions do not exist today. But such conditions did exist in the past. This factor is very important for the prehistoric studies in Āndhra because, its early Man was witness to these changes in climate and his tools are embedded in this kind of rock.

On the basis of the provisional studies that have been carried out in various parts of India, we can place the beginnings of Human Life in the Krishna Basin at about four lakhs of years ago.

For convenience, the archaeologists divide this long span of human history into periods based on the main raw material used for primary tools. The earliest period is called the "Stone Age". This has been divided into three:—Early, Middle and Late—on the strength of the technological progress in the manufacture of these stone implements. Then a great revolution took place with the discovery of agriculture. This gave a tremendous mastery over Nature, because he could pick and choose the ground to stay and cultivate his crops, and thus he put an end to the nomadic pursuit of his prey. During this stage he was still ignorant of metals and hence this is called the "Neolithic" or the New Stone Age. The first metal that radically altered the economic life of man was copper and its alloy, bronze. But in the transitional phases he could not entirely give up stone and hence this era is called the "Chalcolithic" or the age of copper and stone. But with the introduction of iron, the cheap and sturdy raw material, stone ceased to dominate the economic life. This may be called the 'Iron Age',

Coming to Āndhra, we have all these phases preceding the Early Historic period starting about 200 B. C. with the advent of the Sātavāhanā rule the first great land-mark in the history of the Kriṣnā valley and Āndhrā. (See chart)

The first Implements

The tools of man belonging to the Early Stone Age consisted of crude hand axes and choppers and scrapers of quartzite found abundantly in the beds of the rivers. These tools are also found in the laterite washed after its primary formation on the tops of the hills and highlands along the east coast and the interior of Kurnool District. With these tools, supplemented by those of wood, he must have hunted the animals and protected himself. Like some of the primitive tribes (eg. the Chenchus[5]) they must have been eating the fruits and roots of plants by digging with their stone axes or sharply pointed and burnt sticks. Their main centres of habitation must have been the river banks, but occasionally they lived in caves also. The famous caves of Billasurgam in Kurnool still await an archaeologist to uncover their precious story.

Later stone age settlements

In the next era called the 'Middle Stone Age' we get very fine and small tools



The presentation of the infant

Bōdhisattva ; partly gilt.
11th Century A. D. Pagan, Burma

made of semi-precious stones. He was making blades, scrapers and pointed tools called 'burin'. But the fundamental economic life of this savage could not have changed much. This tendency towards finer and smaller tools can be seen also in the next period called the 'Late Stone Age'. He was making very small tools varying in size between half-an-inch to about two inches. These tools called 'Microliths' or pygmy tools must have been hafted into wood or bone as in Western Asia and Africa. These people gathered their food by hunting, fishing etc., There are large numbers of these settlements in all parts of the Krishna and Godavary basins.

The Neolithic Andhra

The next stage saw the first settlements of primitive agricultural communities technologically in a stone age and hence described as the "Neolithic" people. They were living on the tops of hills or near their foot overlooking their fields. Though these are found in the Krishna valley and the delta area, we know more about them from the tributary valley of the Tungabhadra. These people had a remarkable sense of selection since they invariably settled on the tops of granite hills with rock shelters in the proximity of a stone called "Basalt" or other fine-grained stones useful for their tools. The most interesting tool in their kit is what is called the "Shoe-Last Celt" or a plano-convex axe tied to the end of a piece of wood to be used as a hoe or small hand plough. This type of cultivation is still practised by a number of primitive tribes in various parts of India today. Their other tools were axes, picks, chisels, sling-stones and polishers all of stone. From the type of crude drawings found near settlements, we are justified in inferring that they domesticated the humped cattle. We do not know the age of the beginnings of the settlement of these people, but they were displaced or they came into contact with metal-using communities about 1000 B. C.

The age of metals—1000 B. C.

These new people who entered Central Deccan about this period knew the use of copper and bronze and they also brought with them painted pottery as well as very fine stone blades to supplement the earlier types of stone-tools and those of the new but rare metal viz., copper. Hence they have been described as the Chalcolithic people. Though the tools and an occasional potsherd have been reported from the Foote's collection, we do not know clearly whether this culture of Bellary penetrated eastwards into the Krishna delta. But since these cultures have been found extensively in the basins of the Krishna and Godavary, we are justified in inferring their extension into this focal area of Andhra.

The last of these Pre or Proto-historic people introduced iron in large quantities. They made extensive varieties of iron implements and fine pots generally black inside and red or brown outside. These are characterized by a special technique of firing in an inverted form (i.e. placed bottom upwards in the kiln). They were using fine beads of semi-precious stones like Cornelian and Lapis Lazuli and and even Gold. But the most interesting feature of these people is their burial system. They built very elaborate stone chambers—sometimes inside the ground and sometimes over. Besides they were making elaborate earthen Sarcophagii or funeral boxes. One found in the Cuddapah district has a Sarcophagus in the shape of a Ram. This is to be found



THE BUDDHA
Red Stone Sculpture from Mathura, U. P. Gupta Period, 5th Century A. D.

today in the Madras Museum. The body was exposed to nature and selected bones were enshrined in these funerary contraptions called 'Megaliths' by the archaeologists. Very significantly, these giant stone graves are called 'Rākshasa Gullu' in Telugu. But as it happens all over the world, mystery surrounds and covers up ignorance. So by the unknowing folk of today, they are attributed to the Pandavas 'Pāndava Kallu or Illu'. In the Kanarese districts they are called 'Mōriyar Māne' or houses of Mōriyas supposed to be pygmies. It is not possible here to go into the details of these varieties of graves and grave goods. But the age of these monuments in Andhra can be approximately fixed about at five centuries preceding the Christian era. As already said, they were technically very much advanced.

It is these 'Megalithic folk'—as the archaeologists describe them-that flourished as large-scale agricultural communities in the valleys of the Krishna and the Gōdāvary. They were the civilized progenitors of the present day Andhra people. With the great cultural changes that were taking place higher up in the Gangetic basin in the fields of literature· art, architecture and religion, Andhra could not remain isolated. With the advent of Buddhism, it slowly penetrated into Andhra sometime in the 3rd Century B. C. or a little later. But with the establishment of the Imperial hegemony by the Sātavāhanās, Buddhism established one of its greatest strongholds in South India in the basin of the Krishna.

Asia-wide Influence Of Andhra Art

by P. R RAMACHANDRA RAO

The significance of Andhra art, pre-eminently, is that it constitutes, for the first time in Indian history, an authentic style of creative expression, almost uninfluenced by imported precedents; but not the less important is its bearing on the evolution of subsequent art styles in South India and in the countries of East Asia.

The art of the Mauryan empire, barring indigenous sculptures from Patna, Parkham and Besnagar, is palpably Persepolitan in its major inspiration, although the art of Persepolis and Susa might have been descended from a common Near Eastern art of which India was doubtless the inheritor. But the point remains that the art of Asōka did not fashion a distinctive expression of its own, and the succeeding age of the Sungas, carrying the glyptic art forward, labours under the incubus of the Mauryan inheritance and achieves only an inchoate self-expression. Thus the art of Bharhut, for all its assimilation of autochthonous cults, is still rigidly archaic; but the whiff of freedom, which attains in the coterminous early Andhra art of Sānchi the dimensions of a blast, is seen to make its way already through creeks and inlets.

It is in the Sātavāhana art of Sānchi, impressed on the historic gateways of the stupa, that the sculpture of India attains full flowering; so marked is the advance, that the encyclopaedic world of Sanchi seems a world in revelation, a pageant of epic grandeur. Indian art receives a new dimension in an orchestration of the fundamental elements of plastic designing; the liberated bas-relief surges forward but is poised on the threshold of sculpture in the round. However, the patterning is still conglomerate and the figures of gods and godlings are yet to be delivered from their mythical contexts.

The impulsion for this revolution in sculpture was, of course, Buddhism, and the phases of architectural and sculptural advance were clearly determined by the evolving nature of the religion itself. In the Āndhra chaitya halls of Western India,



Miṭhuna — Nāgārjunakonda



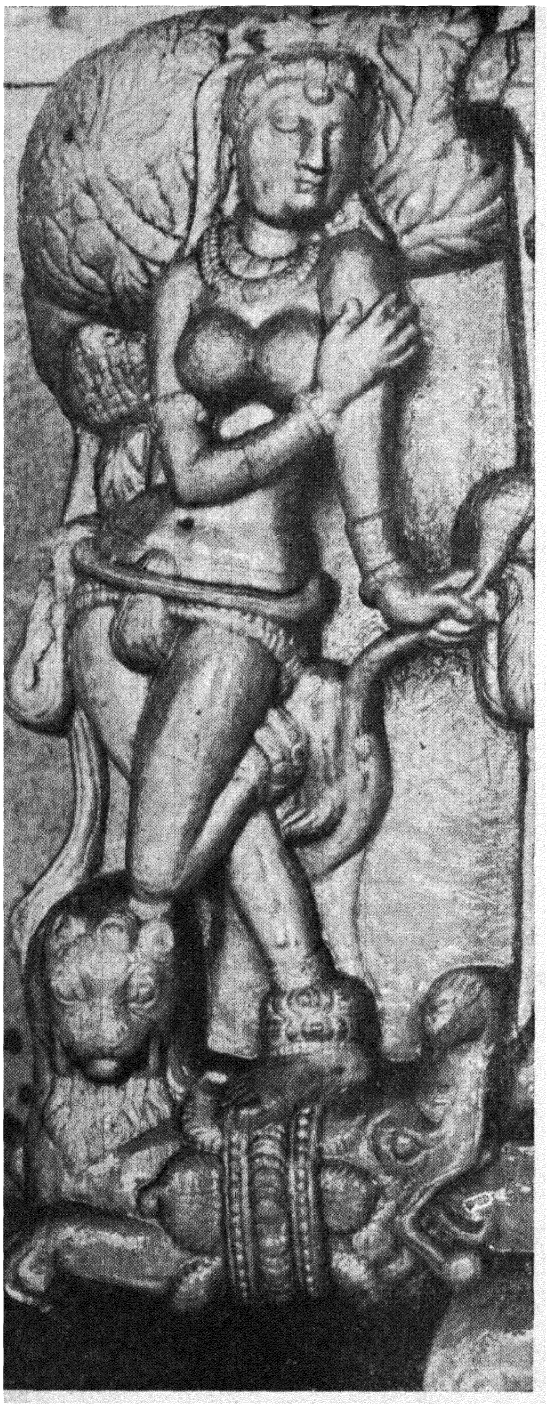
Standing Buddha — Caitya Slab (Nāgārjunakonda)

in Bedsa, Kondane, Pithalkora, Ajanta, Nasik and Karli the architecture attains a serene quality and the sculpture is severely limited to its high religious purposes; Buddhism had come into its own and had no longer need of identity with the cults and faiths of the soil, wooing the spirits and godlings of the indigenous pantheon.

Contemporaneously, in the eastern reaches of the Sātavāhana empire the Andhrās were rearing a monumental art which was to change the course of subsequent art expression in India; the foundations of the great stupas of Bhattiprōlu, Amarāvati, Jaggayyapēta and Ghantasāla were laid, in a progression of studded monuments in the Krishna valley. The cult of the stupa, of which the resplendent beginnings were at Sanchi, reached a further high in the stupas of the Krishna valley, probably influenced by the dominating presence of Ācharya Nāgārjuna. Here Buddhism passed into its next epochal phase; the Mahayana became more than a schism; it was a transcendental faith enlarging the frontiers of human deliverance; it was a religion with a crusading mission thirsting to liberate the soul of Man in every clime; in its all-pervasiveness it comprehended every sentient being. In the Jātaka tales which provided a cycle of meritoriously progressive existences the literature of enlightenment was readily found; the transfer of its content to stone, in an illiterate age, was the inevitable next step; the stones spoke.

Simultaneously, the spiritual values of Buddhism were determining the architecture of its shrines; the organisation of the stupa, from the basic chakra to the crowning chhattra, had a cosmic meaning, a pivotal relation to the universe. And, schematically, the stupa became the parent of the Brahmanical temple which came afterwards; the one-time sepulchre became a shrine in which the image was housed; around it a circumambulatory path, marked off by a protective sculptured railing; this was pierced at the four cardinal points by gate-ways, the progenitors of the towering *gōpurams* of the future temple. When the Pallavas, succeeding to the heritage of the Sātavāhanas, sought to build their monumental temples it was to the descendants of the master builders of Buddhist architecture that they inevitably turned, and the creative impulses of Andhra art went forth, in a historic succession, to found the monumental styles of South Indian architecture and sculpture. In the chain of artistic inheritance were, first, the Pallavas, stationed at Kanchi; then the Cholas further south who achieved greater architectural heights; to the west, the Chalukyas, heirs to the Andhra dominions, carried the impress of Amarāvati in their brilliant temple as at Bādāmi, Aihōle and Pattadakal; this led to the topping sculptural achievements of their feudatories—of the Rāshtrakutas, the magnificent Kailasa temple at Ellōra, and of the Hoysalas, the breath-taking shrines, meticulous in their carving, of Bēlur, Hālebid and Sōmnāthpur.

Through the regional diversity of architectural styles, the basic pattern is clearly owed to Amarāvati; its dynamic vitality is manifest in the very inflexions of the styles influenced by it. Because, the artist builds with reference to a norm and every refinement is conditioned by the prototype: no major revolution has, as a matter of fact, occurred in the history of South Indian temple architecture in any



Ayaka Connice Stone
Bracket — Lady in Dōhadā

direction away from the primal pattern of Amarāvati.

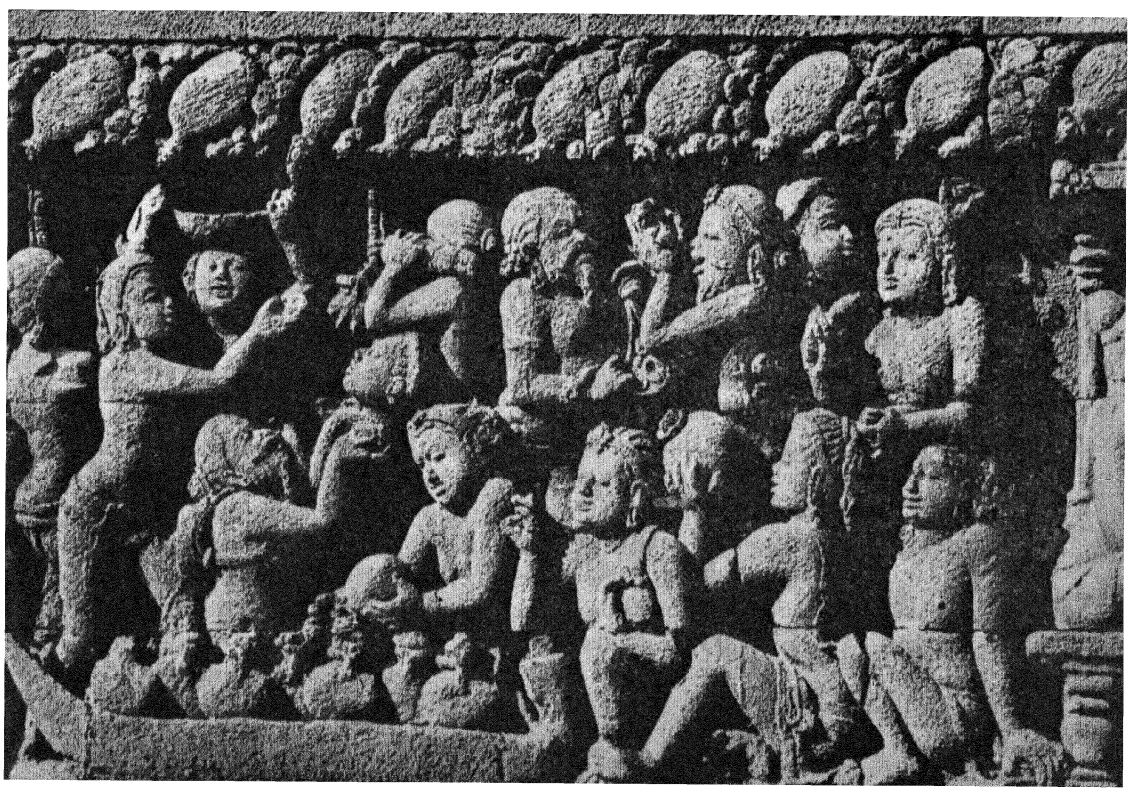
And, the effulgence of Amarāvati—and in its final amplitude, of Nāgārjunikonda—shone across the seas; its message was carried by Andhra traffickers in culture who went forth to settle in the countries of East Asia; in time, the voyages were reversed and the Acharyas and sthaviras from the entire arc of countries, all the way from Ceylon to China, took up their abode at Nāgārjunakonda in pursuit of enlightenment. The paths of discovery opened out from the mouth of the Krishna, chiefly from the present sea-side village of Guduru (Ptolemy's Koddoura) about the great ancient emporium of Ghantasala (Kantakasaila); in historic course the early colonists traversed, first, the deltas of the Salween and Irrawaddy rivers in Burma, then Thailand, whence they fanned out to settle eventually in Indonesia, the ancient kingdoms of modern Indo-China—Champa and Funan—and, in a final lap of migration, in China.

No more evident manifestations of the consequences of any creative style are forthcoming in history than the palpable impresses of Amarāvati in the nascent art styles of East Asia; from Dong Duong in Champa (present day Annam), from the village of P'ong Tuk in the province of Ratburi and Srideb (Srideva) in the valley of the Pa-Sak river in Thailand, from South Djember in Java, Sikendeng in Celebes, Palembang in Sumatra, Kota Bangoen in Borneo and Anurādhapura has issued Buddhist statuary which is unmistakably impressed with the sculptural style of Amarāvati.

Yet, the evidence of the consequences of Andhra art is still fragmentary because the archaeological investigations are very much inchoate; I earnestly hope the

growing consciousness that the Andhra valley enshrined in history a glorious culture with momentous significance to the cultures of East Asia will promote more intensive research. After Colonel McKenzie's salvage of the Amarāvati marbles practically little futher had been done; the vicinity is still unexplored for consonances in the findings of Hiuen Tsang. The great stupas of Bhattiprōlu, Jaggayyapēta and Ghantasāla will bear futher searching, because it was surely not for nothing that a constellation of Buddhist monuments was reared in the Krishna valley and their location must have historical cause. In the re-writing of Andhra history, not merely inscriptions (the familiar hunting ground of historians) but the monuments of art must be understood and explained; the evaluation of history is a composite adventure and conclusions jumped at from partial testimony are bound to be tangential. For instance, I would seek an answer to the perplexing question why the Sātavāhanas. if they originated from the region of Amarāvati, as some historians fondly assert, took such elaborate care to embellish, first, the perimeter of their dominions, from Sanchi to Karli, with a progression of monuments and why it is that the Krishna valley had to wait for attention until the span of later Andhra art. Very tentatively, reading the sculptures, I should hazard the surmise that the Sātavāhanas only fell back on Amarāvati, in a retreat from the valley of the Gōdāvari, in the afternoon of their epochal sway.

Rejoicing Crowd. Stone about A. D. 750 Borobadur, Java.



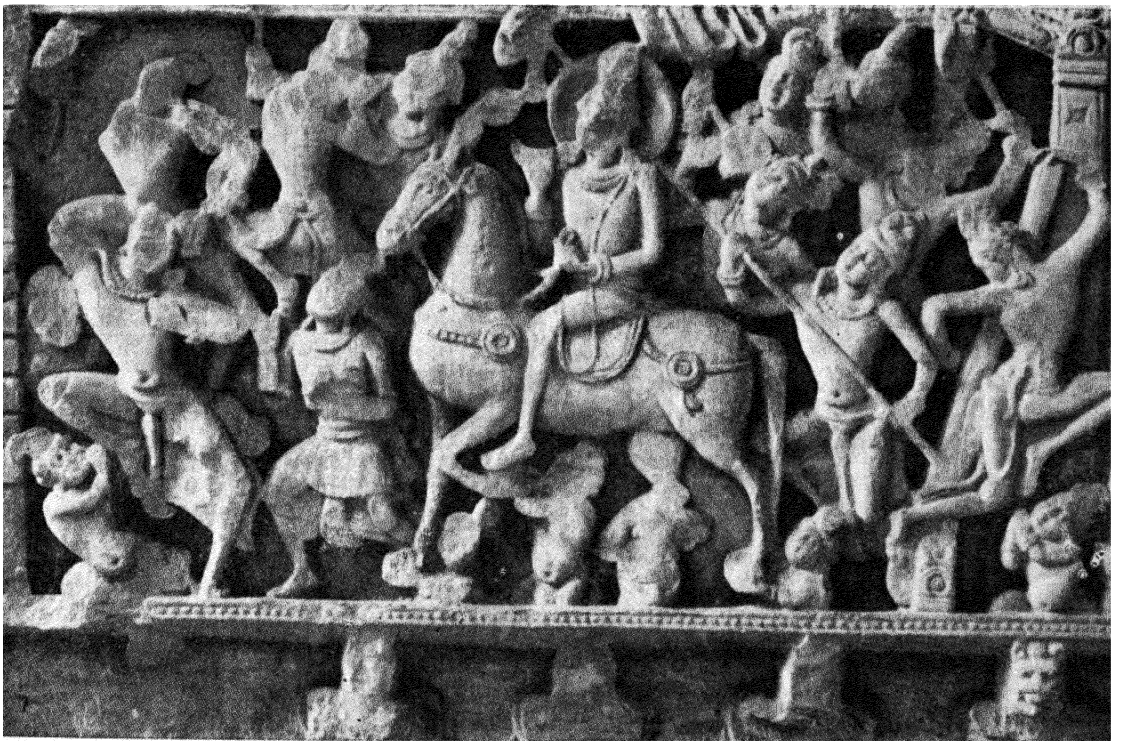
Satavahanas—were they not Andhras?

by V. PRABHAKARA SASTRI

There is a school of thought amongst research scholars that says Sātavāhanās were not Andhras. The late Prabhakara Sastry Garu in a lucid manner unfolds certain facts which drive one to the irresistable conclusion that Sātavāhanās were Andhras. In the 2nd & 3rd articles that follow, Sri Sastry gives a brilliant exposition of the origin of Ikṣvakus and the probable period of Nāgārjuna. These three articles are reproduced for their research value. The first of the three was translated by Sri B. H. Krishna Rao and is reproduced from the Journal of the Andhra Historical Research Society, Vol IV

Some scholars believe that the Sātavāhanas were not Andhras. Their main argument is that the more distinguished of the Sātavāhanas ruled over the Kuntaladēsa, i.e., the modern Mahārāshtra and Gujarat with their capital at Paithan (Pratishtāna) as all their inscriptions go to show, and not Andhradēsa. But the Purānās mention the Sātavāhanas as Andhrās. As these Purānās do not support their view, they regard the Purānās as worthless records of untrustworthy legends, and therefore give them no historical value. Then we ask, is there no evidence to establish that the Sātavāhanās were Andhrās and that they ruled over Andhradēsa ?

Let us see. Of the inscriptions of the caves of Nāsik, Kārle and othes places, those relating to Vāsishṭīputra Sri Pulumāyi are by far the most important. It is from this circumstance alone that scholars like Prof P. T. Srinivasa Iyengar, Dr. Sukthankar, Prof. Subrahmanya Iyer and several others have advanced the theory that the Sātavāhanas were not Andhrās.[1] This is the passage in the famous inscription of Vāsishṭīputra Sri Pulumāyi which has lent support to their view, rather formed the basis upon which their theory has been advanced : "Rajarajño Gōtamīputasa Himarṭata Meru Mandara Pavata samasurasa, Asika, Asaka, Mulaka, Suratha, Kukurāparanta, Anupa Vidhaba, Akāravati, rajna. Vijha, Chavata, Parichāta, Sahya, Kanhagiri, Macha, Siritama, Malaya, Mahinda; Sētagiri, Chakōra pavata pathisa". This inscription was edited successively by Bhandarkar, Buhler, Bhagavanlal Indraji, Senart and others, several times. Many of the names of places mentioned in this inscription have been identified by them to a large extent. But curiously enough every one of them had failed to identify Mulaka with any known province or district of India. I think it was Dr. Buhler who suggested that Mulaka might be a mistake for Mundaka and accordingly corrected the reading. Another scholar suggested that Mulaka becomes Mundaka and quoted elaborately rules of grammar and other authorities in support of his view. And every one of these scholars that edited the inscription, in their anxiety to know the correct form of the words,



The Great Departure

lost sight of the correct identity of the province or district called Mulaka.

I think there is something really interesting in the suggestion that Mulaka becomes Mundaka or Munduka. I shall come to it at the end. But meanwhile let me say that Mulaka country in the above inscription, is that part of the Āndhradēsa which is still known as Mulikināḍu. There is evidence to show that the Āndhra country at one time, prior to its being called Vēngidēsa, was also known as Mulaka. The territory comprising the present districts of Cuddapah, Kurnool and Bellary and a part of the south eastern portion of the Nizam's Dominions, was at one time known as Mulikinadu. The territorial name has become somewhat obsolete today though it still remains in the name of a community of Andhra Brahmins, suggesting their place of origin. The capital of ancient Mulikināḍu was Srigiri, which is situated in the centre. It is a well known fact that ancient kingdoms changed their dimensions from time to time and their capitals lost their importance in course of time and have become deserted villages. And therefore it is now difficult to determine exactly the extent of the territory called Mulaka during the Sātavāhana times. Space also forbids me here to enter into an elaborate discussion of that topic, There is ample evidence to show that in the fourteenth and fifteenth centuries of the Christian era, the country known as Palnāḍu in the Guntur district was called Mulikināḍu. The following verse from Kriḍābhiramamu, a Telugu Vīthi of the fifteenth century, bears ample

testimony to this. The substance of the verse is this:

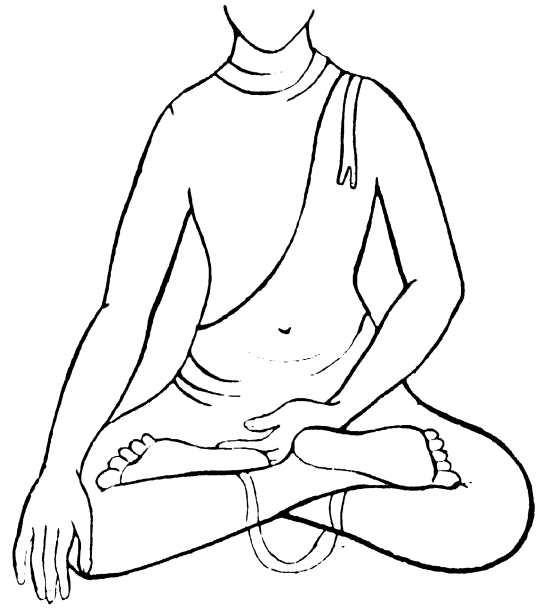
"Because Chenna (Kesavaswami) of Mācharla (Palanādu) and Siva (Linga), Lord of Śrīgiri (Kurnool District) protect the Muliki Visha' out of their kindness, these extraordinary things are happening: otherwise on the mere appearance of the cloud on the north how is this miracle, the growth and the harvest of mustard seedlings planted in layers of nāpa stones, possible?"

Sātavāhanās came to be overlords of 'Siritāna' (Śristhana) because Mulikinādu happened to be under their sway. Śristhāna is no other then Śri Śaila or Śrigiri. The name Siritāna occurs in the list of the mountains and therefore there is no doubt that it is identical with Śri Śaila hill, though some scholars still question the identification? One error has led our scholars to commit another error and this is fully justified in the present circumstance. Because they could not identify Mulaka with the Mulikinādu of the Andhra country, they could not also identify Siritāna (Śrīsthana) with Śrigiri or Śrī Śaila. But one may ask the question: How could Sātavāhanas be the lords of the mountains only without being rulers of the country in which they were situated? It cannot be said that they were controlling the mountains by having access to them through the air! It is this difficulty that baffled many able scholars and prevented them from identifying Siritāna with Śri Śaila or Śrigiri, and led them into confusion. In one of the Nasik Caves inscriptions of Vāśishṭīputra Śrī Pulumāyi, we come across a grant made to the Bhikkus of 'Dhanakata.' Some scholars doubted whether Dhanakata could be Dharañi-kōta on the Krishna river, and identified it with some place in the north, somewhere about Mālwa. This is the third error into which they have fallen. The great and beautiful Stupa at Amarāvati-Dharani-kōta is entirely lost sight of as a Buddhist centre by them. Even till the days of Yuwan Chwang's visit to Mahāndhra and Dhanakataka, there existed a great Buddhist monastery at Dhanakataka, which was inhabited by Bhikkus of the Mahāyana school, and yet if those scholars did not think of Dhanakataka when they found Dhanakata in the inscriptions then it must be said that their oversight was due to their not having recognised the Sātavāhana rule over Andhradesa.

The Myākādoni and the Harpanahalli inscriptions of Śivaskandavarma mention 'Sātavāhanahara' and 'Satavahana raṭṭa' as names of a certain province. All scholars agree that the names apply to that part of the country where the inscriptions were found. One of the names of villages mentioned in the grants is 'Chili-arekakodunka'. In the Telugu country, there are many Brahmins belonging to the Advaita (Madhwa) school, of the village name of 'Chillarige'. We do not know of any village of the name of 'Chillarige' in Bellary district, and therefore, I am inclined to hold that Chillareka might be Chillarige. If therefore, Bellary District formed part of Sātavāhanaraṭṭa, it is not improper to assume that the Sātāvahanās were Andhras. But, it has been suggested against this, that since these inscriptions belonged roughly to the third century of the Christian era, it cannot be said that the Sātavāhanas were ruling there at that time. This objection is, indeed, absurd. When Śivaskandavarma ruled the country Sātavāhanaraṭṭa, it would be his territory for he made grants in that province even though it had the name Sātavāhanaraṭṭa, and it cannot be assumed for a minute



Abhaya Mudra



Dhyāna Mudra



Bhūmī Sparsa Mudra

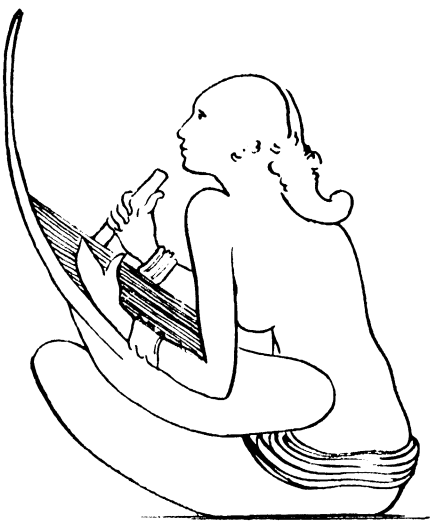


Dharma Chakra Mudra

that the name meant 'the territory governed by the Sātavāhanas.' King Śivaskandavarma mentioned the name Sātavāhanaraṭṭa because it was an ancient, and traditional name for that part of the country for a very long time prior to his rule. That was not the name given to the country at the time of making of the grant, or during his reign. There is yet another thing. When there were several provinces under the sway of the Sātavāhanas, why then should this particular district alone be called after them, as Sātavāhanaraṭṭa or Sātavāhanahara? Does not this fact alone leads us to the irresistable conclusion that Sātavāhanas originally belonged to this district and that in course of time they lent their name to the district from which they migrated? From the inscriptions of Śivaskandavarma, it may be assumed that these Sātavāhanas, in the early days of the expansion of their empire, ruled over Mulaka or a part of that province comprising the present district of Bellāry and that tract of the country came to be called Sātavāhanaraṭṭa or Sātavāhanahara. Scholars have again erred here. Originally the Sātavāhanas might have been vassals of the Ikhākus (Ikṣvakus) of Vēngi country and that might be the reason why the Sātavāhanas were referred to as "Andhra brityas or servants of the Andhras," in some purāṇas. These Andhrabrityas became powerful and independent in course of time, and after the fall of the Ikhākus (Andhras) they extended their power and influence over the whole of the western Deccan including the Karnātaka country. The Sātavāhana kings were known as Sātakarnis also and they might have lent their names as Karni-nadu (the land of the Karni kings) to the province over which they ruled in the beginning, which became distorted into Karnāta and Kannad in course of time. In a stone pillar inscription in the Siva temple in Sthanakundura in Talkonda district in Mysore, the archaka calls himself a worshipper of the linga which was at one time worshipped by the king Sātakarni. All these facts go to establish that the Sātavāhanas or Sātakarnis who gradually rose to power till they held sway over the Karnāta country and gradually extended the borders of their empire into Mahārāshtra aud Gujarāt (Ghurjara) and the entire portion of the middle and western Deccan known as Kuntaladēsa and finally selected as their capital a convenient place on the river Godāvari and called it Paithan (Pratishṭāna), which meant the 'newly established city'. I believe for this reason that Pratishṭāna (Paithan) was originally built by the Sivastanas. The Jātaka stories, the Padma, Kurma, Linga and Bhavishya purāṇās, the Uttara-Kanda of the Rāmāyana Kathāsaritsāgara, the Mahābhārata, and lastly Kalidāsa's Vikramōrvasi, all these mention Pratishṭāna as the glorious city. The name Pratishṭana itself is clearly suggestive of the fact that it was newly built city, of the Sātavahanās who were the Andhrabrityās and therefore themselves Andhras. When the Sātavāhanas were ruling at Pratishṭāna, the Śakas invaded their empire and wrested from them a portion of the northern dominions, which necessitated the shifting of their capital from Pratishṭana on the Godāvari to Dhanakata or Dharanikōta on the Krishna, which was till then a provincial town or capital like Vaijayanti on the extreme south-west. By that time, the Ikhākus might have sunk into a subordinate position and become weak. These Ikhākus were originally followers of the Vēdic Brahminism having performed several kratus and yagas, and their erst-

while subordinates, the Sātavāhanas, too, were likewise followers of the Vedic Brahminical religion. And like the Ikṣvākus, the Sātavāhanas tolerated and even protected other religions like the Buddhism and the Jainsim. They made liberal grants to the Jain Bastis and Buddhist monastaries, protected their stupa and now and then even built new stupas. The whole country lying between the two mighty rivers of the Dekkan, the Krishna and the Gōdāvari, stretching from the shores of the Arabian Sea on the west to the coast of the Bay of Bengal on the east, came under their rule. The Gāthā Sapta Śati of king Hāla Sātavāhana contains many references and descriptions relating to the Āndhra country proper.

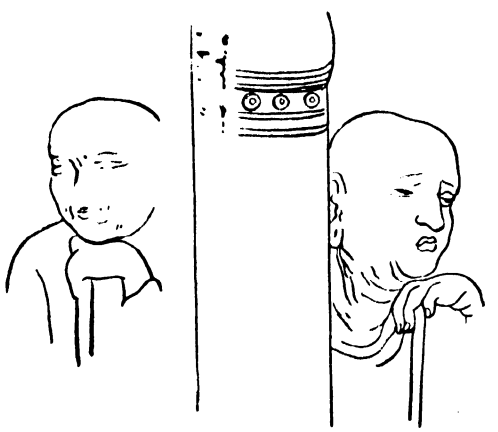
In one of the Gāthās of Hāla's Sapta Śati, it is said that there was no royal house equal in prowess and nobility to that of the Sātavāhanas in all the country wherein the Gōdāvari rises, flows, and falls into the sea. Mr. Rāmakrishna Kavi, M.A., brings to light a new prākrit work of an unknown poet, called 'Līlāvathī Parinaya' in the pages of the Telugu Monthly Bhārathi of Madras. This work describes the marriage of king Hāla with princess Līlavathi, daughter of the Lord of the Sringala Dvīpa, in the shrine of Nagna (Pāśupata) Bhīma on the sacred bank of the Sapta Gōdāvaram. Sapta Gōdāvaram is no other than the modern village of Dākshārāma, Rāmachandrāpur Taluk, in the East Gōdāvari District, where stands to this day the magnificent eastren Chalukya temple of Bhīmēsvara and a holy tank (now a small pond, but at one time a huge one into which the waters from the Seven Streams of the Gōdāvari flowed) called Sapta Gōdāvari. On the Amarāvati stupa, there is an inscription of Gōtamiputra Sri Satakarni and quite recently the statue also has been found in the Amarāvati collections in the Madras Museum. Another inscription of Yajna Śrī Sātakarṇi recording a grant to a Buddhist Monastery in the eighteenth year of his victorious



Amarāvati

reign was found in a place adjacent to the mouths of the Krishna river. I think the Vishnu deity known as Āndhra Vallabha, or Āndhra Nāyaka or Āndhra Vishnu and Śrī Vallabha and Sri Kākolani Nātha at Srīkākulam on the Krishna river might be the deity called after one of the famous Sātavāhana princes. 'Śrīkākulamu' appears to have been the original name of the village now called Śrīkākulam. The Andhra word 'Kolamu' became Kula when the place became a place of Viashnavite importance and pilgrimage. The 'Sthalamāhātmya' records that at some remote past, there existed a huge tank near the shrine in the village, from which the village acquired its name. But the word 'Sirika' appears to be Āndhra Prākṛt vikṛti of the Sanskrit name, Śrīmukha, And then in the inscriptions of Vāsiṣṭhīputra Śrī Pulumāyi, Sātavāhanas were

mentioned as Brāhmanas. The Śrīkakula Stala Māhātmya also sates that the Āndhra Nāyakasvāmi (Vishnu) was born as a Brahmin in the house of Nāgadēva Bhaṭṭāraka and married a Brāhmin girl. The story might relate to Śrīmukha Sātakarni, one of the earliest of the Sātavāhana Kings. It is said in one of the Buddhist Jātaka stories, that the Āndhra prince originally ruled over the country near the Tēlivāha river. The story of Līlāvatī's marriage shows that by the time of Hāla Sātavāhana, the Gōdāvari river had branched off before it fell into the sea. I think the Tēlivāha river mentioned in the Buddhist Jātaka stories might be the Tulyabhāga river, one of the seven branches of the Gōdāvari. In the erotic poetry of Sanskrit and other Desi languages, Āndhra women are praised for their extraordinarily proportionate features of their body. And the fact finds ample proof in the marvellous sculptures of the Amarāvati stupa. That Āndhra ladies did not wear any such garment to

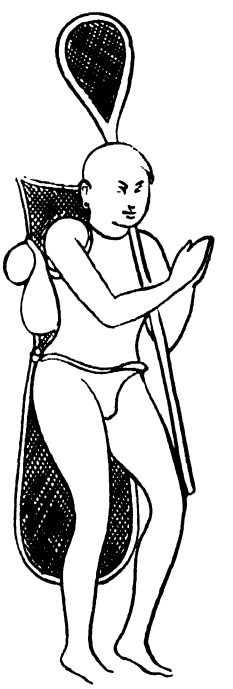


Amarāvati

cover their breasts, before or during the long period of construction of that edifice, the Amarāvati stupa, is amply borne out by its beautiful sculptures of Āndhra feminine beauty. The ancient Āndhra women copied their fashions from Paithan (Pratiṣṭhā), from the Mahārāshtra and the Gurjara (Guzarati) women, when they went there, and thus began to wear a bodice which is called in Āndhra language 'Ravika, and covered their bosom with their grament called *paita*. Paiṭa is only a tadbhava of the name paiṭhān or pratishtāna. This only denotes that the name of the Nagara Paithan lent its name to the bosom covering cloth of the Āndhra laides; Even the bodice ravika has retained its Paithān influence for it is called to this day 'Paiṭhini ravika' or Paiṭhani ravika. The Sanskrit word 'Kanchuka' was not used evidently to denote the new fashion in the Andhra ladies' coustume for it happened to be an article of dress, common both for the gentlemen and ladies. Furthers it appears to have been used as a synonym for the Gurjara women's veil over her face in the Gāthā Sapta Śati. In those days the Āndhra, Dravida and Malayāla women wore no bodices, and only the Āndhra and the Karnāṭaka women, after they came in contact with Paithān began to wear bodice, and covered their bosom with a payta. Still in the Dravida and the Malayala countries, women do not wear bodices (Ravika) to this day and even to this day men and women in Malabar, Travancore and Cochin wear alike a small upper cloth (Uttarīya) to cover the upper part of their bodies; and curiously enough their women do not wear any bodice (Ravika) at all. After the fall of the Sātavāhanas, the Andhras lost all touch with Paithān and that erstwhile fashionable city and capital of the Sātavāhana kings dwindled itself into a small village and became almost forgotten in course of time. Paiṭhini-ravika and 'Payita' thus became fashion for the Āndhra women

ever since they came into contact with the Satavāhana capital in the west when it was in its hey-day of glory, magnificence and luxury. That Paithān had close contact with the Āndhra country, stretching as far as the shores of the Bay of Bengal and the mouths of the Gōdāvari and the Krishna, is clearly established by the fact of the exclusive use of the words Paiṭhāni, ravika and Payita in the Āndhra language even to this day. The Sātavāhana inscriptions mention the Sātavahanas as having ruled over the whole of the Andhra country, i e, Mulukadēsa. The purāṇas clearly state that the Sātavāhanas were Āndhras. No other part of India except the country lying between the rivers Gōdāvari and the Krishna as far as the sea on the east, i.e., practically the whole of the central and the eastern Dekkan, retains the name Āndhra and no other province or people had ever claimed to be Āndhra or Āndhras during the last two thousand years. It is therefore certainly a matter of pride and joy to know that their ancestors conquered other lands and people and carved a great empire and handed down a great heritage to them. The original home of the Sātavāhanas might be Mulaka (Southern Andhra) or Śātavāhnaraṭṭa, in the Mulakadēsa. In the face of these facts it is ridiculous to contend that the Sātavāhanas were not Andhras and that they did not rule over the Andhra country. Pandit Baghavanlal Indraji thought that Mulukas might be the people mentioned as Mundakas in the Vishnu Purana. This might be so. In my article on the Ikshvākus in the pages of Bhārati (Prabhava : Pushya Number) I stated that the Āndhras were also called Mundiyas in the Dharmāmṛtakatha. Mundiya and Mundaka might mean the same thing and the Mundiyas mentioned in the Dharmāmṛtakatha might be identical with the Mundakas referred to in the Vishnu Purāna.

All the evidence discussed above, I think, is sufficient to answer their charge that the Satavahanas were not Āndhras and refute their arguments. In the story of the Līlāvathi referred to above, Siddha Nāgārjuna is said to be the minister of King Hāla Sātavāhana. The Siddha Nāgārjunakonda in the Guntur district and the various ancient monuments consisting of Buddhist Stupas and other monastery-halls point out that Nāgārjuna was an Āndhra. Besides, there are many more things in the Gāthā Sapta Śati that would clearly illustrate the fact that the Sātavāhanas were Āndhras. I shall deal with them in a separate paper.



Ajantā

Ikshvakus and thier origin

Śrī Rāma, the Great Hero of the Rāmāyana, belonged to the Aryan clan of Ikshvāku. And he was of the Kṛta Yuga (first of the four great periods of the Hindu Astronomers). The dynasties of the fourth period Kaliyuga are described in the purānas. The latter say that after twenty nine monarchs of the Ikshvāku dynasty ruled the land, kings of other royal clans reigned for 1530 years followed by the Āndhra rulers who held sway for over 560 years. Research scholars have found that the Sātavāhana era is from 150 B. C. to 300 A. D. If the purānas are taken as authentic, the conclusion is inevitable that the Ikshvākus existed round about three thousand five hundred years ago. Śrī Rāma was the ruler of Kōsala. These Ikshvākus of the Kali Yuga age may also be bracketted with the kings of Kōsala.

Not all this is purānic. The Buddhist Stupa on the summit of the hill at Jaggayapēta in the Krishna District of Āndhra was excavated a few years ago by the Department of Archaeology. Some of the inscriptions of the Ikshvākus were found there. On the authority of the scripts, the epigraphists guess them as belonging to 300 A.D. One of the names found is that of an Ikshvaku ruler Puruṣadatta. The Buddhist stupa at Nāgārjuni-konda, also called Śrī Parvata, was dug up last year. Announcements of the results from these excavations is awaited with great interest.

So much for historical and epigraphic research.

Recently, the Mysore Government published a Kannada work, Dharmāmṛta. It is a Jain work by one Nayasēnāchārya in 1125 A. D. It may be an adaptation from some Prākṛt work. The eleventh chapter of this Dharmāmrita has a story pertaining to the Ikshvākus and Āndhra Desa. It says :—

" During the time of Tīrthankara Vāsupujya, the Ikshvāku king Yasōdhara was ruling the region of Anga with Champāpura as his capital. He had three sons by the names Anantavīrya, Śrīdhara and Priyabala. Now this Yasōdhara went on conquering the kingdoms of Magadha, Karnāṭaka, Gowla (Karnātaka Golla) Lāta, Cōla, Cēra, Pāndya and Kalinga. Finally he reached Vēngi Dēsa. The prosperity of the region fascinated the conquering monarch and he decided to settle there. He constructed there a capital city by name Pratipālapura worthy of his fame. His was indeed a great reign. As the evening of his life drew near, the king wanted to leave the burden of rule to his sons, go to the forest and spend the rest of his life in the worship of Jinēndra. The sons answered him that they would not be kings but wanted to spend their lives as sages in the service of Jinēndra. At last, he could persuade the third son Priyabala to accept the sceptre and left for the forest. Initiated into Jina Dīksha by Ācharya Viśvasēna, he and the other two sons were immersed in penance on the summit of the hill Jatā Śikhara. The king and the eldest son attained Nirvāna. But the second son Srīdharācarya, also known as Akalanka continued his penance. And Priyabala who was ruling at Pratipālapura died of snake bite while on a hunting expedition in the forests. And he had no male heir. The Prime Minister Indra Prabhu kept the death a secret from the public, perfomed the funeral rites in



The Buddha. Jaggayyapēta (An inscription can be seen below the Statue)



Jaggayyapēta

secrecy, while announcing that the king was confined to the sick-bed inside the palace. Leaving his son in the protection of the realm, the able minister accompanied by a select few reached the Rishinivāsa Parvata. The group encamped on the nearby hill. He offered worship at the Jina temples. There he saw Śrīdharācārya and entreated him, " O Great sage! Citizens of Vēngi are here to pay their respects. A number of them are decrepit and unable to ascend the hill' May you kindly descend to the foot of the hill and receive their homage ". Not knowing the ruse, the sage went down and through the same method of falsehood, the minister succeeded in taking him to the capital. There, he was told about the sudden demise of Priyabala and how the dynasty would end as there was no son left by the late king. Sridharacharya was prevailed upon to accept the crown and married life till such time as he could have a son as heir. He had after a time a son by name Yasōdhara. He crowned the boy and feeling like an escaping prisoner went back to the Rishinivāsa Parvata, again led the holy life under the inspiration of Jina and at last attained Nirvāna. Since Śrīdharācārya performed his penance there for a long time Rishi Parvata came to be known as Śrī Parvata. Becuase he could find the path to salvation under a banyan tree towards the south of the hill, the tree became Siddha Vata. The place where the four types of Gods assembled with the idea of granting knowledge to Śrīdhara came to be called Amarāvati. While he was offering penance under the Arjuna tree (Note Patrapetra Arjuna), the ethereal beings showered Mallika (Jasmine) flowers on him. Hence the name Mallikārjuna to the place. And Vriddhagiri is the spot where the Minister Indraprabha pleaded with Śrī dhara that he should descend the hill to receive the homage of the aged (Vriddha) citizens of Vēngi. Finally Śrīdhara's family was called the Mundiya Vamśa and the playmates of his son playfully reminded the latter that he was the son of a Mundiya (shaven-headed).

And in such a family as the Ikshvākus was born a king, Dhanada. He ruled the

whole of Vēngi with Pratipālapura as the capal. A Buddhist by name Sangha Śrī had a nymph of a daughter Kamala. Sri Dhanada took her as his consort and succeeded in converting her to the Jain-fold. His efforts to change the faith of his father-in-law were however fruitless for a long time. One day, some Jina Rishies were going along the sky. That sight convinced Sangha Śrī and he became a Jain. But the Buddhist teacher Buddha Śri converted him to Buddhism. King Dhanada tried to bring him back into the Jain orbit, but to no avail. One day he asked the father-in-law in open court whether it was not true that he saw the Jain Rishies and became a Jain and so how was it that he embraced Buddhism again. Sangha Śrī denied having seen any such sight upon which the Dēvas of the town plucked off his eyes for uttering the untruth. The insulted Buddhist died of grief after sometime. He went to hell. For seven successive generations, persons in his family were all born blind (Andha); the land where they lived came to be known as Andhaka Dēsa'.....! That is the story. Now let us examine what all can be of real historic value here.

Firstly, there is ample evidence to show that what is today known as Vengu Nadu is not the only territory that can be called Vēngi Dēsam but that the latter term covered all the land of the Krishna and Gōdāvari basins. Therefore, it is appropriate that the name Vēngi should be synonymous with the term Āndhra Dēsa.

Secondly, the Pratipālapura in the tale may be Bhaṭṭiprolu in the Krishna Valley. King Dhanada also may not be a fictitious figure. May be that the city of Dhanadupuram (Chandavōlu) today was founded after his name. This town, it may be recalled was the capital of Chola Kings



Jaggayyapēta

(velanāti Cholas), Epigraphic evidence is to the effect that the Dhanadapuram was was given away to the Cholas by Trilōchana, a Pallava. Since the latter was a contemporary of Karikāla Chola, this town must be quite an ancient one. This is in the neighbourhood of Bhaṭṭiprolu. The inscription of Ganapatīswaram says that what is today known as Divi Seema in the Krishna District was the creation of

Dhanada. The wording is " Dvīpam purai tat Dhanadēna Sṛṣtam ", Created by Dhanada should mean that he made it habitable. And this Dhanada should be the ruler of Dhanadapura. One of the inscriptions from Bhaṭṭiprōlu has the name 'Kubēraka' The implication in the terms Dhanada and Kubera deserves attention. The Vysyas in Andhra are known as Kōmatis. Tradition has it that they are of the Kubēra or Dhanada family. It may be remebered that Sri C. Veerabadhra Rao is of the opinion that the term Kōmati has come into vogue after the Jain God Gōmatēswara and that this name has something to do with the term Kubēra found in the Bhattiprōlu inscription. I propose to offer further proof of this in the near future.

Thirdly, the Buddha is known by the name Śākya Sinha ; may be he was of the Ikshvāku clan. The following works from Lingā Bhaṭṭīyam, a commentary to Amara Sinha's Nāmalingānuśāsnam, provides proof of this contention.

'Śāka Vriksha Pratichannam Vāsam Yasmat Prachakrirē Tasmāt ikshavaku Vamsyastē Śākyāithi Samīritah.'

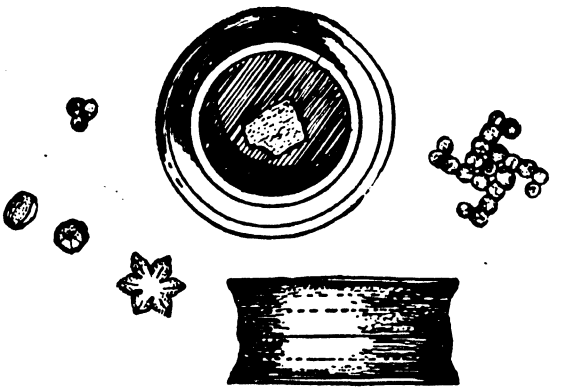
The town of Champa was a very ancient one and was the capital of the territory of Anga. During the Rāmāyana period it had the name Mālini and was the capital of King Rōmapāda. During the Mahābhārata period its name was Campā Nagara and it was then the capital of Karṇa. The twelfth Guru of the Jainas Vāsupujya was born and also attained Nirvāña at this very Campa Paṭṭana. His birth was in 500 B.C. and the temple to his memory built at that time still stands there today, The founder of Jainism, Mahavīra, performed the Cāthurmāsya ceremony here, For the local history of this place, one can see the Matsya Purāna. Since Vāsupūjya existed either in 500 B. C. or even earlier it may be stated that the Ikshvākus came to Vēngi Dēsa either in 500 B.C. or earlier.

Fourthly, it may be that the Stupa at Baṭṭiprōlu was erected by the Ikshvāku kings themselves and perhaps during the period a little immediately after the Nirvāña of Buddha. For, the relic in the Stupa here is a bone from the actual physical body of the Lord Buddha. Since the inscriptions of the Ikshvākus are found at the Stupa in Jaggayapēta we may say that this was also their creation. Again as most of the inscriptions discovered so far at Nāgārjunikonda are of the Ikshvākus, it is possible that the monuments here also were their handiwork. The stupas at Nāgārjunikonda also come under Dhātugarbha type. Such a stupa is erected always over a bone or hair of the Lord Buddha. May be that the Stupa at Amurāvati was also founded by the Ikshvāku Kings. The proof for this contention is this :—There are many sculptured palaces of monarchs at Amarāvati. It is possible that these are of the kings who erected the stupas. There is a sculpture at Jaggayyapēta also showing the figure of an emperor. The royal figures in stones at both Amarāvati and Jaggayapēta are similar in many respects. The turban, the necklace, the ear-rings and the waist-bands are all of the same type. At Amarāvati was discovered a noble figure of a monarch but with the head and the arms missing, It however contains in script the letters 'Gōtami Nama'. There are similar inscriptions on a number of other statues. All these deserve careful re-examination. It is quite possible that the royal figures at Jaggayyapēta and Amarāvati are of the Ikshvāku kings. Since the stupa at

Jaggayyapēta was built by the Ikshvākus the figure on the sculptured slab there, must be of an Ikshvāku king. Since similar figures are in evidence at Amarāvati stupa it must be also an Ikshvāku creation. Even at Amarāvati there is an Ikshvāku inscription. I suspect that all the stupas in Andhra Dēsa were erected by the Ikshvākus. Future research can only throw further light.

Fifthly, since it is a Jain work, the story of Dhanada is given great prominence in Dharmāmṛta. Since it is stated that Vēngi became Āndhra (Andhaka) by name, after the family of Sangha Śrī it is obvious that the family was famous. The story also indicates greater prominence for the Budhist, Sangha Śrī, than for the Jain Dhanada, in the land of Vēngi. It is possible that people of this family of Sangha Śrī were responsible for the construction of these stupas. There are temples of Jina in the Telugu area. Those of the Dhanada family must have erected them. Near the south banks of Krishna we have the temple of Jinēsvara at Mulugōti in the Guntur district (Sattenapalli Taluk). The local record reports large mounds there. May be this was a Jain Basti, The inscriptions on the mound indicates the presence of the Jain temple for 'Jinēsvara' there. This can be verified only by examination of the mound.

Seventhly, about the term Āndhra. In the Dēsi tongue this must have become Andhra or Andhuru in the plural (it may be pointed out that the differentiation into two distinct languages, Kannada and Telugu, had not yet taken place), the Andhra derived from this. In fact, the word Āndhra is of recent origin. In ancient times we get only the word Andhra and not Āndhra. It is also probable that since the Dharmāmṛta story must have



The casket of Lord Buddha's relics along with the Svastika Symbols and golden flowers—Bhaṭṭiprōlu

taken place a little after 500 B.C. their name came into vogue from the tale or the name of the territory could have been derived after the name of the rulers. I have explained it elsewhere in my article on the Śātavāhanas. Whether this story and the one in the Aitarēya Brahmana has any connection deserves examination. It may be that the compilers of the Jain work Dhrmāmṛta had, out of anger against the Āndhra Buddhist Family of Sangha Śrī, coined the story of blindness (Andha) in that family and from this derived a name for the territory, though in all probability that name was in vogue from more ancient times.

And seventhly, we cannot argue that the origin of the names Śrī Śaila, mallikārjuna, etc., was a fiction. For Mallinātha, Mallisēns, Mallēsvara were famous names among the jains also. Hence the great possibility of the name Mallikārjuna being originally Jain. The Saivites could have occupied the place and later made the names their own. It is well known that Amarāvati (in the Guntur District) was a Buddhist center. Again, it might have been formerly a Jain center also. It was customary for people of one faith to make their own, any former centre of

another faith when that religious centre was a famous one. The Hindu temple of Amarēsvara at Amarāvati today seems to have been built over a great construction of former time. This structure is closed on all the three sides as well as at the top and the Hindu temple is raised over this. May be this closee eonstructıon was Jain. Possibly. the Saivaites usurped the place of the Jains, aud built the Siva temple over the Jain structure.

The hill of Tripurāntaka at the foot of Śrī Śailam in Andhra has the names, Taruñācala and Kumāracala. This is said to be the eastern gateway of Śrī Śaila. While the Siddhavaṭa is taken as the southern gateway, the Bāla Brahmēswara spot in Alampur and and the pilgrim centre of Mahēsvara one the banks of the Krishna, are described as the southern and the northern gateways. All the jungle-clad territory of hill and dale, girted by these gateways is known as Śrī Śaila.

Apart from these four main gateways, four secondary entrance are also known. To the north-east is the hill of siddha Nāgārjuna (Nāgarjuna konda). The Vṛddhagiri of the Jain story was possibly the same hill. For, it is stated to have been a strong Jain centre. And since we have a Tarunācala (Young Hill) near Śrī Śaila, this Vriddhācala (old Hill) also existed as another nearby spot.

Lastly, the Kavīndra Vachana Samuccayaya has a verse by one Sangha Śrī in priase of the Buddha. In all probability this may be the same Buddhist mentioned in the Dharmāmṛta. Further, he is said to have belonged to the Mundīya Vamsa. I shall touch opon this while writing about the Sātvāhanas.

In conclusion, I would like to draw the attention of the reder to the epigraphic evidence that the Chōla kings who ruled Āndhra and Dravida (Tamilnad) were Ikshvākus. It is also probable that the Ikshvākus of 500 B. C. who were at Vengi were connected to them. They might have spread from Vengi to the Vellore and Cuddapah areas as also to the Chōla territory.

The story from this Dhrmāmṛta makes one point clear that the Āndhra area has been famous from the days of the Ikshvākus. I believe that the tale is given wide credence. The writer existed during the century following Nannaya, the first historic poet of Āndhra (of the 11th century) and hence quite ancient.

Acharya Nagarjuna

Nāgārjuna was the Budhist Preacher who propounded what is known as the 'Madhyamaka' tenet in Buddhism. In 'Madhyamakāvatara' a treatise composed in 600 A. D. based on Nāgārjunā's work called 'Madhyamakārika', the learned author Chandrakırthi has, in trying to answer a possible query as to how Nāgārjuna's philosophic conclusion regarding Dharma can be taken as reliable and authoritative, revealed a cartain strange information. To my knowledge so far, no historian has noticed its significance—for, the treatise was available only in the languages of China and Tibet. Recently, Sri Ayyāswami Sāstry has rendered this work into Sanskrit and published it partly and so I have been able to recognise the important information referred to.

In the 4th Chapter of 'Madhyamakāvatāra,' the following verse occurs:

Jānāthi Dharmam sa mahāgabhīram
Yathāgamēnāpi nayēna chānyaih
Tathārya Nāgārjuna sāstra nītyā
Yathā vyavastham mata muccyata hi.

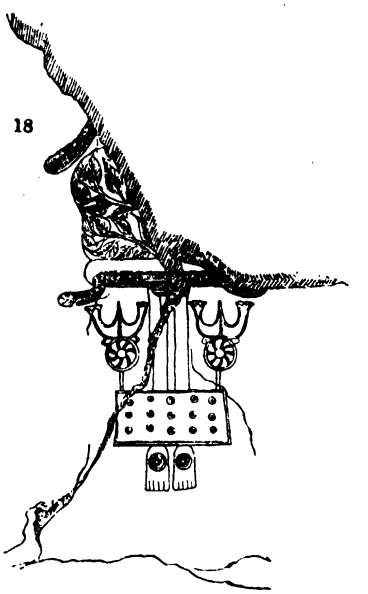


Nāgārjuna — Nālanda

The commentary in Sanskrit on this verse, is reproduced in extenso in the annexure, proceeds to bring out the idea mentioning at the same time various relevant facts proposed to be studied in this article. A gist of these extracts is furnished below :—

Bōdhisatva (i. e, Buddha) moves in the realm of Prajñāpāramita and hence he can visualise the true nature of Dharma. Just so even sage Naāgārjuna can grasp the true philosophy of Dharma correctly. Nāgārjuna has propounded the truth about Dharma by means of logic and scripture (Āgamas)- The same thing is expounded by me (so says Candrakīrthi). But if the query arises as to how Nāgārjuna's conclusions regarding scripture can have equal validity with that of Buddha, an answer can be furnished from among scriptures. It is stated in 'Ārya Lankāvatāra Sutra' (which is a message of Buddha himself) thus :

"In Dakshināpatha Dēhali, a monk by name Nāgārjuna will live. He will establish my (Buddha's) path under the name 'Mahāyāna' and attain the realm of 'Sukhāvati' ".—(It is observed here that in the original text of Āryalankāvatāra sutra printed in Japan the word 'Vēdali'



Jaggayyapēta

occurs in place of 'Dēhali'. It has not been possible to identify this 'Dakshināpatha Vēdali' with any existing village in Andhradēsa. Probably it must be located in the proximity of Nāgārjunakonda.

Further it is laid down, in another work called Ārya Dvādaśa Sahaśra Mahāmēgha' which is again a message of Buddha himself, thus:

"The son of Licchavi is radiating Ānanda (i.e, delight) for all beings that came into his range of vision and hence he is known as Ānandā. After 400 years since Nirvāna, he will reappear as Monk Nāgārjuna, propagate the light of message wider still, attain realisation in the realm of Suvisuddha Prabhā and get renowned as 'Jñānākaraprabha'.

Therefore, it can be held that Nāgārjuna's doctrines are not inconsistent with scriptures."

According to the above mentioned 'Madhyamakāvatāra' Nāgārjuna belonged to first century B.C. or first century A.D. Lankāvatāra Sutra is said to relate to 2nd century A.D. That is why it should be possible that Nāgārjuna's date was prior to that.

There is, in a chapter of Rasa Ratnākara, a treatise on 'Medicine' in five parts composed by 'Nitya Mahāsiddha, a wonderful description of Śrī Śaila. At various places in that book, in the context of several controversial issues, Nāgārjuna is found to have been quoted-('Purā Nāgārjunōditam' etc). In Kaksha puta Tantra also, another work of Nāgārjuna, several passages make it obvious that he was a Siddhapurusha (man of perfection). This book is available in the Oriental Manuscripts Library (at Madras). Several works of Nāgārjuna on Buddhism, Alchemy and Medicine are still unpublished. His Buddhistic works are available in Tibet and China. One of his works on Medicine has also been printed.

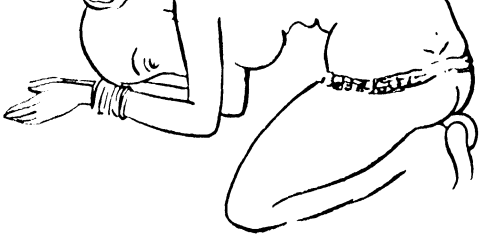
(Bhārati, Tārana, Pushyamu).

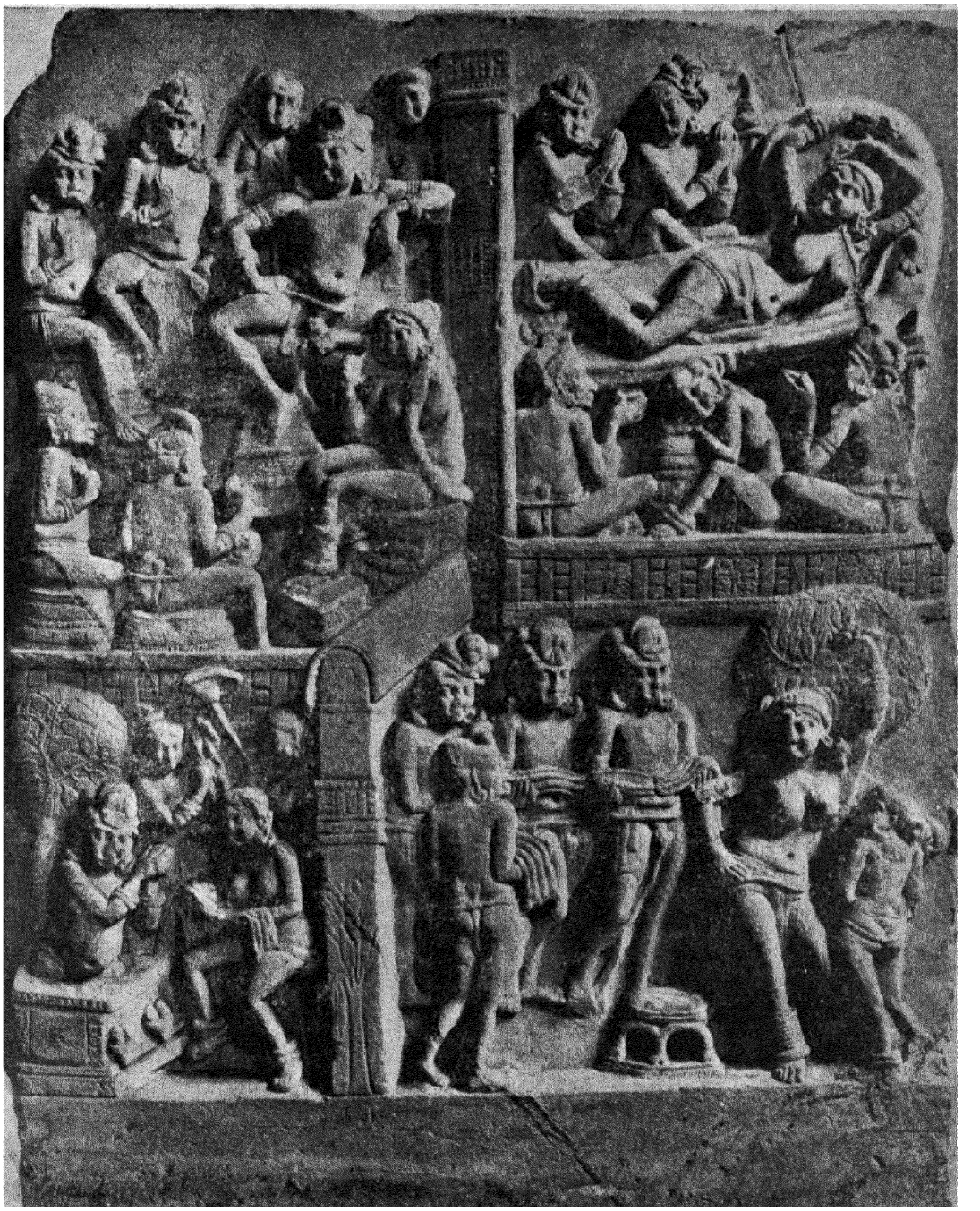
ANNEXURE:

व्याख्या :—यथा बोधिसत्व : प्रज्ञापारमितायां चरन यथा तत्वं धर्माणां मात्मतां पश्यति, तथार्य नागार्जुने ना-विपरीत मागमं ज्ञात्वा युक्त्यागमाभ्यां धर्माणा मात्मभावो यथा भूतो निस्स्वभाव लक्षणक स्पष्टं देशित : । तस्मात यथैव नागार्जुन पादा : युक्त्यागमाभ्यां धर्माणां तत्व मुपादिशन्तथा मया तदुपदिष्टं मतं यथा व्यवस्थ मुत्त्यते । अथ तावत कथं तस्य नागार्जुनस्य अविपरीतागम निर्णय : स्यात इति । आगमात् यथोक्तं आर्य लंकावतारे—

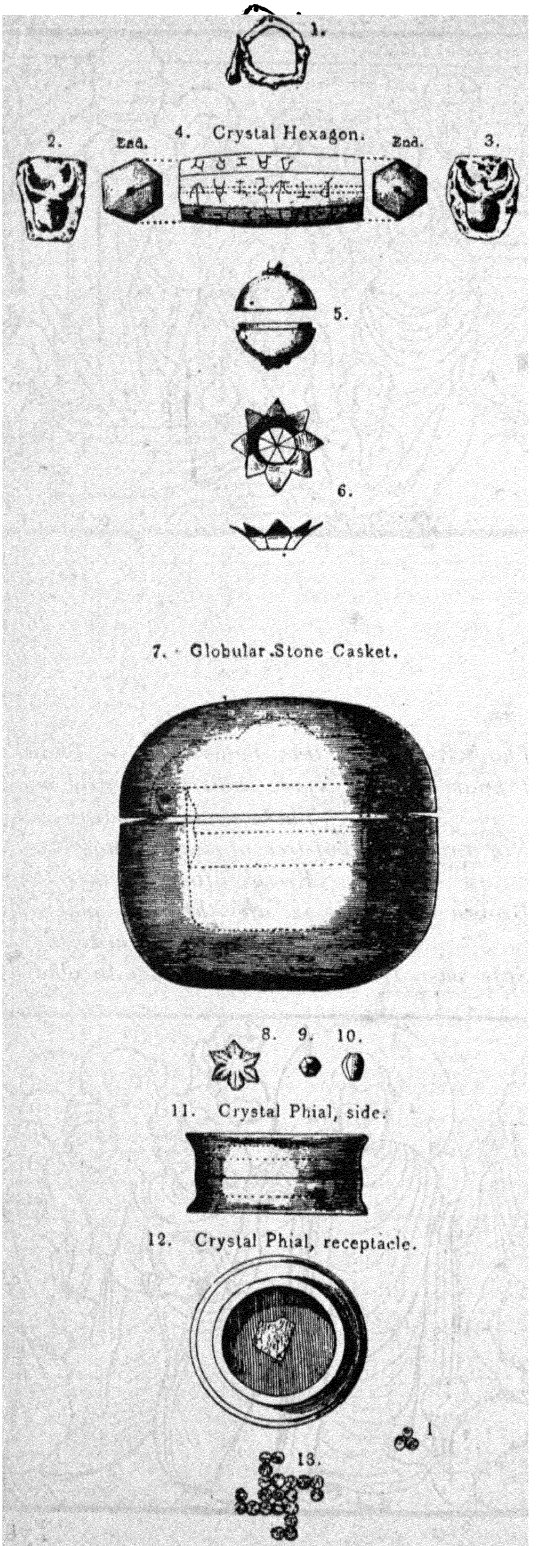
दक्षिणापथ देहल्यां भिक्षु : श्रीमान महायश :
नागाह्वयस्य नाम्नातु सदसत्पक्ष दारक :
प्रकाश्य लोकेमद्यनं महायान मनुत्तमम्
आसाद्य भूमिं मुदिता यास्यंते सौ सुखावतीम्

आर्य द्वादश सहस्र महा मेघेपि उक्तम्: लिच्छवी कुमारोयं सर्वसत्वानां दर्शने नन्दक इति आनन्द : । निर्वाणाच्च तुशतेषु वर्षेषु व्यतीतेषु नागाह्वयो निक्षुर्भूवा मदादेशानां विस्तरेण प्रकाश्य अनुपूर्वेण सुविद् प्रभाभूमि नामक लोकधातौ तथागत : अर्हन् सम्यक संबुद्ध : ज्ञानाकर प्रभाभिधो भविष्यति । अतो स्याविपरीतागम निर्णय : सिद्ध :





NATIVITY.: A part of the Amarāvati Stupa. The upper right panel illustrates Rāni's dream. The left upper panel shows the queen telling her dream to Śuddhōdana. The lower right panel illustrates the Nativity. The lower left panel shows the infant being presented to the tutelary Deity (Yaksha) of the Sākyas.



at Jaggayyapēta belong to the twentieth regnal year of king Vīrapuruṣadatta and refer to the existence of a Mahācaitya (great monastery) of Lord Buddha at the place. The city of Vijayapuri in the Nāgārjunakoṇḍa valley was the capital of these Ikṣvāku kings.

They appear to have been overthrown by the Pallava king Simhavarman of Kānchi about the close of the third century A. D. A pillar inscription of Pallava Simhavarman has been found at Reṇṭachintala in the Palnad Taluk of the Guntur District while the land called Andhrāpatha comprising the Krishna-Guntur region is known to have been governed by a viceroy of the Pallava king Sivaskandavarman who ruled about the first quarter of the fourth century and performed many sacrifices including the Aśvamēdha from the city of Dhānyakaṭaka near Amarāvatī. Sivaskandavarman was probably the son and successor of Simhavarman.

Evidence from Nagārjunākonda

So long we had very little knowledge of the currency of the Krishna-Guntur region during the age of the Ikṣvākus. No coins issued by any of the Ikṣvāku kings have so far been published. Recent excavations conducted at the site of the Ikṣvaku capital in the Nāgārjunakoṇḍa valley by Dr. R. Subrahmanyam, Superintendent in the Department of Archaeology, Government of India, have led to the discovery of some coins that throw welcome light on the question. There is hardly any doubt that these coins were current at Vijayapuri during the age of the Ikṣvakus and there is reason to believe that a number of them were issued by the Ikṣvāku kings themselves. The said coins are being noticed both in Dr. Subrahmanyam's report on the Nāgārjunakonda excavations

and in the Annual Report on Indian Epigraphy. The numbering of the coins quoted below follows that of the later work.

Forty Coins

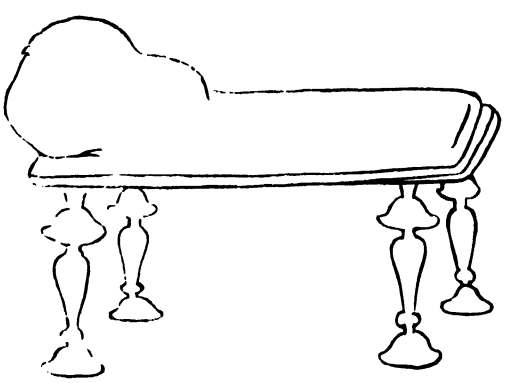
The coins discovered at Nāgārjunakonda are forty in number, thirtynine of which are of lead and one of copper. The Ujjain symbol seems to be the reverse type of all these coins, although they show some hitherto unknown obverse types. All the coins are very crudely struck and their state of preservation is unsatisfactory. The only copper coin (No. 40) of the lot may be compared with a Potin issue attributed to the Sātavāhana king Yajna-Sātakarni, which has been illustrated in Rapson's Catalogue of Indian Coins in the British Museum, Plate VII, No, 166. It is difficult to say whether this is an issue of the Sātavāhanas or of the Ikṣvakus.

One (No. 27) of the lead coins found at Nāgārjunakoṇḍa seems to bear on the obverse the representation of the fore-part of a deer standing to the right. The obverse of eight other coins of the same metal (Nos. 1, 2 and 4 to 9) exhibits a crude representation of what looks like two persons mounted on horseback to left. On another coin (No. 3) of a similar type, the animal represented looks like an elephant. Eight other coins (Nos. 16 to 23) exhibit an elephant to the right as their obverse type. No trace of any legend appears on them.

The Most Important Find

But the most interesting among the Nāgārjunakonda coins are a group of six lead pieces (Nos, 10-15) bearing the representation of an elephant to right on the obverse. They are comparable to the other coins with the elephant on the obverse; but the coins of this group mostly appear to bear traces of a few letters of an undecipherable legend. The letter Siri-Vīra are, however, clear on one (No. 11) of the coins. It is tempting to attribute this coin to the Ikṣvāku king Vīrapuruṣadatta. The palaeography of the legend appears to suggest the age of the Ikṣvākus.

The facts that the metal of these coins is lead and that they bear the Ujjain symbol on the reverse suggest their close connection with the coinage of the Śātavāhanās to whom the Ikṣvākus appear to have originally owed allegiance.





Seated Buddha — Takht-i-Bāhi

The Identity of Nagarjuna - an enigma

by M. V. NARASIMHASWAMY

By Rasavāda or Dhātuvāda is meant the conversion of baser materials like iron, copper and lead into gold.

There are great possibilities to guess its origin in India from time immemorial.

The literature of the Neo-Platonists (of 300 A.D.) makes it clear that among the countries of the West, Rasavāda was known to Egypt first. It appears that Rasavāda formed part of the Neo-Platonist philosophy. Further, we may imagine that their knowledge of this subject had its origin in the Hindu Rasavāda. For, there was great philosophical intercourse between Neo-Platonist Alenandria and India. Therefore, we can take it that Rasavāda was in vogue in India about the beginning of the Christian Era or even a little earlier. Popular sayings supporting our guess are supplied by the Chinese pilgrim Huen-Tsāng who was in India in 700 A.D.

Nāgārjuna—a Historical Review

One of these legends is to the effect that the great Siddha Nāgārjunā filled the coffers of his contemporary monarch, of the Andhra Sātavāhanā Dynasty with gold, manufactured through his mastery over Rasavāda. Again. in the Kathā Sarit sāgara, we read :—

Tasya Nāgārjunō Nāma Bōdhisatvāmśa Sambhavāh
Dayāḷurdāna Śeelasca Mantrī Vijñāna Vānabhut
Yah Sarvouṣadha Yukti Jñah Cakrī Siddha Raśāyanam

★

A War-Chariot

Amarāvati

★



Ātmā namcha Rājānam Vijaram
Chirajīvitam,
(Kathāratna

The Buddhist Nāgārjuna, who is praised in the above lines is stated to be a Minister of the Sātavāhana Emperor. This also shows us that the Tāntrika and the Buddhist figures by the name Nāgārjuna is one and the same individual.

It is not known in detail which of the Sātavāhanās this particular Emperor was. But it appears that this Nāgārjuna who was a Tāntrika was different from the other Nāgārjuna, founder of Mahāyāna and the originator of the Mādhyamika Sutta. Now, historians say that this Acharya Nāgārjuna was a contemporary of Emperor Kaniṣka (1 A.D.) and that he wrote to the Sātavāhana Emperor a letter called Suhrillēkha, embodying the moral concepts of the Madhyamikā School.

This clearly indicates the existence of the Nāgārjunās during the first or the second century after the commencement of the Christian Era. Of these, the Nāgārjunā who was a Tāntrika, had the name Siddha Nāgārjuna. We find that though Buddhist monks of a later age were in the habit of having the term Siddha as a prefix to their names, this was not however the practice in 100 or 200 A.D. Hence, the Nāgārjunā who wrote the Suhrillēkha cannot be the other Nāgārjuna who was a Tāntrikā and Siddha. The writer of that historic letter is certainly Acharya Nāgārjuna who established a Buddhist Vihāra on Śrī-parvata in the Nallamalai Hills of Andhra Dēsa and propagated the Mahāyana School.

History has another Nāgārjuna, He was the Vice-Chancellor of the famous Buddhist University of Nalanda. There is definite historical evidence that the University was not founded prior to 400 A.D. Rasāyana Vidya (Chemistry) and Dhātuvāda formed part of the syllabus at Nalanda. From this, it would be correct to conclude that the teaching and practice of these subjects was in vogue in 400 A.D.

We have no extant works on Dhātuvāda either by the Siddha of 200 A.D. or by the Vice-Chancellor of 400 A.D. Legends and popular tales are the only evidence we have of their existence. If we are to believe these legends, it would be correct to imagine the existence of Dhātuvāda in India in 100 or 200 A.D. in a rather popular manner. And this flowering of knowledge must have been responsible for the Neo-Platonist theories.

The Kuttanimata School and Dhātuvāda

The work Kuṭṭanīmata by Dāmodara Gupta gives enough proof to indicate the wide-spread nature of Dhātuvāda Śāstra in India in 400 or 500 A. D. itself.

Read what it says while describing the city of Vāranāsi (Benares) :—

Śula Bhṛtō Dhyānasthāh Padavēdiṣu
Yatra Dhātuvāditvam
Suratēṣvabalākramaṇam, Dānacchēdō
Madaccyutākarinām
(Kuṭṭanīmatā—Verse 12)

The verse condemns Dhātuvāda together with rape, the carrying of a lance or the break of a promise. The conclusion is obvious. Dhātuvāda should have been by then at least three to four hundred years old to deserve such poetic condemnation. This Dāmodara Gupta was the minister to the king of Kashmir, Jayāpeeda who reigned from 770 A. D. to 813 (See "Introduction to Rājatarangini" by Stein). This means that the minister lived towards the close of the 8th century. And if Dhātuvāda was in existence at



ASSAULT OF MARA

least for 400 years before this, it must have had its origin in 400 A. D. at least. So, Dhātuvāda was unquestionably in wide prevalence at the commencement of the Nālanda period.

Tantraśāstra and Dhātuvāda

The Golden Age of Dhātuvāda can be safely stated to be that period when it was yoked to Tantraśāstra. These latter are all Śaivaite fundamentally. The presiding deities for these sciences were Lord Śiva and his consort Pārvati. The main aim of these Śāstrās was to bring about a union of souls with Śiva And the method was a worship of the Tantric kind. Such uninterrupted worship required a strong physique. The secret for the attainment of such a strong human constitution lay in Rasasiddhi. This actually meant the conversion of mercury into a Rasāyana through tantric means of alchemy. By Rasāyanā is meant the elixir which keeps the body free of disease and makes it immortal. Though Dhātuvāda was part of Tantra, it was certainly not the main theme.

Na Ca Rasa Śāstram Dhātuvādārdha
Mēvēti Mantavyam
Dēhadvārā Muktirēva Parama
Prayōjanatvāt.
(Sarvadarśana Sangraha)

" Rasavāda is not merely for conversion of materials into gold. Its main purpose is to make the body immortal and attain Mukti (Salvation)" is the meaning of these lines. Rasavāda became more and more widely spread after it was linked to Tantraśāstra.

The Tantric Period and the Development of Chemistry

The Tantric period continued from 900 A.D. to 1400 A.D. Not only Śaivaites but even famous Buddhists were in it.



Ajanta

Several works on the science appeared during the period. We have even today many a published and unpublished work of this type.

The savants of the period include Gōvinda Bhikshu, Sōmadēva, Nāgārjuna, Rāmachandra and Svacchanda Bhairavā. They improved both Rasavāda as well as the Rasāyana Śāstra i.e. chemistry of the day. Thus we again get the name of Nāgārjuna. The name of the Tāntrika Nāgārjuna is not found in the Sarvadarśana Saṁgraha of Mādhavāchārya. Still, the latter's work mentions Govinda Bhikshu (who lived four hundred years after Nāgārjuna) and quotations from his work Rasahridaya. Nāgārjuna mentions several predecessors in his book Rasaratnākarā. Govinda Bhikshu was one. So it is correct to place Govinda Bhikshu at the beginning of the Tantric period. He is mentioned as Gōvinda Bhagavatpāda by Mādhavāchārya in his Sarvadarśana Saṃgraha written at the commencement of the 14th century. This Bhagavat is a term of respect and is generally a prefix

to the names of savants who are no more. So, Gōvinda Bhikshu cannot be taken as a contemporary of Mādhavāchārya. This justifies the contention that the former lived at least four to five hundred years earlier than the latter, which means that Gōvinda Bhikshu could belong to the 9th or 10th century. There is popular belief that it was he who was the Guru of Sri Śankarāchārya. Both at the beginning and at the concluding portion of the Rasahridaya, a tribute is paid to Buddha which clearly shows the Buddhist leanings of the author. It would not be proper to say that Sri Śankarāchārya who revived Hinduism, ever took anything from a Buddhist Guru Again, the knowledge of chemistry th .t we find in the Rasahridaya appears tc be much more recent.

The Rasaratnakara

The name of Nāgārjuna stands supreme among the Rasavādis of the Tantrika period. He compiled many a treatise on Rasavāda, drawing freely from his predecessors. Of these, the Rasaratnākarā is a mirror of all the relevant knowledge of the day. Various methods, machines like the Vālukā Yantra, etc. crystallisation› solidifying liquids –distillation—the collection of sublimated vapours into proper receptacles, preparation of different kinds of bhasma...all this and much more is found here in detail.

In this work, Nāgārjuna addresses the Goddess Parvati thus.

"Dvādasvānica Varṣāni Mahāklēśōkṛtō-
mayā
Yadituṣtāsi Mē Dēvī Sarvadā Bhaktavatsalē
Durlabham Triṣu Lokēṣu Rasabaddham
Dadasvamē".

The meaning is "I made a great effort for twelve years. Hence Oh Goddess! If thou art satisfied, please grant me rasa-siddhi, which is difficult of attainment even in all the three worlds."

When there was enough to deserve an effort, and that too, a great effort, for a span of twelve years, we can guess the spread of this science Rasavāda and its comprehensiveness. The same Nāgārjunā praises elsewhere the greatness of Rasa Śāstra.

"As long as this Science is in vogue, human beings shall not be harassed by hunger, diseases and poverty."

These words are true today when the chemist has become a rival to the Creator.

Though there is no direct evidence to indicate that the Tāntrika Nāgārjuna was of the 14th century, the mature stage of the science as described in his works and his mention of Gōvinda Bhikshu show his modern age. Besides, the Sarvadarśana Samgraha does not mention his name. So, he is of an age later to Mādhavāchāryā. When all these are considered, the Nāgārjunā of this Tantrik period lived either towards the end of the 14th or the commencement of the 15th century.

On the whole, the name Nāgārjuna is famous in the works of Mahāyāna, Tantra, Rasavāda and Rasāyanā. Just as the compilers of the Purānās are known by the name of Vyāsa, it is equally significant that all those who were supreme in the Sciences of Tatwa, Tāntrika and Rasavāda were known by the name of Nāgārjuna.



RASAVIDYA

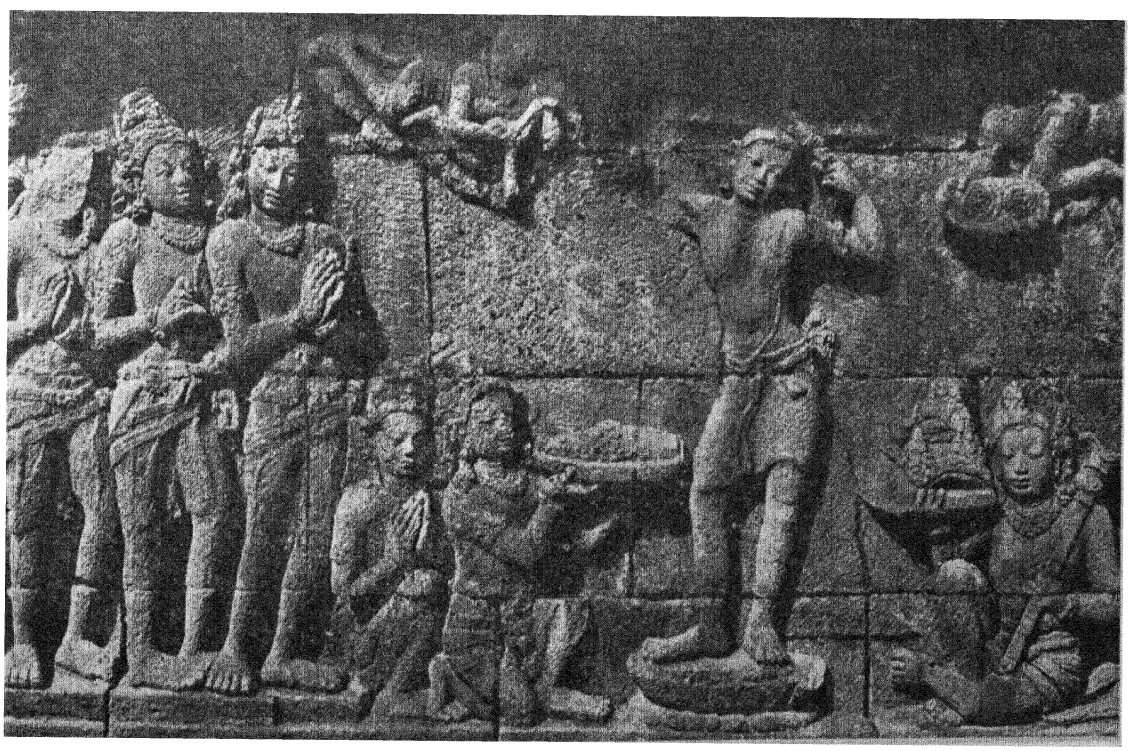
and

Siddha Nagarjuna

by PROF. VISSA APPA RAO

RASAVIDYA is the Mother of what is known today as chemistry. And this science is a very ancient one in our land. Adepts in this form of ancient science have a traditional belief that the *hero of Rāmāyaṇa*, Srī Rāmā learnt it from a Sage, Kālanātha and even wrote the great works, The Rāma Rājiya and the Rasēndra. We have today extracts from these works of Srī Rāma. Again, tradition has it that a book on Rasavāda by the name Arōgyaprakāsa was the product of Rāmā's rival, the Rākshasa King Rāvana. This contains recipes for many diseases; and the treatment is through the medium of several kinds of Rasāyana or products of mercury (Rasa). Reference is made to the preparation and even application of a certain mineral acid!! Sage Patanjali (500 B. C.) wrote a treatise on mineral (Loha Śastra). The Greek, Herodotus wrote that the Yogis in India lived for hundreds of years by practising a diet of

Shaving of the Hair. (250 A.D. Java)



extracts made from mercury. It is stated that the founder of Mahāyāna Buddhism, Acārya Nāgārjuna attained mastery over Rasavāda and lived for some centuries; and the other Nāgārjuna of 700 A. D. was a great Siddha and was responsible for a work called the Rasa Vaisēṣika. He was a great master of this alchemy. The Nāgārjunā of 200 A.D. has the reputation of being the founder of Rasa Vidya. The Chinese form of treatment by Rasa seems to have been borrowed from our country. Nāgarjunā is called "Loong-Shu" in the 34th book of Sooshu (589-618 A.D) Loong means a snake in Chinese, and by Shu is meant a tree. Further, this Loong-Shu is described as the father of many a medicinal recipe.

Medicine in ancient Andhra

Medicine was of four kinds, according to our ancients: 1. That using rasa or mercury and other Minerals. 2. That which used herbs. 3. That which relied on the chanting of Mantrās and finally 4. Śāstra Vydya or Surgery. And they were of the opinion that the first was a divine science, practised by the yogis, the other three being of the human level and of a cruel nature. It appears that this Rasavidya was not discovered by any human but was a Divine Revelation. The secret of this knowledge is shrouded in mystery. The yogis alone seem to have practised it.

Rasāchārya Kavirāja Bhoodēva Mukherjee, Chief of the Ayurvedic College of Bengal, published in 1926 the first volume of a great work, The Rasa Jalanidhi, an authoritative and scientific compilation. This contains material drawn from several works scattered throughout the country, checked and systematised on the basis of tradition. This first volume mentions clearly the different methods of treatment with mercury and ways in which it should be used internally, particularly how it should be utilised to make the human constitution strong and unbreakable as a diamond (vajra kāya, as also its conversion into an ash (Bhasma) for transforming metals like copper into silver or gold.

Rasavidya today

Acharya Mukherjee has also written that he could get the secret of the knowledge and the ability to coordinate the different facts in many ancient works because of his acquaintance with a certain yogi. Also that the yogi emphasised the need to prepare only that amount of gold which is necessary for a chaste daily life. And he actually prepared gold in the presence of Sri Mukherjee. Sri Mukherjee says that he has mentioned in the work the particular bhasma which is used to make gold and asserts that if a Rasa Śāla (Laboratory) is constructed as laid down and the instruments, herbs and other materials supplied, he is confident of achieving results through experiments.

Here below are points from this Rasajalanidhi.

The Rasajalanidhi

While the Guru (Teacher) should be a God-fearing scholar of high reputation, the disciple should be a studious and devoted aspirant. The importance of a strong and healthy physique for the latter is stressed.

The design and choice of site for the construction of the laboratory is interesting.

"It should be located in a town with a temple, at the centre of a beautiful park having all necessary medicinal herbs, with fine ventilation, availability of fresh water in the neighbourhood and an undisturbed

environment for calm and concentrated experimentation. Towards the East, where the rays of the sun shine prominently shall be constructed the Rasa Mandapa with a stone, like Buarty (*Sphatika*). There must be proper arrangements for storing all the necessary materials (Sarva Rasa). On a high pedestal at the centre of this chamber shall be installed the Rasalinga (the symbolic presiding deity in the form of a Phallus, made of mercury). This should be worshipped daily as laid down in the Sāstra.

Preparation of the Rasalinga is also described. It appears that mercury is mixed with 1/3rd its weight of gold leaf, and grounded in a mortar with a vegetable (non-mineral) acid, enclosed in a lemon fruit and finally boiled in rice—washing using a special receptacle called the Dolā Yantra

Five kinds of Rasa are described. Of these, the black variety, the Rasēndra is useful for travel in space? The eight kinds of Upa Rasās mentioned include sulphur, bitumen, orpiment and some kinds of gems.

Methods to prepare a Mritasaṃjeevanī Ghutikā (a pill which is the elixir of life) and the Philosophers' Stone (Sparsamaṇi) are also described.

Regarding the proportion of mixing mercury and gold or silver for use in transforming other metals to gold, if the proportions are equal, it is termed a Śeetabhēdi. This means it can convert into gold a metal hundred times heavier. Similar mixtures in the upper gradation go up to a Kōti Bhēdi which can transform into gold a metal eight times its weight. Various procedures of transforming metals into gold are also found.

Knowledge of Metals

The fourth volume of the work describes the preparation of six kinds of steel. Of



Amaravati Sculpture The Scene shows a Royal figure receiving a man and woman; below, a line of foot-soldiers guarding the city wall



The Bath of the Bōdhisattva—White lime stone. Amaravati—Middle 2nd century A. D.

these, the most curious is the Tarapattalōha, which is black in colour and soft. This has to be manufactured in small quantities. Most interesting is the point that it does not rust!! The famous pillar at Delhi was possibly made of such metal. The iron pillars at the Kōnārka temple (in Orissa) and the Canon at Vishnupur must be of this kind of iron. As late as 1880, the country had such metallurgists. But none to-day.

This and the mention of other kinds of metal like the Vajra Lōha which shone like a brilliant diamond when cut and the fine blue-black metal, the Kala Lōha which has also the virtue of unbreakability are ample evidence of the mastery over metals in those days.

This knowledge is decadent today. The Calcutta journal, Forward (Nov. 4, 1925) mentioned some details regarding the subject from several unpublished palmyra manuscripts. Sri G. Vasudeva Sastri of Andhra recently handed over to me some manuscripts. These are full of processes to convert baser metals into gold, devices which can be utilised for the prospecting of minerals underground etc.

Nāgārjuna—Mention in the Navanādha Charitra

The Telugu work Navanādha Charitrā by Poet Gourana (15th



Bōdhisattva—Ajanta

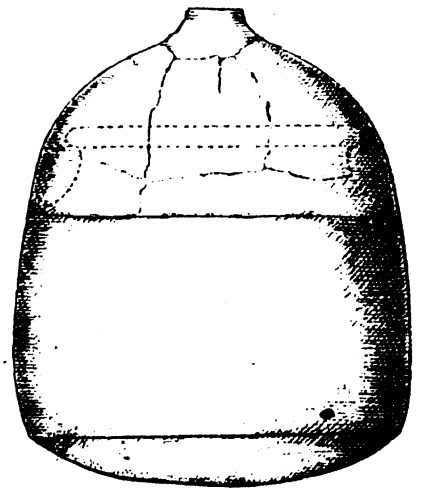


Fig. 2. Section.

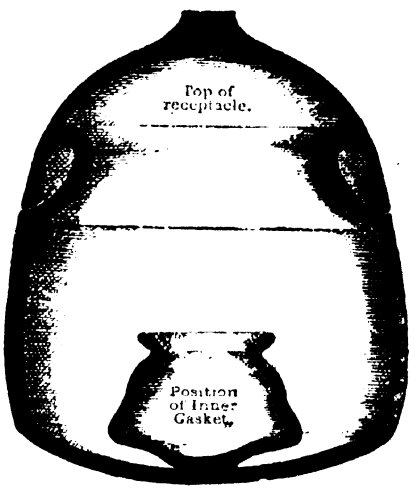


Fig. 3. Inner Casket.

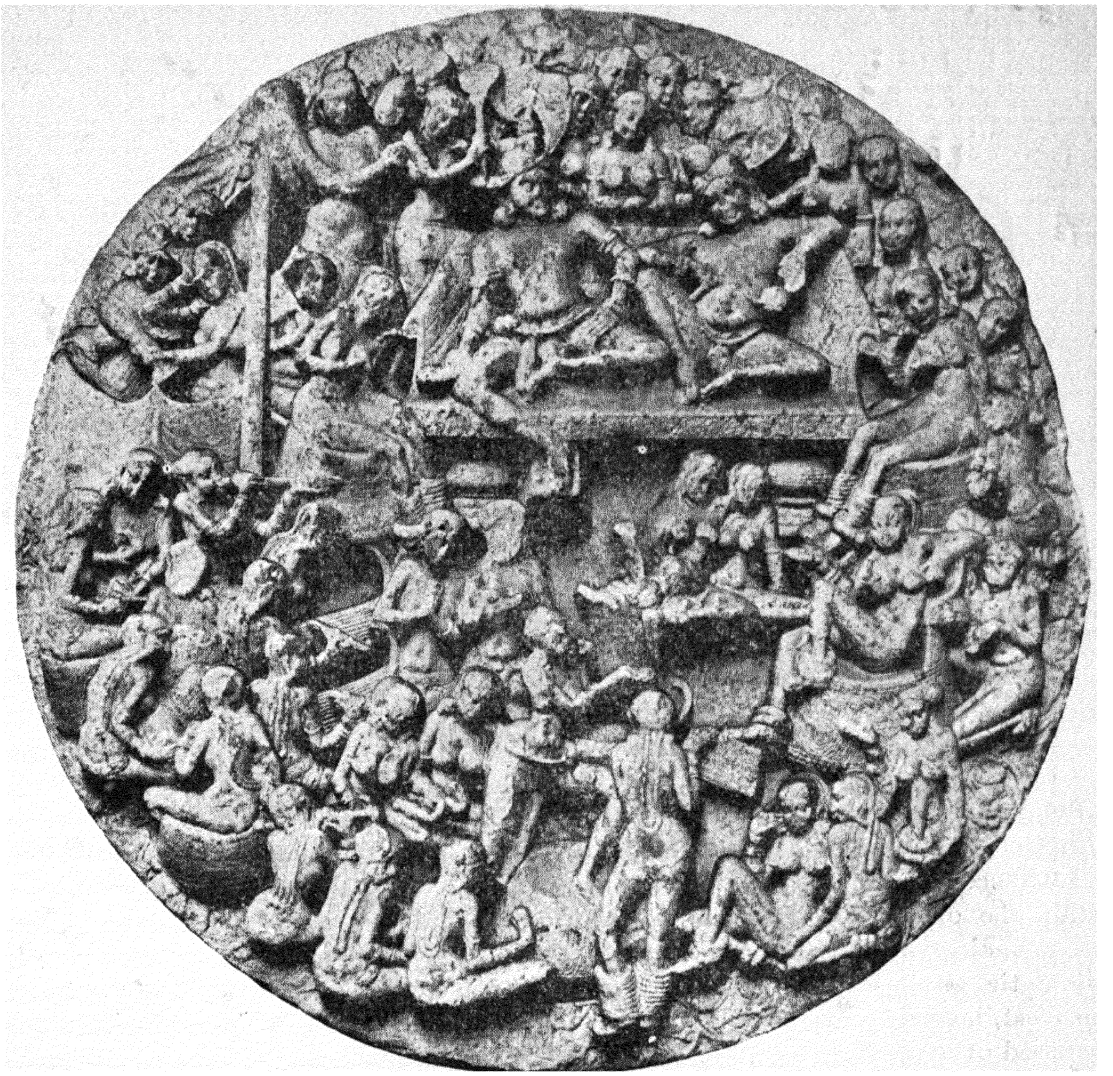


Relic Casket—Ghantasāla

cent)gives the story of a Siddha Nāgārjuna. This is to the effect that this Nāgārjunā who was a prince, became the target of a curse and had to spend some time as a serpent in the hole of a tree-trunk. By the grace of a Siddha, Meena Nādha, he regained his human form, became his disciple and began to be known as Nāgārjuna. Nāgā means a serpent and the term Arjuna denotes the tree Pentapetra Arjuna. The name connotes the existence in a serpent form in a hole in the trunk. It is interesting to recall the Chinese name Loo-Shu for Nāgārjuna in this connection to which a reference has already been made at the beginning of this article. A disciple of this Nāgārjuna is stated to have attempted conversion of the hill of Śrī Parvata into gold and was killed by Lord Vishnu. For such easy access to the precious metal would certainly lead to greed and create anarchy, so goes the story in Gouranā's work. In this context, an elaborate description of the manufacture of gold is given.

The Curious Finds at Nāgārjunakonda

In 1953, the History Exhibition during the Silver Jubilee celebrations of the Andhra University had some curious exhibits excavated just then from the historic site of Nāgārjunakonda. These include large enamel flasks (Kuppelu in Telugu) and Baka Yantrās (retorts). The inside of a flask contained at the bottom some crusted material. There was also something resembling a spoon embeded in this encrusted matter. These finds are an unmistakable evidence of the existence of alchemists around the historic place. We cannot fix their date. But anyway they cannot be later than the Siddha Nāgārjuna. For by that time, Nāgārjunakonda had already lost its prominence. The material in those flasks deserves chemical analysis.



Mūga pakkha Jataka. Amarāvathi. This depicts a previous incarnation of the Buddha as Prince Tēmīya, when, to win him over from renunciation, his father provided him with many a luxury. The relief is brimful with beautiful women, with charm, dance and music, which had no effect on the Prince.



Salutation of the Elephants to the Stupa

SIDDHARTHA - AN INSPIRATION FOR ART

by KRISHNA CHAITANYA

Religion seeks to bring man into relation with God and thereby gives significance and balance to his earthly life. But even within the orbit of religious faith, man has not always found that balance an automatic gift. Both in the East and the West, honest souls have been sorely exercised over what is to be done with the flesh. Origen emasculated himself, and the Christian art of the Middle Ages tabooed the undraped human form. But to be fair to religion, we must admit that if the Renaissance restored the mental balance, it was not solely due to the philhellenic ecstasy of the humanists. Partly at least, it was due to the profound humanity of St. Francis of Assisi who, like the Psalmist of old, called on the hills and valleys, the rivers and the woods to join him in praising God.

These facts are relevant here because art is of the earth, earthy. The loftiest ideals, the most religious of inspirations must clothe themselves in material form if they have to communicate their message as art and not as philosophical concepts.

The oscillation we find in European religious faith can be seen in Buddhism also. This dirge still resounds amid the silences of innumerable monasteries:

Sorrow is everywhere;
In man is no abiding entity,
In things no abiding reality.

Nevertheless, it is true to say that for the majority of mankind the Buddha brought the message of peace rather than of world-denial. He himself was shocked into reconciliation with the devious ways of the world by the realisation of the hurt he had caused. When he

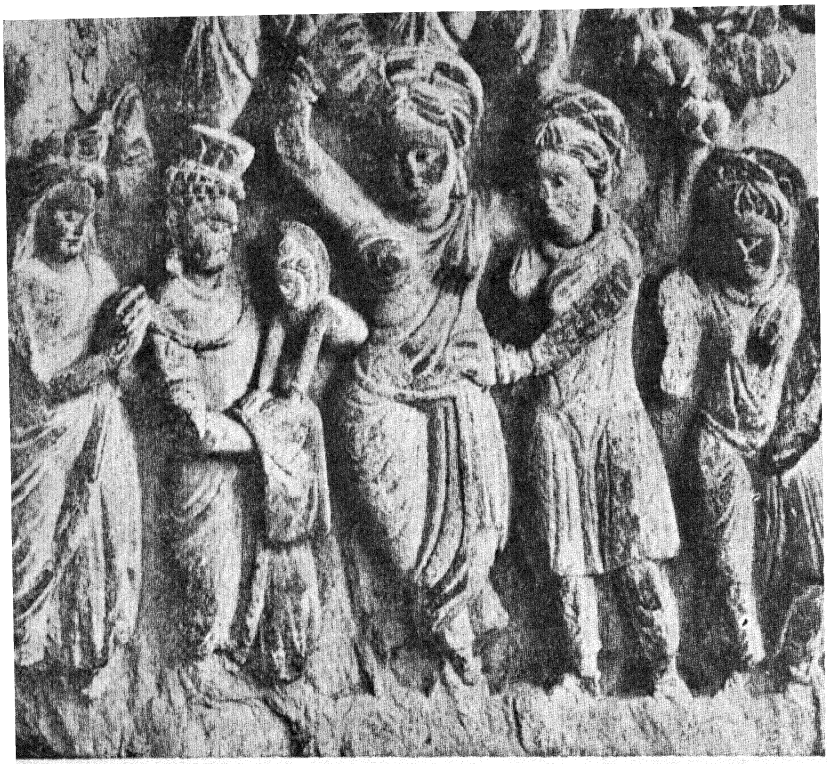
accepted his son Rāhula into the Order and when Nanda, the next heir-apparent, left as in a trance in the midst of the coronation ceremony, King Śudhōdana, the aged father of the Buddha, gently remonstrated with him: "When the Lord abandoned the world it was no small grief to me; so when Nanda went; and even more so with Rāhula. The love of a son eats through the skin, through the flesh, the sinew, the marrow. Grant, Lord, that they, noble ones, may not confer the ordination on a son without the permission of his father and mother." Quick to realise the pangs of the flesh, which can also be holy, the Buddha consented.

The art of Ajanta, inspired by this genial and kindly spirit, has everything that can transmute the order of transience into a realm of imperishable beauty and meaning. It has a very sensuous grasp of form and colour. An intuition of the beauty of creation, close-knit like a family gathered together in a fertilising interdependence of plant and animal worlds, is latent in that perfect visualisation of the Palāśa tree, heavy with blossoms with an entwining creeper and a train of ants going up to gather the honey.

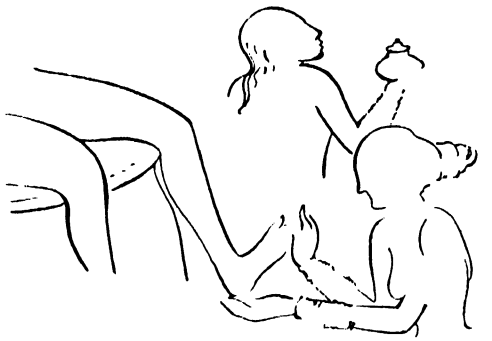
Siddhartha's own life, with its rich transitions, proved a perennial fountain of inspiration for art. Within the span of one human life, it condensed the whole processional movement of man's story, the child at the mother's breast, the infant at play, the youth at his pleasures, then the sickening of the senses and the turning away from the sheltered domestic hearth, the torments of the soul and the final enlightenment and the return to the fold of men. It is not surprising, therefore, that the chisel and the brush, never tired of re-telling these episodes, and accompanied the message of peace when Buddhism, during a period of more than a thousand years, radiated into the continent of Asia and to the sea-girt islands of the south.

Afghanistan is perhaps the earliest recipient of this art. The floodtide of Alexander's conquest of Western Asia left the rich silt of Hellenism fertile to new growths. Under the Seleucids, the Greco-Bactrian kingdom, with its capital at present-day Balkh, was in intimate cultural intercourse with Gändhära, ruled by the Kushāns from their capital at Purushapura, modern Peshawar. Buddhism, which began to spread just at the time when communication was established between India and the Hellenic Middle East, is the inspiration of this art, while the forms evolved in Greece are the basis of the material embodiment of the inspiration. Gändhära art was not confined to Kushān frontiers and the first known example of the Indo-Bactrian art, a circular relief of the Buddha, was actually discovered from a ruined stupa near Kabul, by Dr. Gerard in 1833.

Painting also shared in that radiating influence of Buddhism, and Ajantan figures of the Buddha seated in the Dharma Chakra pose and flying Apsaras are found on the roofs and walls of the vertical cliffs of Bamiyan which contain the two colossal statues of the Buddha, one nearly 110 feet and the other over 160 feet in height. Lying midway on the Peshawar-Balkh route, Bamiyan, the axle of the Indian and Scythian halves of Kanishka's great empire, was a convenient halt for the caravans before and after the weary climb over the Hindu Kush. The "several dozen monasteries" and the "several thousand monks" whom Hieun Tsang found when he was received by



The Nativity, Maya, the mother of Buddha, holds the branch of the Sāta tree in the Lambini Grove. The infant Buddha is seen emerging from her right hip—A Gāndhāra sculpture of 2–4th Century A. D.



Ajanta

Āryasēna and Āryadāsa at Bamiyan owed much to the patronage of these rich merchants.

After the death of the Buddha, who had expressly warned against the tendency to worship him as a god, Buddhism evolved a crowded pantheon. A nodding acquaintance with these deities is necessary for the understanding of continental Buddhist art. At the summit of the hierarchy are the Dhyāni Buddhas—Vairōchana, Amitābha, Amōghasidhi, Ratnasambhava and Akshōbhya—supra-mundane beings, free from defiling elements, possessed of limitless body and power. Next comes the compassionate Avalōkitēsvara or Lokēsvara with his consort Tāra and their attendants, the pleasant faced Ashōka Kānta, the fierce Hayagrīva and others. Almost on an equal level were Bodhisattva Manjusri, symbol of the wisdom, without which emancipation is impossible, and Prajnaparamita, the female version of the same divinity.

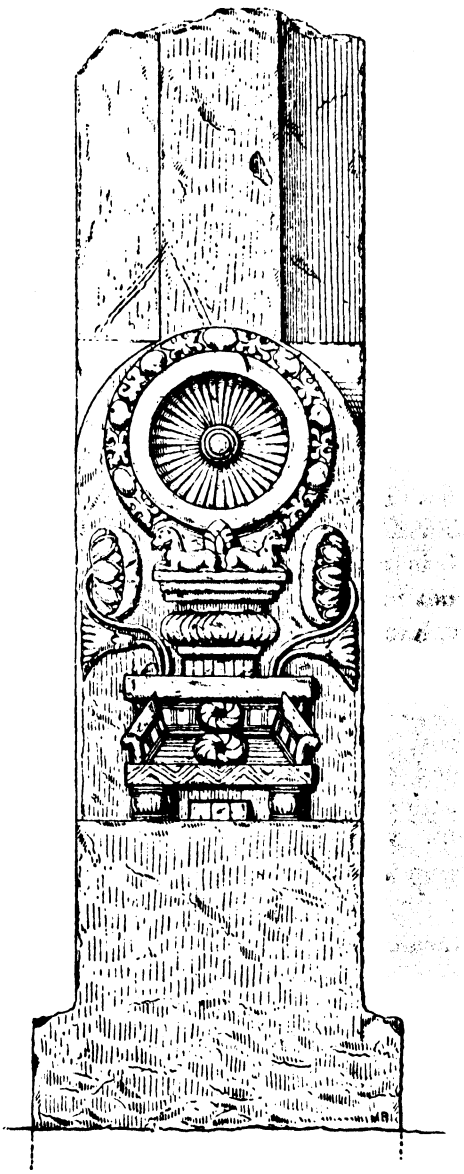
In Tibet and Nepal, these god's and goddesses were painted in banners, called "tangkas" and "prabhas", or in miniatures illustrating palm leaf manuscripts. Almost the entire pantheon figured in the "mandalas" picture especially made for helping devotees in meditation, where the surface was divided into numerous circular and square compartments each having a divinity. Both Tibet and Nepal produced excellent bronze sculptures inspired by the Buddhist pantheon.

Through Tibet and Nepal, Buddhist art migrated to China. Aniko, a Nepalese Marco Polo, become Controller of Imperial Manufactures at the court of Kublai Khan in the thirteenth century and made a huge number of images and paintings for the Mongolian Emperor. Yi Yuan, a favourite disciple of his, learned from him how to make images and the Buddhist figures he made were set up in all the celebrated sanctuaries of Shanghai and Peking. The sea-routes also carried the radiation.

Gunavarman, a prince of the royal blood, hailing from Kashmir, went to China after a long ministry in Sumatra and is said to have painted 'Jātaka' scenes in Canton. It is the west, however, that has yielded plentiful records. From a walled up chapel in Tun-huang in the Kansu province, Aurel Stein in 1906–9 obtained many rolls of paintings. A ruined temple at Miran has a fresco illustrating the "Vessantara Jātaka" in an idiom which recalls Bharhut; and the nymph in the lotus tank in the frescoes of Dandan Uiliq is an Indian Yakshini naturalised in China.



Amaravati



Dharma Chakra—Ghantasāla.

Buddhism came to Japan in 552 A.D with a letter of recommendation to Emperor Kimmei from the King of Kudara in Korea who wrote: "This teaching is the most excellent of all teachings.....It has come to Korea from far-off India and the peoples of the countries lying between these two are now all its supporters". In the year in which this epistle came, was born the Prince Regent Umayado, known to posterity by his posthumous title Shotoku (Sage Virtue). A disciple of Nāgārjuna, Shotoku wrote a commentary on the "Sadharma Pundarīka Sutra". His most precious gift to posterity is the collegiate foundation and temple at Horiyuji in Nara.

Step from the bright sunlight into the cool interior of the Kondo, or Golden Hall, and you will get the hallucination that you have been suddenly wafted thousands of miles away in the company of the gracious presences of Ajanta. These frescoes, painted not in Shotoku's time but in the eighth century, are nearer in spirit to Ajanta than even the paintings of Khotan.

To the sea-girt forested island of Ceylon, Asōka in the third century B. C. sent the loveliest of gifts —his own children Mahinda and Sanghamitta and a branch of the Bōdhi tree. According to "Mahāvamsa." the relic chamber in the memorial edifice, Ruanwali, built in Anurādhapura in the first century B. C. by King Duttha Gamini, was adorned with illustrations of the "Vessantara Jātaka." These have perished. But the frescoes executed by order of King Kasyapa towards the end of the fifth century, in the walled gallery leading to his palace on the summit of the natural fortress of Sigiriya have survived.

The freseoes have no religious significance and are most probably portraits of



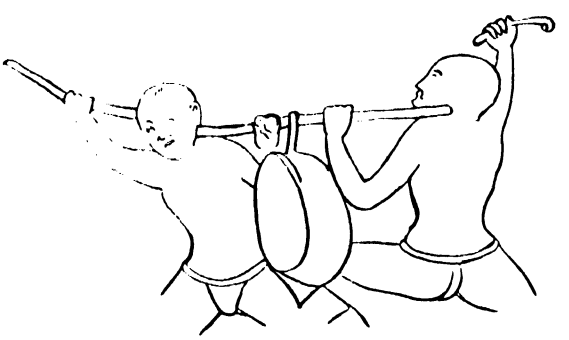
Two Worshippers in procession, within arched niche. Gandhara style. One with folded hands, the other carrying offerings, They wear heavy shawls, whose treatment seems to articipate the style of drapery in the Chinese cave sanctuaries at Lung Men. Private collection, Delhi.

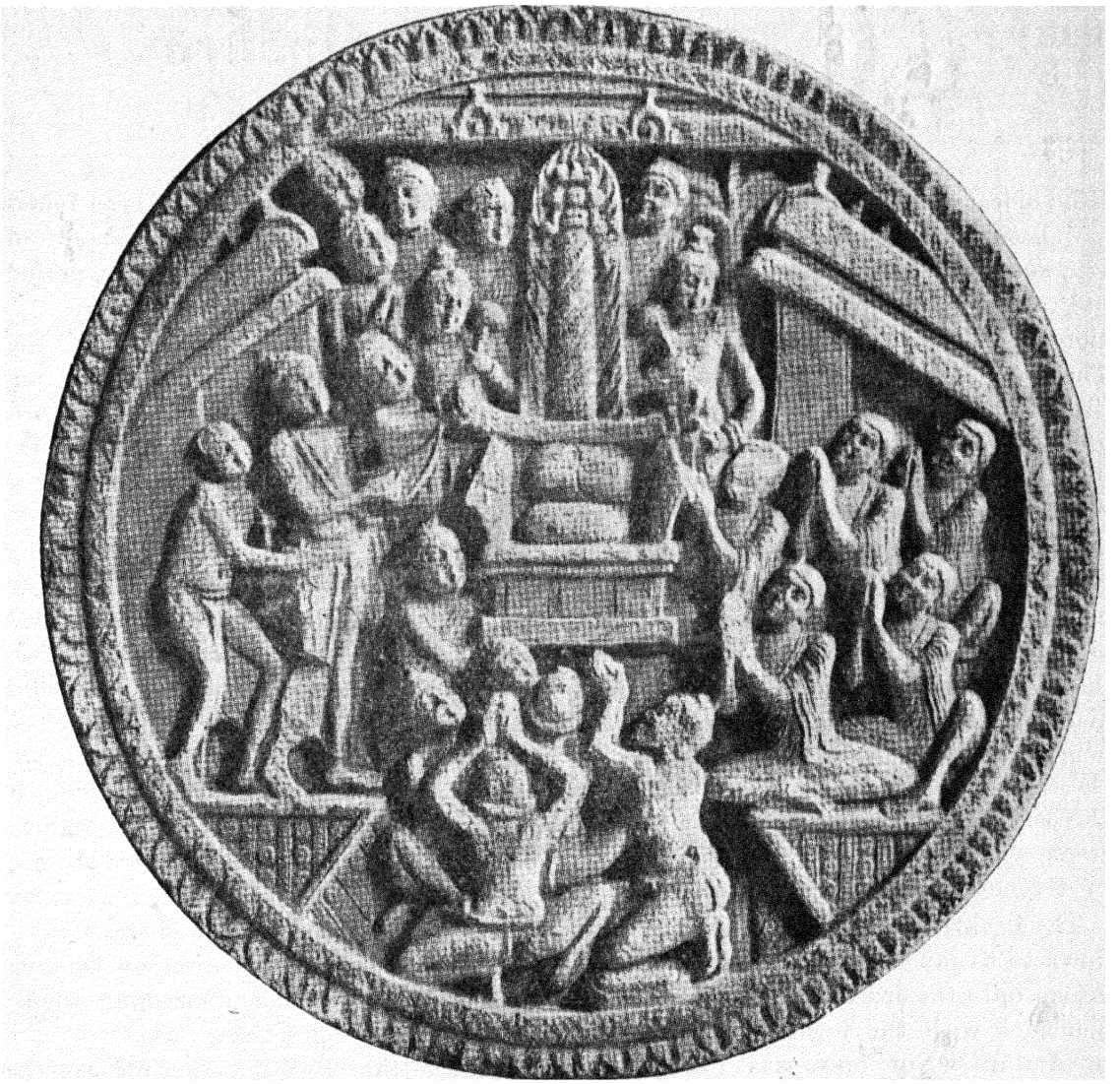
the ladies of the royal harem. Sigiriya therefore is an interesting example of the way in which artistic traditions spread from land to land. A style, which developed originally in close association with religious motives, had crossed the seas along with religious doctrines and has been employed later in the representation of secular themes.

The Jātaka stories mention merchant ships sailing down the Ganges into the open sea and voyaging to the Arakan coast, to Indo-China and to the Indonesian islands. In the trail of Indian missionaries, Indian artists also migrated to Burma. In the Talaing country there was intimate co-operation between Indian and local artists and when Anawarta of Pagan conquered Thaton, this synthetic art in turn conquered Pagan.

Buddhas and Bodhisattvas and episodes from the Jātakas form the themes of the murals in the temples of Pagan. Buddhism slowly gained ground in Indo-China, for we read that in the fifth century, Fu-nan or South Cambodia sent to China two Buddhist monks, Sanghabhāra and Mandra, who translated Buddhist texts into Chinese at the behest of the Emperor. Though Angkor Vat was the supreme expression of the Hindu culture of Cambodia, Buddhism also played a part in determining the artistic styles of the country.

In Java, Buddhism was the dominant faith. Fa-Hien visited Java and Gunavarman preached there in the fifth century. Borabodur, built by the Mahāyanist kings of the maritime kingdom of Srīvijaya in Sumatra, is a whole hill carved into a Buddhist stupa. The wonderful bas-reliefs are a translation in stone of the "Lalita-Vistara". The galleries get bare as one ascends from the lower to the higher levels. In this symbolic treatment, Buddhist art becomes perfectly reconciled to the transcendental outlook of the faith. The soul voyages towards "Sunyata" or the void. But except on the bare heights it can keep the company of the forms of the earth and derive joy and courage from the narratives in stone and colour about those who have gone before.





Monks and Laity wōrshipping The Buddha, as a pillar of Fire. Amarāvati. Presented by Gōvt. of Madras to British Museum in 1885.

Prakrit Inscriptions Found in Andhra

by K. MAHADEVA SASTRI

The oldest epigraphical records that have been discovered in the Telugu country, as elsewhere in India, are all inscribed in Prākrit. First of all we have the inscriptions of Aśōka in the 3rd Century. B. C. They are found in the south at Jaugada (in Kalinga), Yerragudi and Rajula Mandagiri (in Andhra), Rāmēsvaram, Brahmagiri, Maski, Koppal, Jatinga and Siddhapuram. The purpose of the inscriptions is the propagation of Dharma among the people. They are written in Brahmi characters which are very simple when compared with the modern varieties that developed from them. The language is also simple and directly appeals to the heart. On account of the simplicity of the style and the dignity and loftiness of the subject matter, the Aśōkan inscriptions are worthy of being read as one of the best pieces of literature.

The Prakrit inscriptions that have come down to us range in date from the time of Aśōka upto the 3rd Cent. A. D. The period coincides with the heyday of Buddhism in Andhra. Not only was Prakrit the spoken language of the early Andhra ruling dynasties, it was also the vehicle of Buddhistic religion, especially Pāli which was ancient Prākrit, which in course of time became standardised as a literary dialect. The centres of Buddhism were primarily located in the Krishnā and Guntur districts, as at Amarāvati, Bhaiṭṭiprōlu, Jaggayyapēta and Nāgārjunakonda. An overwhelming majority of the Prākrit inscriptions have been found at these places. The headquarters of the ruling dynasties of the early period was also located in this area.

In fact the first capital city of the Andhras seems to have been built on the banks of the river Krishnā. A work called Śrīkāḳula Māhātmyamu by Kodandarāma Kavi (Ed. by Sri K. Rāmakrishnaiya and published by the Madras University, 1940) records an old tradition regarding the founding of this capital. The King Āndhra Vallabha is said to have ruled from this place after overcoming his foe, the Daitya Niśumbha, probably a powerful leader of the aboriginal (Nāga) tribes inhabiting this part of the Dandakāraṇya. And it was this King who was later deified and worshipped at Śrīkākula as Andhra Vishnu and Andhra Vallabha. The site of the ancient town was washed away by the river and the capital was transferred to a neighbouring place, probably Dhānya Kataka which was in a flourishing condition even by the 3rd Cent. B. C.

Among the Prākrit inscriptions, the Bhaṭṭiprōlu Buddhist casket inscriptions (EI. II 323-329) present the most ancient type of characters and are assigned to the 3rd Cent. B. C. They record the gift of caskets intended for the relics of Buddha. One of the inscriptions mentions a King called Kubīraka. The characters of the inscriptions agree in general with the Aśōkan inscriptions but show some peculiarities met with nowhere else. Buhler



Ajanta

thinks that several local varieties of the Brāhmi alphabet must have been in use in the south and the art of writing practiced here several centuries before the Mauryan epoch.

The largest find of Prākrit inscriptions,—about 180—come from the site of the Amarāvati Stupa. The first collection of 120 inscriptions were listed by Luders (EI. X. Appendix) and were published for the most part by Burgess (Archaeological Survey of Southern India. Vol. I). The second set of 58 inscriptions were edited by Ramaprasad Chanda (EI. XV. 258-275). They generally mention gifts of pillars, rails, slabs etc. to the Mahācaitya by private donors. "The real historical value of the present collection of the Amarāvati votive inscriptions", says R. P. Chanda, "consists in the light which it throws by palaeographic indications on the successive stages in the growth of this noble monument. These indications, in conjunction with the chronological indications of the sculptures themselves may enable students to reconstruct the history of the Mahācaitya for about 4 to 5 centuries from the 2nd Cent. B. C., to the 3rd Cent. A. D." The Amarāvati inscriptions are ascribed to the 2nd Cent. B. C. or the 1st or 2nd Cent. A. D.

One of the Amarāvati inscriptions is dated in the reign of the Śātavāhana king Vāsiṣṭhīputra Pulumāyi who ruled in the middle of the 2nd Cent.A.D. The text of the inscription is given below with the English translation:

1. Sidham rāño Vāsiṭhīputasa Sāmi siri Pulumāvisa savachara.. Piṁḍasutariyānam Kahūtara gāhapatisa Caputasa Isilasa sabhātukasa. (sama)...
2. saganikasa bhayāya casa nakānikāya saputakasa mahācetiye cetikiyānam nikasa parigahē aparadārē dhaṁacakaṁ dedhaṁmaṁ thāpita.

"In the year of the King, the son of the queen of the Vāsiṣṭha family, the lord Sri Pulumāyi—at the western gate—a dharma-chakara was established, meritorious gift to the great chaitya (and) in possession of the school of Chaitikiyas



Ajanta

by (two) Piṁḍasutariyas by the householder Kahūtara and by Isila (Ṛishila), the son of the householder Puri with his brothers...and with his wife Nākanika with his sons."

According to Burgess this inscription indicates that during the reign of this monarch or about the middle of the second century, the stupa at Amarāvati was undergoing additions or embellishments. It may also be noted here that according to a tradition which is recorded by Indian as well as Chinese writers, the name of Nāgārjuna, the founder of the Mahāyana school of Buddhism was closely associated with a Sātavāhana King. R. P. Chanda identifies the Sātavāhana in question with Vāsiṣṭhīputra Pulumāyi. There is again a tradition preserved in Tibet which says that Nāgārjuna surrounded the great shrine of Dhānyakataka with a railing. "It was probably owing to a stimulus that Nāgārjuna gave to Buddhism that the restoration of the glory of the Mahācaitya was undertaken by the Andhra people, among whom we come across a chamar (Charmakāra). The fine sculptures of Amarāvati assignable to the 2nd Cent.A.D. bear eloquent testimony to the piety and refinement of the Andhras of those days".

There are only 3 other inscriptions of Śātavāhanas from the Telugu area, although this dynasty has ruled for an unusually long period of time in the Deccan. (1) China Buddhist stone ins. of Gautamīputra Sātakarni (EI. I. 95), (2) Adoni (Myakadoni) ins. of the time of Siri Pulumāyi, identified with Vāsiṣṭhiputra Sri Pulumāyi, II; and (3) Kodavali rock-cut ins. of Chamdasāti (EI. XVIII. 316). The Adoni ins. registers the construction of a tank by a certain house-holder. The text is as follows: "On the first fortnight of the 2nd month of winter in the 8th year of the reign of Siri Pulumāyi, King of the Śātavāhana (family), the reservoir was sunk by the householder (gahapatika) ...resident of the village of Vēpuraka belonging to the the Captain (gunika) Kumāradata in the country (janapada) of Sātavāhanahāra belonging to the great general Khamdanāga (Skandanāga)." The inscription is of great importance for the history of the Telugu language for herein first occurs a linguistic form which can be proved to be Telugu beyond doubt–Vēp-uraka. It is formed of Vēmu (Vēmbu) 'margosa' + uru 'village'. The hardening of the final consonant of the word when it becomes an adjective is common enough in Telugu. Cf. Pāmbu—pāmu: pāp ā-rēdu; irumbu—inumu: inup-a-kammi.

After the Śātavāhanas, the ruling dynasties represented in the inscriptions are the Ikṣvākus, the Pallavas. the Bṛhatpalāyanas, the Śālakāyanas and the Ānandas. The Ikṣvākus are identified with the Śrīparvatīyas mentioned in the Purāṇas. A large number of inscriptions belonging to this dynasty were discovered in Nāgārjunakonda (edited by Vogel E:I. XX. 1–37). They refer to three kings Vāsiṣṭhīputra Śrī Sāntamula, Mādhariputra Śrī Vīrapurushadatta and his son and successor Ehuvala Śāntamula. The first was an ardent follower of Brahmanism, eulogised in many of the inscriptions as having performed Vedic sacrifices, Agnihōtra Agnisthōma, Vājapēya. and Asvamēdha. His son was Vīrapurushadatta. The various monuments at Nāgārjunakonda were raised during his rule. The Mahācaitya at the place was founded by Cāmtasiri-the paternal aunt of Vīrapurushadatta, and wife of Mahatalavara Vāsiṣṭhīputa Khaṁdasiri of the Pukiya family. King Vīrapurushadatta himself



Bodhisattva—Wall painting at Bagh. 7th century A.D.

does not seem to have had any active part in the foundīng of the religious monuments at Nāgārjunakonda. They were mostly found d by the queens and princesses of the royal family who were evidently devotees of the Buddhist faith. It would appear that there was freedom in those days for members even within the family to follow their own religious faith.

There are two more inscriptions of Buddhistic inspiration to be referred to, both of the 2nd Cent. A. D.—the Dharanikota pillar ins. (EI, XXXIV 256-260) and the Alluru ins. (P. 89 Early history of the Andhra Country by K. Gopalachari). The former records the erection of a Dharmachakra dhwaja at the eastern gate of the Mahāvihāra at Dhanyakataka. The vihāra is stated to have been in possession of the Pūrvaśailīya school. The Pūrvaśailīya and Aparaśailīya are subsects of the Mahāsāṁghika school. These and other Buddhist sects like Bahusuttīya (Bahusrutīya), Ayira-haṁgha (Arya samgha), and Mahasāsaka (Mahīśāsaka) were also referred to in the Nāgārjunakonda inscriptions. The Alluru grant mentions a number of gifts for the 'Pubbaseliyas' (purvaśailīyas). The gifts comprise a vihāra, land at various places, cows, bullock carts, servants and one thousand Purāna-Kahāpaṇas.

After the Ikṣvakus Buddhism began to decline in the Andhra country. The Pallavas and other dynasties that ruled here were followers of Brahmanism. So the general theme of the inscriptions from now on is the grant of land to temples and Brahmans etc. rather than the founding of monuments to Buddha.

The Pkt. inscriptions of the Pallavas are the following: (1) the Mayidavolu Plates of Yuvamaharāja Śivaskandavarman (EI. VI. 84) states that the king granted to two Brahmins a village named Viripara which belonged to Āndhrapatha (Aṁdhapathīya gāmo Viriparam ... sampadato). The date of the grant was the fifth tithi of the 6th fortnight of summer in the 10th year of the King. (2) The British Museum Plates of Cārudēvi (EI. VIII–143), mentions a gift of a field below the king's tank (Rājataḷāka) to be ploughed by Ātuka to the God Narayana of the Kuli—Mahātaraka temple at Dālura. (3) The Hirahadagalli plates of Śivaskandavarman (EI. I. 2). confirmed and enlarged in the 8th yeār of the King's reign a donation made formerly by the great king (probably by his father, to certain Brahmins who resided at Apitti and were bhojakas of the village Chillareka koduṁka.) The latter village was included in the Śātavāhani—raṭṭha.

The Bṛhatpalayanas are known to history from a single copper plate inscription—the Kondamudi plates (EI. VI. 315) It states that King Jayavarman, from his camp, the town Kudura informs his executive officer at Kudura that he has granted the village Pāṁṭura to eight Brahmins. The royal order was copied on the copper plates by a military officer on the first day of the first fortnight of the winter of the 10th year of the king's reign.

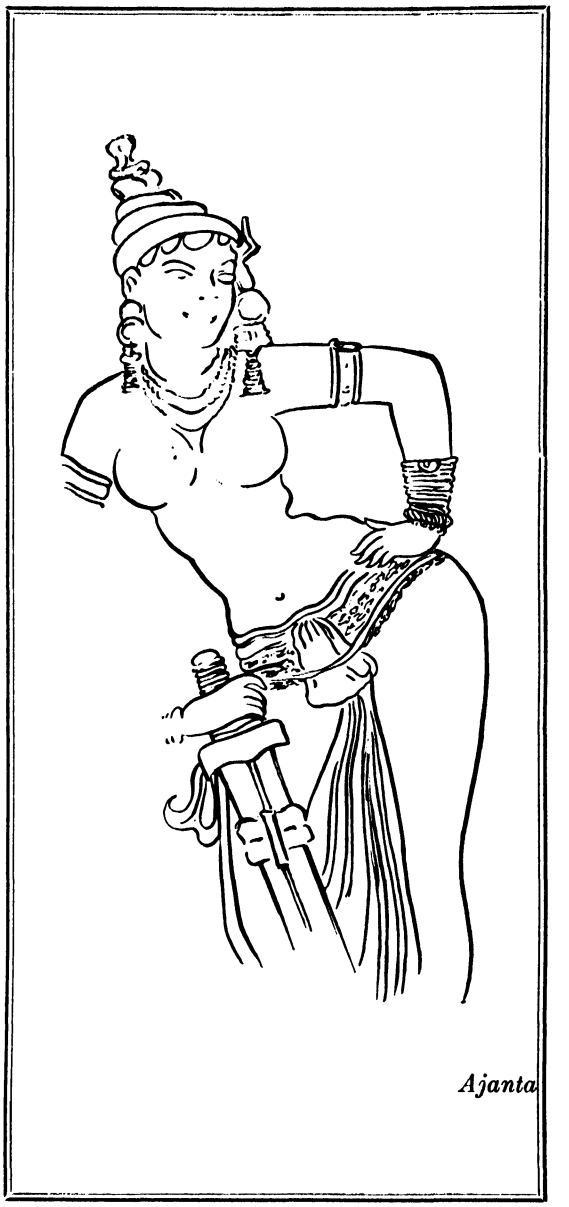
In this, and other inscriptions mentioned above the name of the season and the number of the paksha in the season were generally given while referring to the date of the gift. But in the Ellora grant of Devavarman and in the Mattepad plates of Dāmodaravarman, the name of the month was given instead of the season, as found in all later inscriptions. The mention of seasonal pakshas may therefore be regarded as a sign of age. Sri M. Somasekhara Sarma points out that in the olden days they counted only three seasons grīṣma, varsha and

hēmanta (Āndhra dēśa Charitra Chamgrahamu P. 20).

The Eluru grant belongs to the Śālankāyana king Dēvavarman, and mentions a gift of twenty nivartanas of land to a Brahmin, together with a site for his house and a site for that of his servants. The king was described as a worshipper of Chitrarathaswami. The Salankayanas were devotees of the Sun God.

The Mattepad plates, issued from Kandarapura, the capital city of the Andhra kings, registers the grant of land to a number of Brahmins by King Dāmodaravarman who was described as a worshipper of the Buddha (Samyak Sambuddha) and also one who performed gosahasra and hiranyagarbha dānas. The other inscriptions of the Salankayanas and the Anandas are in Sanskrit.

In the three inscriptions noted above, namely those belonging to the Bṛhatpalayanas, Salankayana and Ananda kings, the influence of Sanskrit is visible. In the Kondamudi plates two Sanskrit words occur in the texts: Mahēśvata and Bṛhatpalāyana. At the end of the Eluru grant there are two imprecatory verses written in Sanskrit. Finally the Mattepad plates of Dāmodaravarman is in Sanskrit language mixed with Prakrit. The proper names of the donors of inscriptions and names of their gotras are given in Prakrit; besides some Prakrit forms like Samvaccharaṁ, ajjassa etc. occur. This inscription clearly represents the transition from Prakrit to Sanskrit as the official language. From the 4th century onwards and during the 5th and 6th centuries Sanskrit is the only language that is found to have been used in the inscriptions. To this period belongs the dynasty of Viṣṇukuṇḍins. It was not until the beginning of the 7th century that the Telugu language came into its own - the Rēnāti chōlas and the Eastern Chalukyas share the credit for having first employed this language in their inscriptions.



Ajanta

Buddhism after the Buddha

by V. D. S. PRASAD

Lord Buddha was a spiritual figure, who surpassed all earthly limitations. The great message he delivered to the world holds for all times and all races. From its original nascent stage down to the present age in all its minor transformations it has incessantly sought to achieve the good of humanity. Lord Buddhā's teachings began to spread to the four corners of the world even during his life time. Societies of mendicants were formed to spread the message. The great perseverance and piety with which they served ailing humanity were something unique. The common people who loved and revered the mendicants gave them food and shelter; they were greatly attracted by the mendicants' way of life, who, for the sake of deliverance from worldly bonds, gave up all they had and embraced a life of absolute poverty and selfless service. Some of the householders became the followers of "*Mani Traya*" and led a life of worship. Thus the followers of Buddhā bound by a common aim, worked as a united community in a single minded fashion.



Buddha in Bronze. 5th century A.D. From Sultanganj.

Though this community was united during the life time of the Buddhā, yet shortly after his passing away, differences of opinion and differences in religious precepts invaded and divided the community. A century passed and later, these differences began to grow deeper and deeper.

While it is true that Lord Buddhā influenced a large segment of humanity during his life time with his teachings, it should however be admitted that people's interest in the precepts began to fade away soon after his death. There was nothing left to inspire them, nothing left to deepen their inner consciousness except the principles called 'Maṇi Traya', and

the precept that they should exhibit hospitality towards mendicants. As the common people were naturally not interested in high flown philosophical discussions, Buddhism gradually lost much of its attraction for the common folk. At this stage some of the followers of Buddhā tried to reform Buddhism so as to attract the populace and make them claim it as something of their own.

The Schism

Reformists tried to popularise Buddhism by propagating the precept of selfless service to living beings by means of *Jātakakathas* and *Avadāna Kathās*. But the followers of the orthodox school of Buddhism argued that its rigorous discipline and its hard and fast rules should not be relaxed in anyway. They desired to lead a life of harsh discipline and unrelaxed vigilance. Those who were opposed to reform were called "Thērās", Sthavirās, or Śramanakas and the reformists were called Mahāsānghikas.

There is a passage in Vinaya Piṭaka, which says that "mendicants belonging to the Vijnāna School desired that the ten rules and regulations concerning human conduct should be somewhat relaxed". Vasumitra wrote as follows:— "Sthavirās hold that Arhatatva occupies a higher place whereas the followers of the Vijnāna School were opposed to their view. According to the latter, Arhatatva is but a step towards the final stage. Arhatatva is desirable but it is not the ultimate aim; Buddhatva is the highest stage in man's life and the seeker should always keep this supreme aim in view."

The disputes and the quarrels that were continuously raging in this way among the different schools of thought served the purpose of rousing the interest of the common people. Men began to seek something more satisfying and more dear to the heart than mere worshipping of mendicants and reciting word for word the precepts of Śaraṇa trayam. They wanted to imbibe the religion completely and merge their whole being in it. The mendicants observed the new consciousness that was formulating itself in society and they decided that they should make Buddhism more dynamic and chiefly try to attract the householders and the common people. Thus in order to inspire the common people, the reformists created the literature of Jātaka Kathās and Avadāna Kathās. The great code of this moral rules was given much prominence and worshippers of Buddhā were ordered to follow them. Not only housholders but also every living creature can, if it so choose, follow these rules. When the living being dedicates itself completely to these rules and, without faltering, puts them in practice then is it said to have reached the stage of "Buddhā"

The theories of Maha Sangha

The theories of the School of Mahāsangha gradually evolved into a new pattern and led to the birth of Mahāyāna, They established the tradition of "Bōdhisatwa" with the aim of rousing a spirit of dedication among the common people.

The living creature should make its consciousness grow into a fully developed stage. It should direct all its efforts to this end. It should offer its whole being in the service of other living beings and alleviate their sufferings ānd help them onwards in their journey towards Nirvāna. The living being who has in a series of births developed its consciousness in this way and is well versed in Pāramitas becomes a Bodhisatva. According to this



Buddha in a goat-cart. A relief panel. The Goat-Cart in the symbol of the lesser vehicle (Hīnayāna) from Gāndhāra. 2nd to 4th century A. D.

school householders are qualified equally with mendicants to become Bōdhisatvās,

The change which the theories of Mahā Sānghika School underwent are mentioned in Kathāvasthu and in the writings of Vasumitra. Briefly they are: Buddhā :— Buddhas are spiritual personalities who have freed themselves from all duties and bonds, whose purity is not touched or soiled by any evil, who are long-lived, whose personality is infinite, who do not dream or sleep but are always immersed in Samādhi, who can make their appearance at one and the same time in all living worlds.

Bōdhisatvās :—In their final birth, Bōdhisatvās do not go through the usual process of birth as other living beings. They enter the maternal womb with a full knowledge of all their past births. Hatred and Desire are things foreign to them. They are born among the lowly and the last so that they might strive for the good of those around them. They achieve impossible things, perform miracles opposed to the laws of nature.

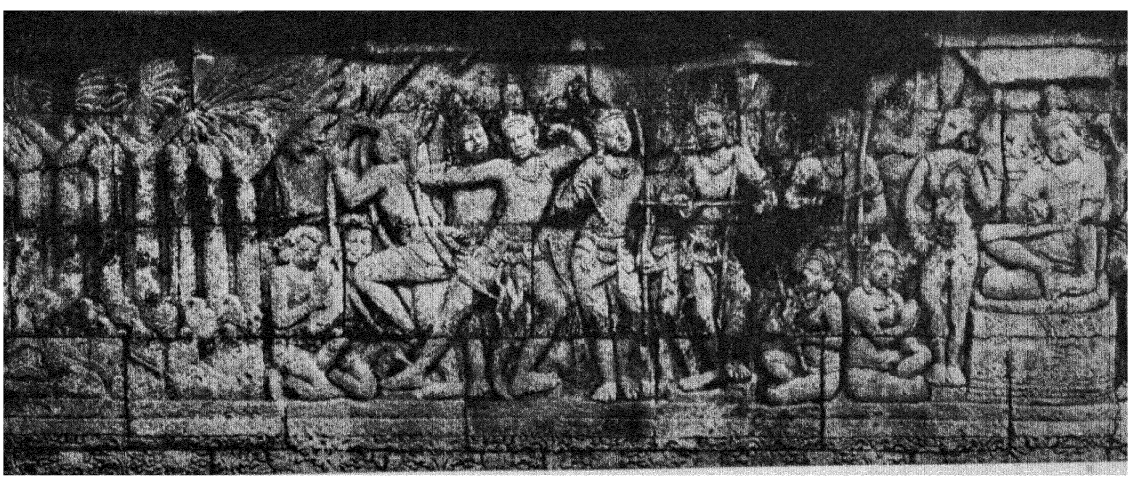
Arhatatva: Unlike Buddha, Arhatās are only partially enlightened. They do not achieve complete harmony and are not fully freed from the bodies of ignorance. From the heights of Arhatatva, they may fall down into the state of Yanāgāmi Sakadāgāmi. However they won't slip down much further. During the evening of their lives they give away their riches to the poor, perform worship at sacred places like Caityās and achieve tranquility of mind. There are instances to show that householders can achieve the state of Arhatatva even without obtaining initiation. It is mentioned that some living beings achieved this status even while they are in an undeveloped foetal stage.

Śunyata-Tathāgata: There is a certain difference of opinion about this subject among the various classes of sādhakās such as Andhakās, Jītharāhās and Dhērās. But these differences appeared after the advent of Mahāyāna. The theories of Mahāsanghā gradually changed, and assumed the shape of Mahāyāna. One might even say that Mahāyāna was born out of the theories of Mahā Sanghā.

The Two Schools

Hīnayānā and Mahāyāna: Thereupon Buddhism branched off into the schools called Mahāyāna and Hīnayānā. There is no mention, however, of these yānās in the Pālī Piṭakās of old. Hīnayānā has got many other alternative names, such

King Suddhōdana watching the archery contest. Prince Siddhārtha is in the foreground—Java



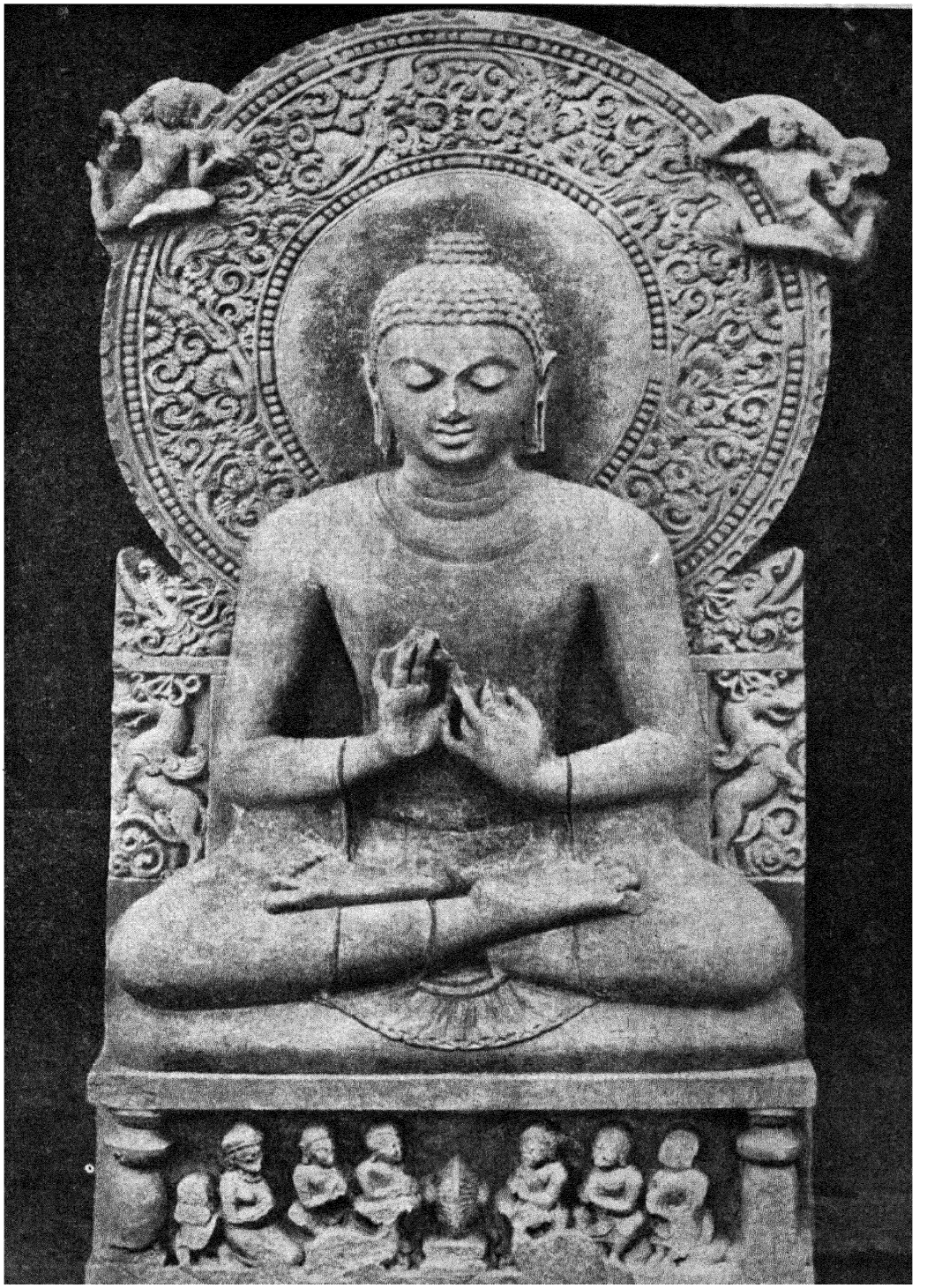


Buddha—from Bengal

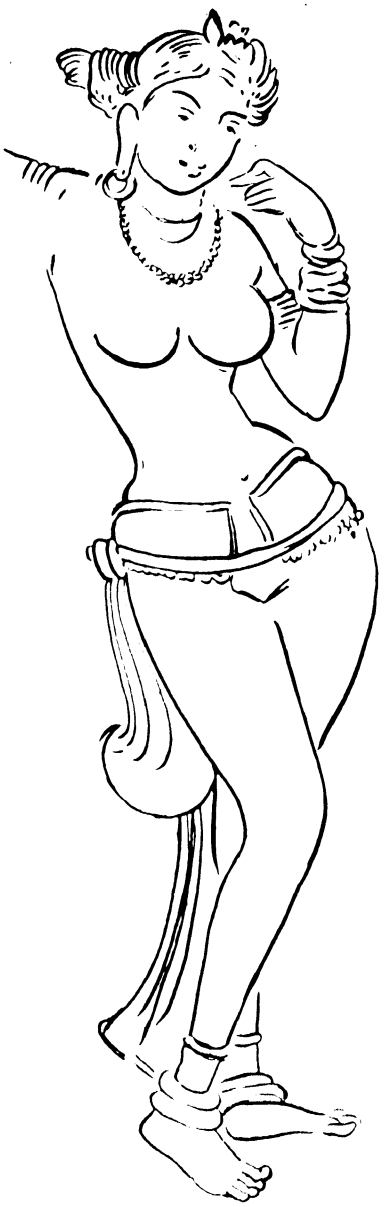
as Srāvakayānā, Pratyēka Buddha yānā, while Mahāyāna is also known as Buddhayāna, Tathāgata yāna and Bōdhisatva yāna,

The following conclusions can be drawn from the Mahāyana scriptures about the origins of these two schools of Buddhism. The path which Buddha has pointed out for the common people who are not endowed with extraordinary talents is known as Hīnayāna. This path is intended only for Śrāvakās. Mahāyāna is the path meant for great men who seek their own salvation as well as lead others to salvation. All this means that Hīnayāna prepares Sādhakās for the Arhata stage whereas Mahāyāna prepares them for the Buddhā Stage. Also this latter is the path by which Siddhārtha achieved the supreme state of consciousness. Hīnayāna is therefore a somewhat inferior path to that of Mahāyāna. Asangā, in his Sutrālankāra detailed the differences between Mahāyāna and Hīnayāna as follows:— Mahāyānās do not desire to achieve salvation merely for themselves. The immediate aim is to lead others to salvation. It is only when this aim is achieved that they strive for their own salvation. Śravakayānās however seek firstly to achieve their own salvation and their effort is therefore not completely free from selfishness. This is the reason why it is termed Hīnayāna. The Mahāyāna scriptures gave a philosophical explanation of the aim of these two paths as follows:-

There are two veils which have to be removed before one catches a glimpse of the ultimate truth. One is the veil of sorrow, the other is the veil of "objects of knowledge". By following the rules and regulations of right conduct Hīnayānas can only remove the veil of sorrow But it is only when one can remove the veil of objects of knowledge that one can reach a state of 'egolessness', a state where no duties and laws bind the soul, where one can understand the unreality of worldly existence and discover the ultimate truth. Mahāyānās can remove both these veils by means of their sādhana. And because this path is capable of leading the aspirant to the ultimate truth, it is known as Mahāyāna.



Seated Buddha. Sandstone. 5th Century. A.D. From Sarnath. India National Museum, New Delhi



Amarāvati

It was chiefly Nāgārjunā who developed the Mahāyāna school of thought into a mighty force. Great scholars and logicians like Āryadēva, Maitreyanātha and Asanga also helped to strengthen this school. They endowed a deeply philosophical outlook and content to Mahāyāna. The sacred scripture of Mahāyānā is called Prajña Pāramita. Mahāyānas claim that Buddha underwent a divine transformation and achieved complete identity with God. Buddha is omnipresent, he is hidden in the heart of all living creatures and gives them the light of knowledge leading them all to further development. This theory is posited in the scripture called Kāraṇḍava Vyuha. Buddhism was transformed into a religion of Bhakti in this way. Furthermore the Mahāyānās attempted to give a definition of Nirvāṇa. Though Buddhā said that Nirvāṇa was an ultimate aim of all living beings, he avoided giving a definition to this word. Like Buddhā even the authors of the Upaniṣads avoided giving definitions to words which convey such deep, divine experiences. "Deliverance from Existence, Non-Existence and transcendence is Nirvāṇa," thus defined Nāgārjuna; whereas Asvaghōṣā said "Nirvāṇa resembles the extinguished state of a lamp."

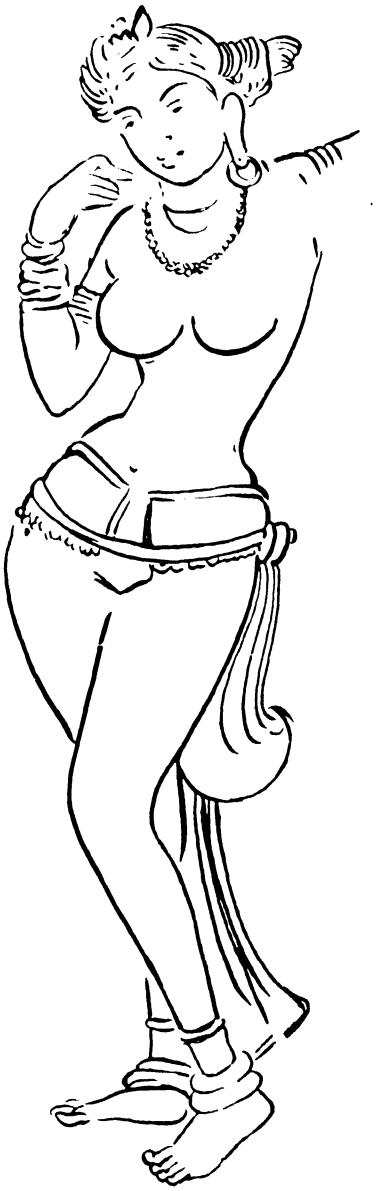
Mahāyāna gradually became more and more powerful and exercised a remarkable influence over the masses. The Sthaviravādas of Northern India also established a school but it had to bow down before the influence of Mahāyāna.

Buddhism of the Asoka Period

At this stage Emperor Asoka undertook the construction of Śānti Caityā and with it began a new chapter in the history of Buddhism. There is no mention of the Bōdhisatva traditions or the Pāramitas in the edicts of Aśōka. Also Buddhā was not mentioned as one of the Gods. But the worship of Buddhā was prevalent. Aśōka was at that time undergoing a a mental conflict. The host of wild qualities such as jealousy, anger and laziness on the one hand, and distaste towards the worldly enjoyments on the other, were waging a terrible war against each other,

each claiming sovereignty for itself. Aśōka harmonised these two opposite tendencies in himself and followed a middle path. He was however more inclined to lead the life of a worshipper than to embrace the life of a mendicant. He discouraged mendicancy. With this a transformation was brought about in the outlook of the followers of Buddhism. A movement was even started in opposition to Sanyāsā.

As a consequence of this movement, Buddhism which was isolated from the life of the masses again reached the people and spread fast among them. Self-sacrifice took the place of blind rules and regulations of conduct. Faith and piety began to take root in the hearts of the people. People began to build memorials, monuments and Buddhā's images, each trying to overreach the other in friendly competition. Even the layman gave his offerings and his salutations to the Lord and sought his blessings with a heart full of piety and prayer. While the mendicants were leading a life of asceticism in the monasteries, the common man spent his time worshipping Lord Buddha in his own simple way. In the view of the common people Buddha was not a mere saint. He was the living incarnation of God. They began to depict the stories of his previous lives in exceedingly beautiful forms of art. These stories were embodied in great structures of stone and other monuments. When one looks at these sculptures one is fascinated and a feeling of devotion overwhelms the heart. Buddhism, it may be said, was responsible for the emergence of great sculptors and artists. These great forms of art which were created by them are unequalled in their sublime beauty and deserve to be remembered for all time to come. Innumerable relics belonging to this period, i.e. the 2nd century B.C., have been excavated in the Andhra State.



Amarāvati

The Buddhism which spread among the masses during the reign of Asōka may be called Popular Buddhism. It is Mahāyāna in its outw rd from, though it is essentially Hīnayāna in its inner content.



Jaggayyapēta

Deviations

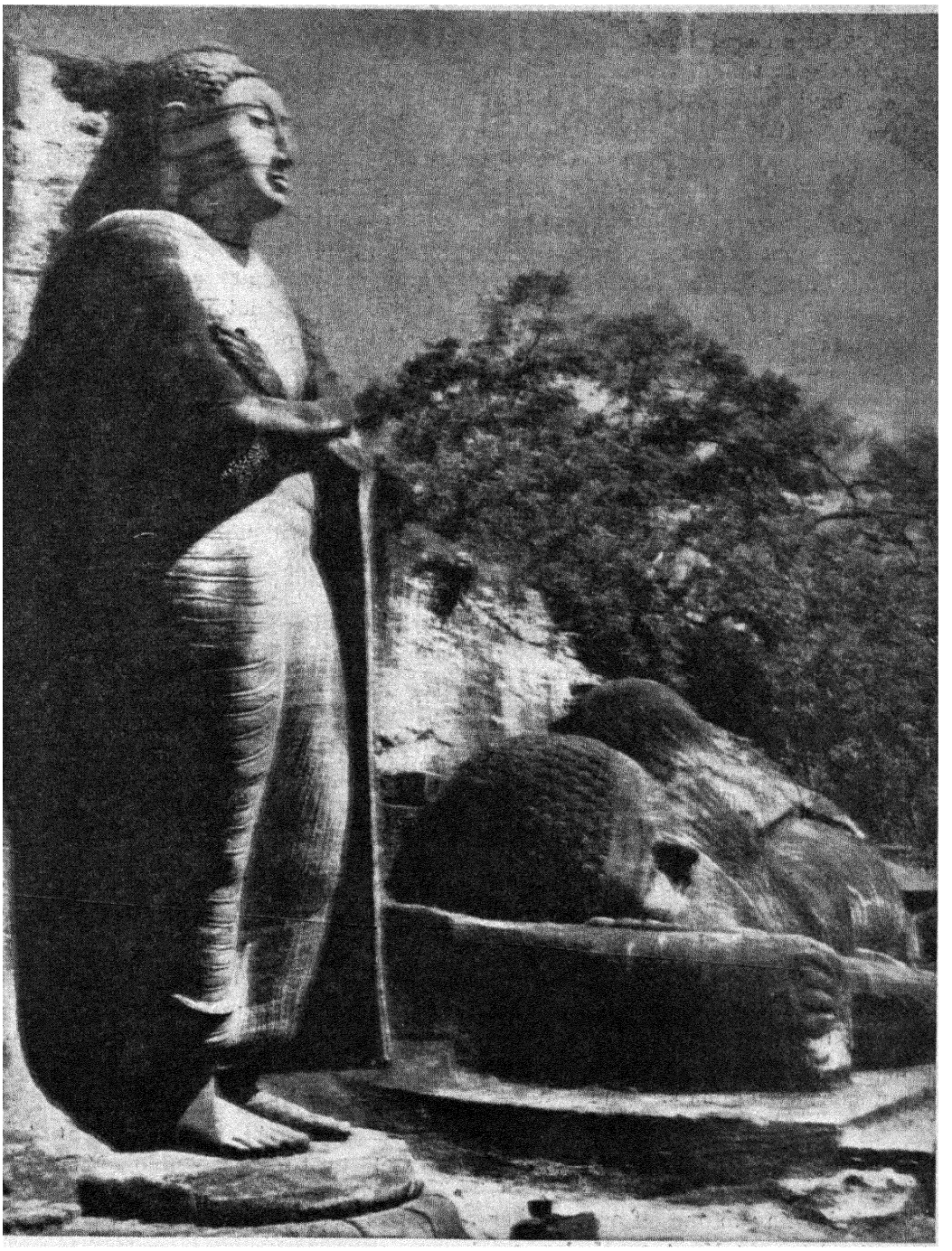
This period in the history of Buddhism was a glorious one. The moral strength of the religion was its main prop. Hīnayāna as well as Mahāyāna laid great stress on moral principles. The practice of universal compassion and high moral virtues is the quintessence of this religion. But unfortunately with the passage of time even this pure and noble religion became blemished. After the first flush of enthusiasm passed away, people began to find the rules of conduct very hard to put into practice, and the theories about Bōdhisatwa difficult to understand. Moreover, Bōdhisatwa is a state which can be reached only after undergoing harsh discipline and severe austerities through a cycle of births. Enthusiasm began to wane. And there was no mighty personality at that time who could destroy the sloth that was engulfing the people and restore Buddhism to its proper place. The scholars were leading an isolated life without having any contacts with the masses of the people.

Asanga lived during the 3rd or 4th century B.C. Some scholars, however, place him in the 5th century B. C. Though Asanga was a great scholar well versed in the scriptures, he erred and deviated from the truth when he propounded theories connected with the Tāntric tradition as derivatives of Buddhism. Some maintain that the Tāntric tradition got mixed up with Buddhism under the influence of Vājra Bhuti whereas, actually some references to these things are found among Śānt Dēvā's writings themselves. From this, it has to be concluded that this intermingling took place much prior to Śānti Dēva himself. With great scholarliness Asanga prepared commentaries for Mahāyāna Buddhism in which he inserted his new-fangled theories. Each teacher prepared a commenitary according to his own inclination and began to propagate his pet theories under the name of Mahāyāna.

In this way many Yanās were born out of Mahāyāna.

Asangā's theories were later absorbed into Guhya Samāja Tantra. It is learnt that the origins of these theories are contained in Manjuśrī's Mulakalpa. This Kalpa is dated as belonging to the first or second century before Christ.

It is said that the Tantrās themselves belong to a very ancient period and some go to the extent of even classifying them



Ananda attending the Parnirvana of the Buddha. Rock-cut; 12th century A.D.; POLONNARUWA, Ceylon.

as Yānās. The Tāntric scriptures cannot however be dismissed lightly. Woodroff greatly praised the Tāntric texts for their spiritual content. It is said they teach great spiritual teachings under the guise of a technical veil. They contain a deep inner spiritual meaning, outwardly conveying an altogether different technical sense. The inner meaning is admittedly the true meaning. When they are studied from the viewpoint of a saint, they yield great spiritual truths while ignoramuses and worldly-wise people can see nothing but immorality and evil precepts in them.

Guhya Samāja Tantra

Guhya Samāja Tantra pointed out a straight and easy path to reach the ultimate status, viz. Bōdhisatva. This Tantra says that the pupil can reach Bōdhitva even without giving up worldly enjoyments. Mere ascetic rigour does not help even slightly in the achievement of salvation. On the other hand it has been stressed that it is only by the full enjoyment of life and the complete satisfaction of desires that the aspirants can achieve salvation. It is also said that the concept of woman being an embodiment of Śakti was first introduced into Buddhism by scholars who took their cue from the Tantras. While Buddha taught that cruelty to animals, the habit of taking meat and liquor were to be avoided, this Tantra gave its sanction not only to meat-eating but man-eating too ! When one is a yogin, one can sacrifice animals. One can even indulge in any kind of sensuous enjoyment. There is nothing wrong in the yogin seeking physical union, with any woman whether belonging to oneself or to others. This school taught Mantrās, Mudrās and Maṇḍlās as well so as to decoy the common people into its fold. During this period another school called Mahā Sukha Vāda was started by Indra Bhupati who was then reigning in Utkaḷa. A subsidiary branch called Vajrayāna was also started by him. While keeping noble ideals and aims before the intelligentsia, this school chalked out a different path for the common people, tempting them with its immoral precepts and offering them worldly enjoyments as a means for salvation. Some details of its teachings are given below :—

Buddhatwa

The state of consciousness of a yōgin who reaches Nirvāna is called Bōdhi Citta. From there the soul passes on to the upper worlds. In the Desire Worlds, Bōdhisatva will not be free from desires. In the World of Form, Bodisatwa will be embodied in form. When a Buddha is born into the highest world among the worlds of form, he shines with an aura of dazzling beauty. Beyond this world, lies the peak of Sumēru. When Bōdhichitta reaches this peak, the soul gets immersed in the Ultimate Void. In another context Mahāsukhavāda teaches that salvation can be only achieved by direct experience. Salvation is a natural and eternal state and not something extraneous. Enjoyment of worldy desires does not come in the way of reaching this state. According to this school, Man is a symbol of Bodhichitta and woman a symbol of the Ultimate Void. When Bodhichitta is finally immersed in the Ultimate Void, he enjoys Supreme Bliss which it is said. is equivalent to the bliss derived from the union between Man and Woman. Though some scholars took this to be a mere simile, others thought that it hinted at something sensuous and freely pursued their own inclinations in the matter.



Mourners at the Parinirvana. A part of the Rock—cut in the 26th cave. Ajanta. 5th century A. D.

Jnana Siddhi

Indra Bhuti wrote a scripture called Jnāna Siddhi in which he proclaimed that knowledge is the only path which can lead the human soul to its destination. When one reaches the Siddha state one can transgress all rules and regulations of right conduct and yet be pure, untouched by any blemish. The scripture says :—

Karmaṇā Ēvavai Satwāh Kalpakōti
Śatānyapi
Pacyanti Nārakē Ghōrē Tēna Yōgī
Vimucyatē

"Because Karma leads the soul into Hell, the yogin tries to avoid its bondage."

This spiritual knowledge can be obtained by serving as a pupil to a properly qualified Guru and by following his teachings. The qualifications which the Guru ought to possess are also described in great detail by the scripture. This particular method of reaching the goal is known by the name of Vajrayāna. Again there are five different offshoots of Vajrayāna. The yogin who has digested these teachings should worship none other than himself, can eat anything he desires, and can physically unite with any woman belonging to any class or caste whatsoever. The scripture teaches "it is chiefly the mind which should be protected from blemishes",; "Individual experience is the best".

"Yathācittam Na Pradushyēt, Tathā
Kāryam Suśōbhanam
Swayam Vēdyā Swabhāvamyāttatwar-
atnāmanuttaram"

Holding the view that the individual soul is an embodiment of the Godhead, this scripture protests against the practice of idol-worship. The prohibition of idol worship seems to have been based upon Sahajayāna.

The Vajrayāna school came to be propagated under the name of "Rahasya Mantra" in Tibet. Gurupadma Saṁbhava carried the message of the Vajrayāna School into Tibet where he established a monastery and became its head. He became its first Lāma. He is the brother-in-law of Śānti Rakshita.

Sahajayanam

Lakṣmīkaradēvi who ruled over Udyānadēśa started the school of Vajrayāna during about 729 A.D. Some say that she is the sister of the founder of Vajrayāna and others say she is his daughter. The quintessence of the teachings of this school are :—One need not strive for anything, not even for the sake of salvation, there is no need to follow any regulations regarding food and drink. After the Sādhaka knows the truth, he can live as he pleases. This school of thought resembles Vajrayāna closely. The latter also gave birth to another school called Kālachakra Yāna.



Ajanat

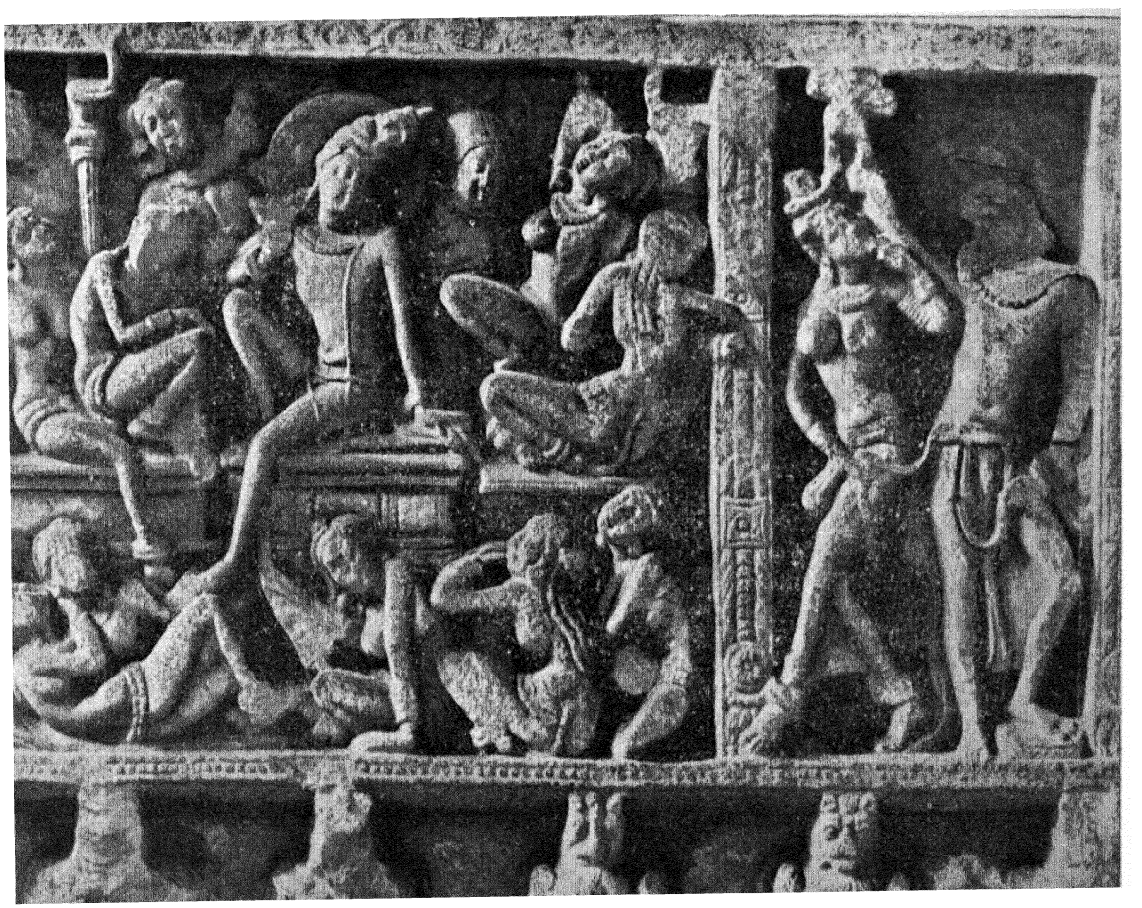
Prajnopaya Nis'caya Siddhi

'Prajñōpāya Niscaya Siddhi written by Ananga Vajra is' one might say, a summary of Indrabhuti's Jñāna siddhi. Ananga Vajra belongs to the 10th century A. D. For some reason or other Ananga Vajra became converted from Buddhism to Nādha Pantha. Nādha is a subdivision of the Jaina Tantric school. There is not much difference between the principles of the Nādha Pantha school and those of Vajrayāna or Sahasrayāna. It is stated by this school of thought that one has to forge one's path towards salvation by means of intelligence and skill. Prajñā intelligence) and Upāya (skill) are the two primary means for salvation and what these two terms mean is defined clearly in the texts. No human being can achieve salvation without Prajñā pāramitatva and this quality is found in an abundant measure in all women and hence sexual union without any discrimination between man and woman is inevitably a step towards salvation. But the essential condition for salvation must first be fulfilled. The disciple must have obtained initiation from a properly qualified Guru.

Sambhōgārtha Midaṁ Sarvam Tri
Dhātuh Kāma Śēṣatah
Nirmitaṁ Vajranādhēna Sādhakānām
Hitāyaca

This verse says that the whole world is meant for enjoyment by the sādhakas.

Siddhārtha in Harem.



Holding one's self in a single minded concentration one should strive to reach the goal; otherwise there is the risk of the aspirants falling down from the path'

A Bird's-Eye View

During the post-Buddha period the tāntric theories gradually got intermixed with Buddhism and soiled the original purity of Buddha's teachings. Buddhism began to fall into disgrace and earned great obloquy. During the period when the new schools held their sway over the masses of the people, men lost their self control and licentious libertinism was the order of the day. It is because of the disgust which the malpractices of later day Buddhism engendered in the minds of the people that they ceased to respect it and again returned into the fold of Vedic and other religions. Buddhism which had been gradually becoming impotent owing to the admixture of Tāntrism was severely criticised by Kumārila and Ādi Śankara. The writers of Purānās did much propaganda against Buddhism in general, owing to their repugnance towards these later developments. The Pourāṇikās propagated the view that Vishnu who desired to bring about the downfall of the Rākshasas by ruining the character of their women folk was incarnated on earth as Buddha. Needless to say, it is a great sacrilege against Lord Buddha and his teachings. Though the writers of Purāṇās proclaimed that Buddha is an incarnation of Vishnu, it is irreverent and malicious to say that his teachings were intended merely to disrupt the so-called Rakshasas. Were there any other religions besides Buddhism which deviated thus and digressed into crooked paths and evil ways or voluntarily embraced immorality as their cult? Disgusting religious practices such as Bālapuja and Kumārī Puja are still extant even in our present day society. How was it that immorality pervaded almost all the religions after they passed their nascent stage? Though the Tāntric principles were expounded as early as the 3rd century A.D., it was only during the 7th century that they took root in the soil of India. Buddhism resisted the onslaught of Tāntrism for a good length of time but finally had to bow down its head before the mighty onrush of its rival. During the 7th century 84 mendicants or Siddhas took up the task of propagating the theories and principles of Tāntrism. They had an innumberable repertoire of sweet songs, and attractive teachings. Under the influence of these Siddhās, Tāntrism spread fast in all directions. Vajrayāna was firmly established in Tibet and spread to Nepal. Tāntric texts were translated into the Tibetan language. Some Tāntric scriptures reached even China. One finds profuse translations from the Tantrās in the Tripitakas of the Chinese language.

Sri Swāmi Śankarānanda argues that the Tantrās existed from the age of the Sutrās and that the original Tantrās contained no note of immorality in them. Being afraid of the onslaughts of the Turanians, the ancients hid all tne wealth of their culture in the form of technical symbols such as Mudras. The essence of the Vedic tradition was preserved intact, only the outer form had been changed: so says the Swāmi. He also explained in detail what these technical symbols stand for and their inner meanings. The new deviations were known by the name of Vāmachārās even in the older Tantric texts. Perhaps there had been derivative deviations at a later stage from the original Tāntric philosophy. There is a

close similarity between the conditions which existed on the eve of the advent of the Tantric philosophy and those of the age when Buddhism deviated into diverse crooked paths under the influence of the Tantric traditions. Whereas there were only the Turanian newcomers in the country during the nascent stage of Tāntrism, many other foreign communities such as Yavanās, Śakās, Kushāns, Huna sexercised a great influencē at the time when Buddhism was putting forth its new offshoots. These foreign communities were unacquainted with the true cultural traditions of the country. They were supercilious and held the indigenous culture and civilization in great contempt. They were more inclined towards a life of enjoyment and the satiation of desires than towards a life of high moral integrity and spiritual seeking. It is only natural to expect that they would be repelled by such religions as original Buddhism. However society had to find out ways and means of absorbing the newcomers into its fold. It was a great problem for which the religious leaders of the time had to find an immediate solution. From what is mentioned above about the conditions then obtaining in the country, it may be presumed that in order to achieve the assimilation of the foreign communities, the religious teachers harmonised the native spiritual inclinations of our own people with the more mundane desires of the newcomers in the country and that the Vāmāchārās were born out of this attempt at harmonisation, Also it may be supposed that the writers of Tāntric scriptures wanted to preserve the real spiritual significance under a cover of technical symbols conveying outwardly at the same time a superficial meaning which would satisfy the mundane longings of the foreign communites in the country and thus save the religion from complete extinction.

Relief Panel depicting Indra's Visit to the Buddha.
Red ochre from Mathura, 2nd century A. D.



Divine Love of —— Sakyamuni

by VAIDYA SASTRY

सुभाषितं सत्पथप्रकाशनं
करोत्यनालोकपदे सुदीपवत्
सदोपकारा दतएव वल्लभं
विवेकचर्यासु महात्मना मपि ॥

—अवदान कल्पलता

"Wise dicta, illumining the path of truth, serve as bright lights in the gloomy walks of ignorant worldly life; this is why even men of realization love them for their utility in judicious dealings."

Avadanakalpalatha.

Lord Buddha who, in his magnanimity looked upon the entire universe as his own family and exerted himself with limitless love for the common weal, by propounding the principles of truth and non-violence, peace and happiness—not only for mankind but for the entire world of creatures -is to be adored by Indians, as well as non-Indians, by every being of the world. His teachings have revitalised humanity at large.

When we realize the significance of truth and non-violence as taught by him, act up to the ideals of kindness, humanitarianism and co-operation and thereby dispel the forces of violence, wickedness and cruelty, the people of the world will then achieve peace and happiness. Besides his teaching his exemplary deeds will guide us along the right path.

Several pieces of art and architecture carved out of mountain rocks and explaining the Buddha's teachings on Dharma i,e. virtuous conduct, are now being unearthed from the ruins of various ancient Buddhistic monuments in Āndhradēsa. The sculptors of old had depicted the inspiring anecdotes of the Buddha's life, full of pathos and beatitude, and thus enabled later generations to visualise the great one's sense of sacrifice.

Old age, death and disease have been tormenting man from time immemorial. Man's struggle to overcome these has been a long and continuous one. But yet, no one has released himself from these terrible ills. To add to this trouble nowadays, the world situation shows that evil forces like psychological maladies, which aggravate the existing trouble, are on the increase. A radical cure for the psychological maladies of Man is, in fact, essential if Man is to be free from disease, physical and mental, to enjoy sound health and achieve longevity and if the world is to secure real progress and prosperity. Now for getting over these psychological ills i.e. hatred and malice engendered by the impure qualities, Rajas and Tamas, Man has to discover the proper means and excute them, listen to the wise dicta, follow the footsteps of the enlightened seers and strive to develop in himself the fundamental virtues of humanism, good neighbourliness, truth, peace and non-violence.

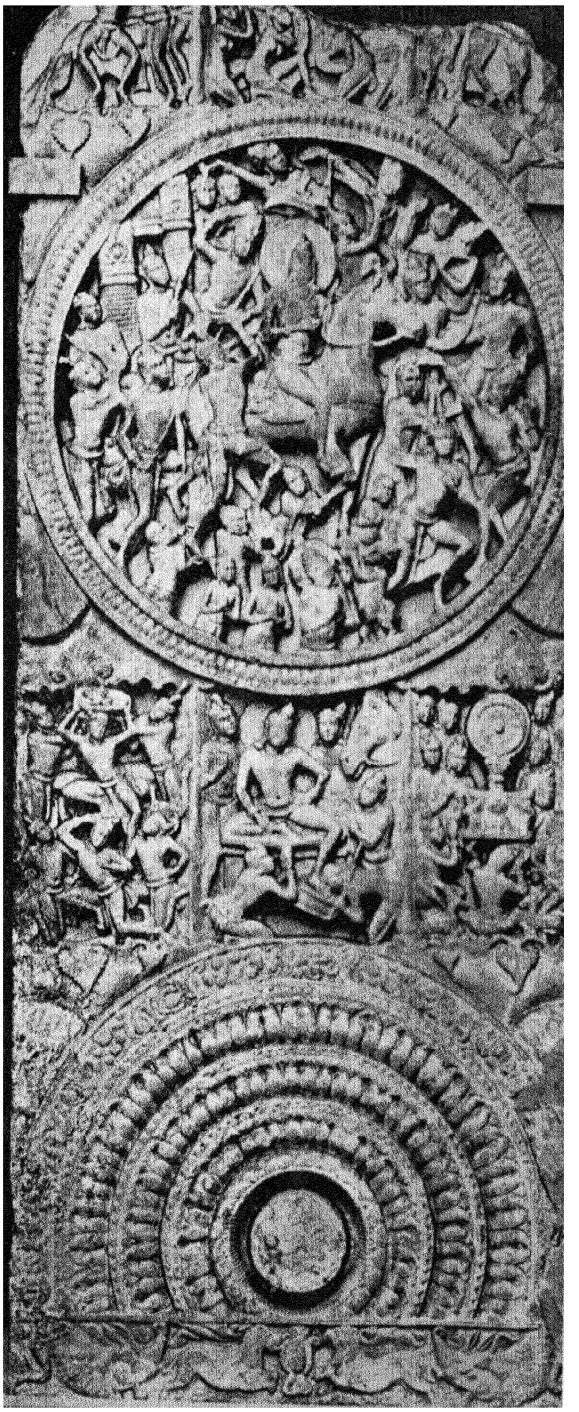
Let one comprehend how Lord Buddha preached Dharma as the sole basis for

the welfare of the universe, and how he practised unstinted self-sacrifice—then one is sure to get his heart purified, even if one might have been the worst malanthropist and shall henceforth be induced to follow the Buddha's way of life in all humility and attain real peace and happiness.

It takes time for the common man to know the Eternal and Absolute Reality. Sometimes it may be necessary to clothe the explanations of that Reality in terms of the traditional and technical modes of thought so as to enable certain men of even advanced intellect to take to the light kindly.

On closely studying the Jātakakathās of Lord Buddha and on seeing repeatedly their artistic representation in Buddhistic sculpture, it strikes an observant mind how the meaning of certain technical prescriptions regarding the subtleties of Dharma, as laid down in our ancient treatises on medicine, is brought out in these monuments. It becomes possible, from a contemplation of this aspect, for the man of scientific research, to find out by persistent introspection why certain subtle prescriptions are often of no avail either in relieving the patient or in satisfying the physician.

Plastic surgery and Blood Banks mark the high level of development achieved by today's surgeons and physicians. We ought to be proud of the way in which these medical advances rescue patients in distress. But it may, however, be observed that all this activity is to-day carried out in a routine, material, and mechanical way rather than as an outcome of the highest virtue and sacrifice with the inspiration of a psychical and spiritual vision in the background. Instead of establishing between donor and the beneficiary a deep moral relationship based on the spirit of non-violence which springs



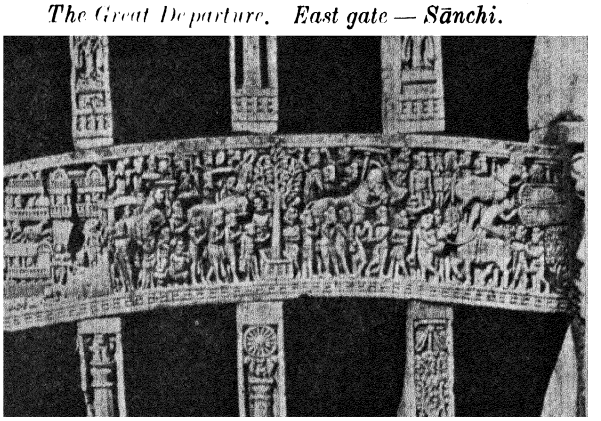
Lime stone slab from Amaravathi Stupa. 2nd century A.D. Prince Siddhārtha riding away from Kapilavastu. Prince Siddhartha on the throne with the horse Kantaka biside him.

forth from the pure quality of Satwa, all these formal donations of to-day are somehow failing to produce perfect results, in spite of the most efficient handling.

It occurs to me that the Buddhistic stories—such as (i) Sibi Subhashita Nadanakanha narrated in Kshemendra's Bodhi Satwavadana—Kalpalata, (ii) Sarwam Dadavadanakatha and Kapothajātakatha depicted in the sculptures of Nāgārjunakonda,—help us to grasp the subtleties of the practice of non-violence and the intricacies of the *Sacrifice-Therapy* of advanced medical technique.

The following is narrated in a sermon expounded by a Buddhist monk in Kusapuri, which was an abode of Mallajanas (gymnasts): Lord Buddha was unravelling the story of a previous birth of his for the edification of a group of monks. He narrated how King Sibi, ruling the town Sivathathi, was so kind and virtuous that his kingdom seemed a paradise on earth. Indra, the king of the Gods, wishing to test King Sibi's qualities, appeared before the king as a rakshasa and mockingly remarked that after all, Sibi's deeds were "transient like streaks of lightning. The fastest bonds of Love will fail at the time of deluge." The king, impressed, requested him to continue his discourse. And the rakshasa replied: "O king! What is the use of piling up precepts without practice. I am at present very hungry and thirsty.

The Great Departure. East gate — Sānchi.



My stomach is burning with hunger and my tongue dry with thirst. I do not wish to be your preceptor and receive honours. I want to appease my hunger and thirst. In my pain, I can give you no words of wisdom. You cannot understand my distress. The sweetest words of wisdom cannot assuage the misery of mankind. Wise words are only for the complacent. The joy of music or poetry is momentary and once rendered, loses its value. You can cross a river just as far as you can swim, but what about the long span thereafter. I can relish now only your blood and flesh. These are, however, impossible to get as you are wedded to the doctrine of non-violence. Let me approach someone else who is not bound by this vow. Sport and song can be indulged in by equals and not between you and me, whose natural propensities for food or revelry are diametrically opposite."

But the king courteously answered, "I am prepared to give you my blood and flesh. Accept them and grant me Nirvana. I am beholden to you for your words of guidance."

And the demon at once said, "That is it, O wise one, listen to my teachings and fulfil your promise quickly."

The king calmly cut out a piece of his flesh and offered it to the demon along with the blood. Not a shadow of pain passed across his face as he did so. Surprised, Indra, who was still in the shape of the monster, asked "Don't you feel, O king, any pain?" The king replied, "My body can feel no torment, so long as it serves other beings. I feel not in the least distressed in the act of sacrifice undertaken for attaining Truth based on the spirit of non-violence and rooted in the quality of Satwa (Nobility). Thus my body remains unscathed and sound as ever."

The fraternity of monks, who listened to this revelation of the Tathāgaha, were struck with wonder at the tale.

Wise words radiate light on our journey towards material and spiritual felicity. Their nectar-like wisdom in such conversations, take the listeners to the dizzy heights of exhilaration. Even persons of all-round perfection, listening to wise words, derive immense pleasure.

The foregoing story points out not only the nobility of a life of dedication, but to the essential need and the special significance of personal suffering in the service of others, as also the highest Dharma of equanimity.

Such suffering will be effective only when transacted between persons of equally noble and virtuous habits of spiritual food, feeling and faith. Sacrifices from a wicked votary of violence is at the outset impossible, and even if it be possible under certain circumstances, the act will not produce the desired effect on the patient. On the other hand, such a transaction between those unequal in temperament and with different scales of values may result in something quite opposite and complicate the issue. The dictum of medical science is applicable here. I stress here that not only the physical properties of the flesh and blood donated should be compatible with those of the receiver, but even the psychical qualities of both of them should be similar.

Maharshi Charaka has stated thus: "Among the things which support and develop life, non-violence is the most supreme according to the science of ayurveda. Food is no doubt essential for life but more so is non-violence for through it dharma is created which helps in building up life and longevity. This spirit of non-violence, proceeding as it does from a sweet, loving nature, and out of an incapacity to countenance the distress of others, can surely sustain life itself and even render the individual practising it immune to the pains of sacrifice. The fact is that when a pure soul is motivated by love sublime, his very material encasement, consisting of the seven dhātus such as skin and flesh, gets saturated with that love and can react readily and in consonance with the high ideals of truth and benevolence. Only those who know this secret can realise the true significance of non-violence, while for others non-violence remains a figment of fancy.

Lord Buddha, to his very innermost depths, was made up of love and thus it was that even wild beasts would acknowledge his greatness and submit to him — did not Nalagiri prostrate itself before him?

Human beings however, in their malice and hatred, find themselves unable to discard these evils, get diseased, fall a prey to troubles and tribulations of various kinds and succumb to misery.

May the glorious Light of Wisdom imparted by Lord Buddha arouse and awaken us, poor human entities on this Earth!!!



THE EPIC STORY OF THE LORD'S TOOTH

by M. SOMASEKHARA SARMA

Kalinga Dēsa embraced Buddhism several thousands of years ago and followed its tenets zealously. In many of the Buddhistic works, there is a reference to Kalinga Dēsa. "Deegha", "Majghiya" 'Śamyutta,' 'Anguthara,' 'Khuddaka,' are the chapters in Suttapitaka. In 'Deegha' chapter, mention was made about the garden of Kalinga and Dantapura, its capital. It is evident from the Buddhistic stories that are handed down from generation to generation that Dantapura is one of the old cities of India. In "Mahā Govinda Suttānta", it is stated that Dantapura was one of the six cities that were laid out by Mahā Govinda. The following is the relevant text from the book.

Dantapuram Kālinganam Assakānamca potanam
Mahissatī Avantīnam Sōviranānca Rōrukam
Mithilāca Vidēhānam Campā Angēsu Nāpita
Bārānasīca Kāsīnamētē Gōvinda Māpitā.

The same verse is found in Mahāvastu. Though this work relates to the school of Lokōttāra vāda, nominally, to this day, it is treated as a Hināyana work. This is the biography of the Buddha where you find accounts of several miracles performed by him. Most of the references to the miracles performed and incidents narrated in this work relate to Dantapura. "Kalinga Bōdhi", "Kṣullaka linga", "Kumbhakāra" "Kuru Dhamma"—all the above Jataka stories relate to Kalinga Dēsa. The stories mentioned above commence with the sentence, "When Kalinga the king was reigning from Dantapura, the capital of Kalinga Dēsa etc. etc."

In Jain literature also there is a reference to Dantapura. This is the capital of Dantavaktra, a noted Kṣatriya. There is an interesting story about this king. His wife during her confinement, requested the king, her husband, to get a town constructed in ivory for her. In order to fulfill the desire of the queen, the king ordered his officials to gather all the ivory available in his kingdom. Unfortunately, there was a merchant Dhana Mitra, whose pregnant wife also presented a similar request to her husband. Dhana Mitra, with the assistance of his friend Dṛdha Mitra, wanted to carry out the wishes of his wife. Defying the dictates of the king, both the friends gathered the ivory that came their way. The King, getting angry, sentenced Dhana Mitra to death. At the scaffold, Dṛdha Mitra volunteered to die for Dhana Mitra. But the latter protested. The King, Dantavaktra, was amazed at the bonds of friendship that existed between the two and changed his mind and ordered their release.

In the Mahābhārata also, there is a reference to Dantavaktra. But he is the King of "Kāruṣa". "Kāruṣa" lies to the south of Kāśī and Vatsa areas and between Cedi and Maghada. In Harivamsa, there is a constant reference to Kalinga



Bōdhisattva and Monks. Detail from a Scroll Painting on Silk. 10th Century A. D. From Tun-Huang, China. (British Museum, London.)

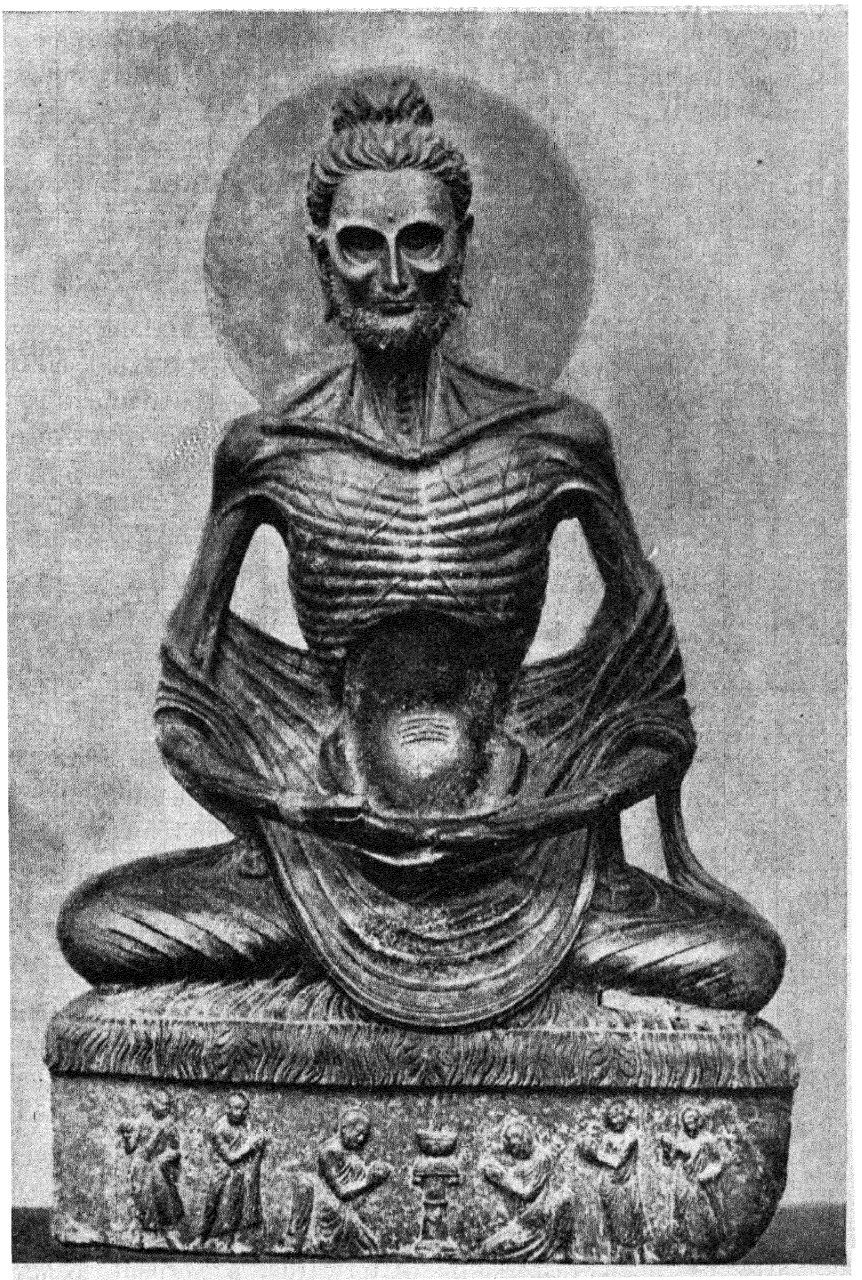
and to the King of Kāruṣa. Dantavaktra was an inveterate enemy of Kṛṣna and Kṛṣna killed him in the end. Probably for this very reason, in the South Indian editions of the Mahābhārata, it is stated that Kṛṣna destroyed the Kalingas and Dantavaktra. From the Bhāgavatam, it is evident that Dantavaktra was the king of Kalinga. According to the slokas in Udyōgaparva of the Mahābhārata, Dantakura was the capital of Kalinga. It is probable that Dantakura and Dantapura are one and the same. From this, we conclude that Dantapura was in existence prior to the Buddhistic period i e. from the era of the Mahābhārata.

A certain amount of difference of opinion exists amongst research scholars regarding the location of Dantapura. Some of them contend that this is Kalingapatnam of the present Ganjam District. Some others, who belong to the old school of thought, believe that Puri Jagannath is Dantapura. Even this does not appear to be correct. The present-day research scholars of Kalinga Province point out that Dantavarapukōta, a ruined place within a distance of ten miles from Srikākulam Railway Station, is the old Dantapura. Today, this is a high mound. At present, Dantavarapukōta is also called Dantavaktṛunikōta. In the old edicts of of the Kings of the Kalinga Gānga dynasty, it is stated that Dantapura was the capital of the kingdom of the Gānga dynasty. We cannot definitely state that this Dantapura and the one referred to in Buddhistic stories are one and the same. But one need not hesitate to state that Dantapura, an old town, was the capital of Kalinga. As reference to the town is made in the Jataka stories which relate the births of Buddha, it may be said that this Dantapura was a city of the pre-Buddhistic era.

There is a close relationship between the city of Dantapura and a story relating to the Tooth of the Buddha. Some may presume that this town derived its name from the Tooth of the Buddha. But no such conclusion is warranted as this town flourished even in the pre-Buddhistic era.

"Daladā Vasa" and "Dāṭṭhā Dhatu Vamsa" are the important works which refer to the story of the Tooth of the Buddha. The latter is the Pāli translation of the former written in "Elu" language of the Ceylonese. Nobody is aware of the name of the author of Daladā Vamsa. Oriental research scholars fixed the period of the work to be somewhere about 310 A D. This was translated into Pali in the 13th century A. D. under the caption of "Dāṭṭhā Dhātu Vamsa" by Dhamma Kitti Thera. This is one of the ancient histories of Ceylon; the others are Mahāvamsa and Deepa Vamsa. Dāṭṭha Dhātu Vamsa is otherwise known as Danta Dhātu Vamsa. This gives the history of the Tooth of the Buddha.

So far as it is relevant, the history of Danta Dhātu is given below. The Buddha attained Nirvāna at 'Upavattana" near Kusināra in Mallarājya on Vaisākha Poornima Day. After the cremation of the Buddha, there was heavy rain. The ashes were washed away by the rain water and only seven of the Buddha's physical remains, viz. the skull, two Akṣaka Dhātus and four dental Dhātus were left. Eight kings quarrelled among themselves for them. A Brahmin by name Drōṇa divided the relics into eight parts and distributed it among the kings. A sage by name "Khēma" removed the left canine tooth from the ashes of the Buddha and presented it to King Brahma



Penitent Buddha—2nd to 4th century A.D. From Gandhāra.

Datta, who was ruling Kalinga with Dantapura as the capital. The king placed it in a golden casket studded with emeralds and worshipped it day and night till his death. Sometime afterwards, Guhasīva, who was born in that dynasty, became the king of Kalinga. In the early days, he was a Jain. But having seen the miracles of the Tooth of the Buddha, he changed his faith to Buddhism and began worshipping the Tooth. After conversion, the king expelled from the kingdom all non-Buddhists. These sought refuge in Pataliputra. They did not stop there. They spread scandal about Guhasīva. Extraordinary things about the Tooth were told to the King of Pataliputra. Finally, the refugees instigated the King to invade Kalinga Dēsa. The King ordered Cittayāna to produce Guhasīva before him along with the Tooth of the Buddha. Cittayāna informed the King of Kalinga of his mission. The King after narrating some of the miracles, performed a few in his presence. The result was that Cittayāna embraced Buddhism. Accompanied by Guhasīva along with the Tooth, Cittayāna returned to Pataliputra. The King of Pataliputra kept the tooth in his custody for several days as he was instigated to do so by the non-Buddhists. When he was convinced of its greatness, he embraced Buddhism and began worshipping the Tooth. Guhasīva also stayed there for some time. It so happened that a king named Kheera Dhāra invaded Pataliputra. King Pandu of Pataliputra killed him in a fierce battle. After peace was restored in his kingdom, the king, with all the honours befitting the occasion, bid farewell to Guhasīva and the Tooth. The stories of the miracles spread far and wide. The Prince of Ujjain visited Kalinga to worship the Tooth. King Guhasīva welcomed him with princely honours. After noticing his good qualities, the king married his daughter Hēmalata to the Prince.

After this the sons and nephews of the deceased King Kheera Dhara, with the intention of removing the Tooth of the Buddha from the custody of Guhasīva invaded the Kalinga kingdom. They demanded the surrender of the Tooth or, in the alternative, threatened him with war. King Guhasīva decided not to part with the Tooth as long as he lived. He told his son-in-law, that in the event of his death on the battle field, the son-in-law should flee with the Tooth, disguised as a Brahmin, to Ceylon and present it to the King Mahāsēna, his friend. As was expected, the King died in the battle.

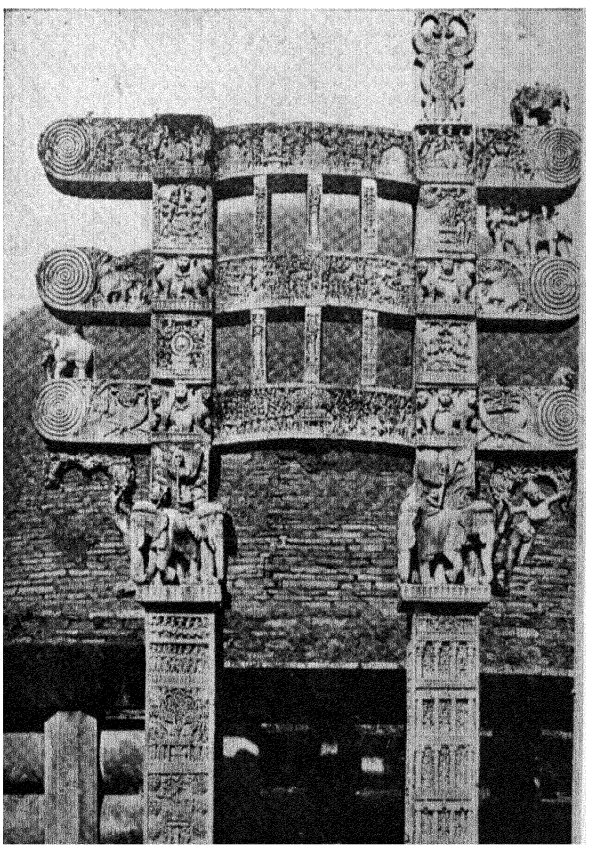
Immediately after the bad news was received, the Prince and his wife, disguised as Brahmins, proceeded southwards with the Tooth of the Buddha. They were able to cross the flooded Mahāndi with the superhuman assistance of the Tooth. They placed it in a sand hill and moved about the town in disguise. They would return to the sand heap to worship the Tooth and replace it in concealment after their devotions. They kept guard over the Tooth, hiding in a hush. Then a Thēra, who was going along in the sky, noticing the glow that was emanating from the sand heap, descended and worhipped the Tooth. Seeing this, the couple explained to him their difficulties. He exhorted them to remove the relic to Ceylon despite the troubles they might undergo on their journey. Afterwards, a serpent King, by name Pandubhāra, came to the river from his town. There he happened to see the Tooth. With the aid of occult powers, he swallowed the tooth along with the casket. Danta Kumāra and Hēmamāla,

the Prince and his wife, prayed to Thēra. He returned and on learning what had happened, turned himself into an eagle. He then caught hold of the serpent king, took back the sacred Tooth and returned it to the couple. The two straightaway proceeded to Jambalitti port and embarked on a ship which was to leave for Ceylon. The serpent king tried his level best to get back the tooth, but the couple were able to foil these attempts with the help of Thēra. At last, they reached Ceylon.

Thus far only the story is relevant for our present consideration. Tambalitti, the port where the couple embarked, according to research scholars is Tāmralipti, the present-day Tamluk. This is north of Kalinga Dēsa and is in Midnapur district. But it may be noticed from the story narrated above that Hēmamāla and Danta Kumāra came southwards and crossed a river and that they then proceeded to Tambalitti en route to Ceylon. Therefore, it cannot be that Tambalitti and Tāmralipti are one and the same. In the English translation rendered by George Turner, this has been mentioned as Tālamita, probably from another edition of Daṭṭha Dhātu Vamsa. This port, Talamita, must have been at the confluence of the river and the sea. This must be a port in the Godāvary and Kṛṣna districts. The river they crossed was either the Godavary or the Kṛṣna.

This story of the Tooth of the Buddha is found not only in Ceylon and Ceylonese Literature, but also in the Syama Hera Buddhistic Literature. In the Siamese Buddhist works, there is a book named Phra Pat 'hom which is the Siamese translation of a Bali work, written in Pali. This contains several things pertaining to Siamese Buddhism. Therein, the story relating the Tooth of the Buddha is found. The Siamese believe that the entire story took place in their country. We do not find the name of Kalinga. Dantapura is named Tontapatri, Dantakumāra becomes Jantakumār and Hēmamāla is Hēmāchala. According to the Siamese story there was a king ruling Dantapura named "Singhara". There was a Caitya containing the Tooth in the Kingdom. For the sake of it several wars were waged. The story is similar to the one already narrated, except for changes in the names of the kings who tried to get possession of the Tooth and other slight differences here and there. Dantakumara is the son of a Sinhala king and Hēmāchala is the sister of Dantakumāra. Their escape with the Tooth is also described. Soon after they heard the sad news of their father's death Dantakumara and Hēmāchala, dis-

Eastern Gate of the Great Stūpā—Sānchi.



guised as farmers, concealed the Tooth in their dress, and proceeded towards the coast. There they embarked on the vessel for Ceylon. The name of the port is not mentioned. After they had travelled for three months, the ship was caught in a fierce storm and broken to pieces. All but the brother and sister were drowned. Somehow, keeping afloat with the help of coconut planks, they reached Diamond Sands along with the Tooth. They concealed the Tooth in the sand and stayed there for three days in hiding.

At the time when the ship was caught in the storm, a sage by name "Barōmma Thet Thērō", living on the Assakanō hills in the lower regions of the Meru Mountains, while moving in the sky with the help of superhuman powers attained by him, happened to notice the light that was emanating from the Tooth. Attracted by that, he descended and called on the brother and sister to come out. They narrated their sorrowful tale to the sage. When he heard it, he went to the serpent kingdom. But the king was not to be seen. Thērō coerced the people to produce their king. The reason for the above appears to be this. The serpent king might have robbed the tooth without the knowledge of the brother and sister. Thērō did not spare the serpent king till he surrendered the Tooth. After obtaining it, he returned to Diamond Sands. The tooth was handed over to the rightful owners. The sage asked them to proceed on their journey by ship and in the meanwhile to call for his help in case of danger. As indicated by the sage, the ship came and the party got into it. A few days later, the serpent king once again tried to rob the tooth. This time, he started a storm and the captain appealed to the Gods for help. But the storm did not abate. The reason for the continuance of the storm in spite of the appeal to the Gods was attributed to the presence of the brother and sister. The captain directed them to be thrown into the sea. Then the unfortunate pair appealed to Thēro. He appeared in the shape of an eagle and dispelled the Maya raised by the serpent king. The captain and his mates worshipped Thēro. In course of time, the ship reached Ceylon.

Buddha. Bronze statue from Dhanesar Khera, U.P. Gupta 4th—5th century A.D.



Comparing Daṭṭha Dhatu Vamsa and the Siamese text, you find more incidents in the latter one. The journey of Dantakumāra and Hēmamāla to the south, the shipwreck near Diamand Sands, reaching the shore—all these are common to both texts. The Diamond Sands are near Amarāvati on the banks of the Kṛṣna. From time immemorial Gani Ātukur, in Kṛṣna Dis-

trict, which is opposite Amarāvati, was noted for diamonds.* This was the reason why the Nizam of Hyderabad excluded Gani Ātukur at the time of handing over the Circars to the East India Company. He kept it under his control as he expected very high returns. It is stated that it was not only Gani Ātukur area on the northern bank of the Kṛṣna that was noted for diamonds, but Amarāvati on the southern bank also. This is the reason why it is called Diamond Sands. In Sattenapalli Taluk of Guntur District, a certain area along the river is called Vairam Dinnē to this day. The Diamond Sands mentioned in the Siamese story is nothing but this Vairam Dinnē. The word Vairam is equivalent to Vajra. Even now it is likely that if the area is excavated, some very interesting details of Buddhism will be discovered.

It may be questioned why Dantakumāra and Hēmamāla came to River Kṛṣna. In ages gone by, there was sea trade between Kalinga and Ceylon. Similarly from the edicts of Ikṣvaku kings found in Nāgārjuna hills, it is evident that Buddhistic monks were travelling between the Kṛṣna valley and Ceylon. According to research scholars, the journey of the brother and sister took place in the 1st century A.D. The archaeologists state that in that period, ships were going up the river up to Nāgārjunakonda. It is likely that a cargo vessel scheduled for Ceylon might have called at Nāgārjunakonda either for loading and unloading or for leaving the passengers in Nāgārjunakonda. The wreck might have taken place on the river or at the mouth of it and the brother and sister somehow reached Vajrāla Dinnē. Anyway

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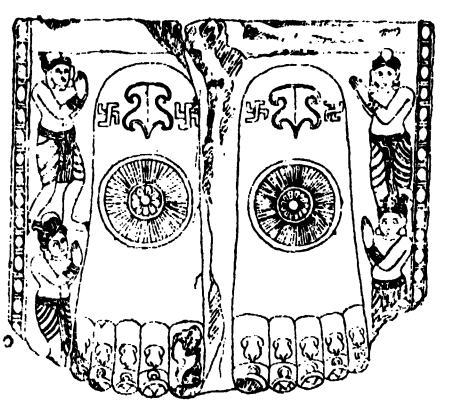


Amarāvati

it appears that the two reached Vajrāla Dinnē.

It is stated that Nāgarāja, the serpent king, came to Diamond Sands. The entire area formed part of the Naga kingdom. In Chinese works it is stated that Nāgārjuna brought 'dharanis' from Nāgaloka and planted them in the Caitya at Sudhānya Kata. The Nāgas were one of the earliest sects who embraced Buddhism. In Andhra, worship of the Naga is quite common. There is a word in Telugu "Nāga Vāsamu". Probably this might have come from the Nagas! In Andhra, Nāga Pratishta also is common. It is possible that the Nāga tribe was one of the tribes living in the Kṛṣna valley. Nāgārjunakonda edicts of the Ikṣvaku era confirm this view.

According to the Sinhalese version, though it is not stated that they embarked on the ship, it is recorded that they proceeded southwards and that they crossed a river in flood and that they deposited the Tooth in sand. The river referred to in this is the Kṛṣna. It can be taken that Dantakumāra and Hēmamāla embar-

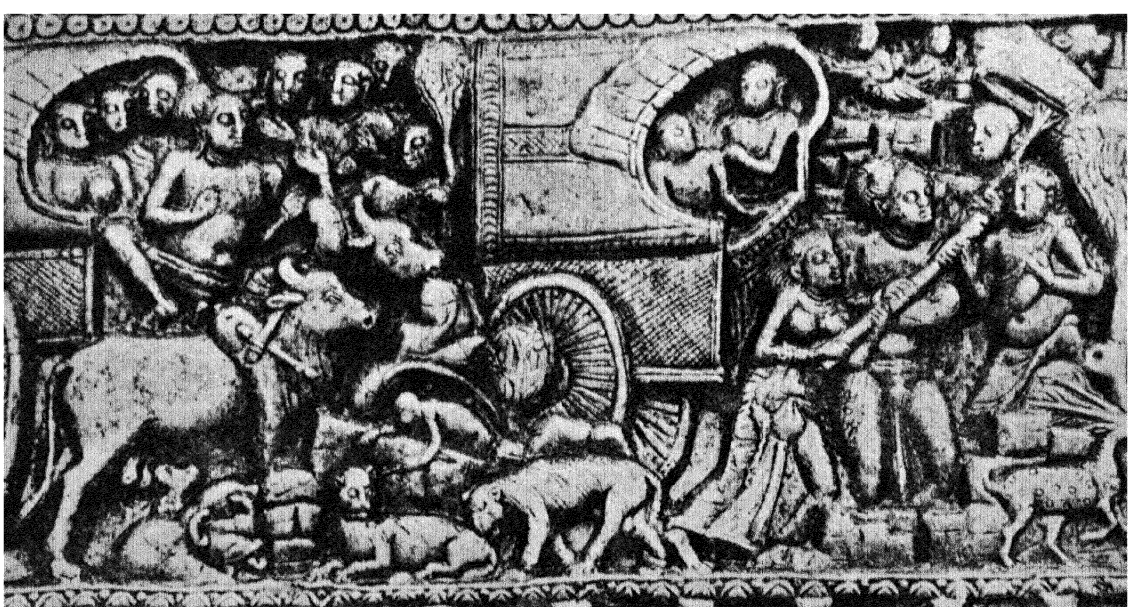
* Col. Mackenzie came to Guntur District at first in the days of the rule of the East India Co. solely with the aim of prospecting for diamonds. He indicated on the map a diamond ore area, extending upto eight miles north of Amaravati.

ked at Tālamitā for the second time. Whether Tālamitā is on Talaga dīvi on the banks of the Kṛṣna or not has to be decided after further research. Though the two stories appear to be different, on closer scrutiny, the stories appear to be similar with very slight differences.

The shipwreck at Diamond Sands is not found in the Ceylonese story. But it is strange to find it in the far-off Siamese lore. That does not mean that the story narrated in Siamese literatue is not true. The Siamese text has its original in a Pali text of Bali island. Bali is near Java. In the first century A.D., there was traffic between Kalinga and Java. According to the stories that are current in Java, it appears that 20,000 people from Kalinga left for Java. These Kālingas might have taken this story to Java. This was reduced to writing in Pali on Bali island. As there was a good amount of traffic between Bali and Siam, the story might have travelled to Siam. That is the reason why these details, which are not found in the Ceylonese text are mentioned there.

Apart from that, some historians observe that some Telugu people from Telangāna went to Burma in the 1st century A.D. and settled there. These in turn appear to have travelled to Siam. Some of them might have shared their origin in Telangāna. Dr. Kalidas Nag states that these people might have in the first instance settled in Lower Burma and later migrated to Siam. The Manu family is considered to be a noted one of Telangāna. This is evident from the oldest scriptures. Veerabalanjas and Reddies belong to the Manu caste. As Nag puts it, the Mons in Burma and Siam might be the people who migrated from Telangāna. It is probable that they might have carried the story to Siam. It is possible that the story of the shipwreck at Diamond Sands might have been taken to the Siamese people by these people.

Vessantara Jātaka. Prince Vessantara is shown riding in a bullock-cart with wife and children to his exile.



Jaggayyapeta ....

The Ancient Buddhist Pilgrim Centre

The Vellagiri of yore is today's Jaggayyapēta.

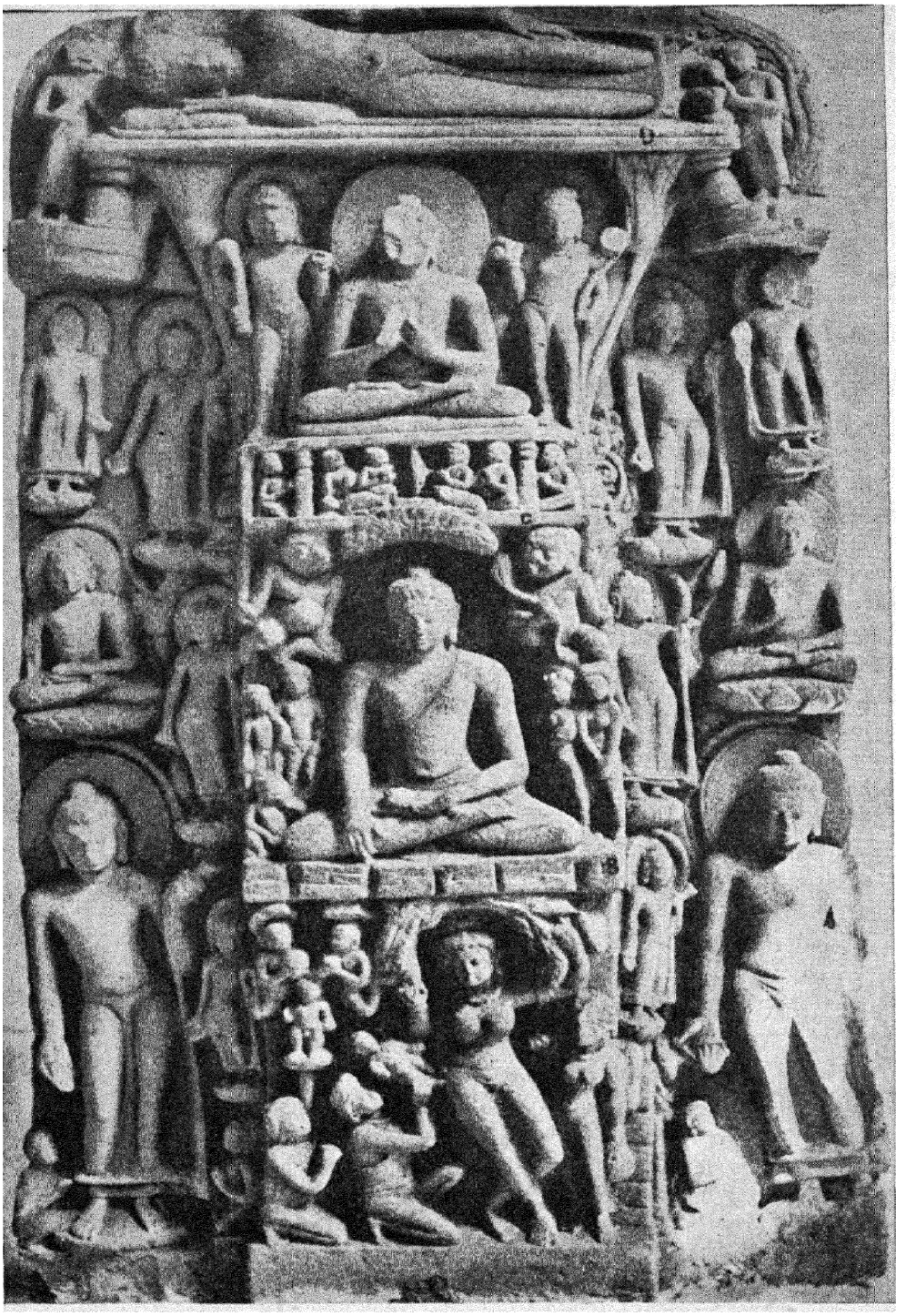
About 180 years ago, the region surrounding Jaggayyapēta was governed by a ruler of the Kamma caste, by name Sri Rajah Vāsireddi Venkatādri Nāyudu, who was famous for his piety and devotion and for the construction of many a temple in honour of Lord Siva and Lord Viṣnu. The temple of Amarēswara at Amarāvati and the Gopura at Mangalagiri, which rivals the one at Kānchi, are some of the noble constructions for which he was responsible. Apart from these, it is said that he founded two towns, namely, Jaggayyapēta, named after his father, and Acchammapēta, named after his mother. The founding of the towns by Venkatādri Nāyudu find mention in a Telugu verse of a certain well-known poet, too.

But from the old records of the Government, we get the information that, even prior to the founding of the towns by Venkatādri Nāyudu, there existed on this site a village named Betavōlu and that the Rajah developed it into a town and changed the name to Jaggayyapēta. The region was then infested with robbers and hence the old village was called 'Donga Betavōlu' (Robbers' Betavōlu) For some time, Jaggayyapēta was mentioned in Government records with Betavōlu written in brackets. Even now, in some old documents in the houses of some indigenous bankers of the town, we find only 'Betavōlu' mentioned as the name of the village.

All this is recent history and is self-evident. But apart from it, this region has an ancient and splendid history behind it. Though it is so, only a few know that the innocent-looking mound 'Dhana Bōdu', lying east of Jaggayyapēta, has in it the remains of an ancient stupa, which has been lying there for 2,000 years. Fewer still know how the surnames of many a family in Jaggayyapēta have got their beginnings in that dim but splendid past of this town.

An archaeological officer of the British Government, Mr. Jas Burgess, has written a good deal about the stupa that once existed on this 'Dhana Bōdu'. The same officer has to his credit the excavations carried on at Amarāvati and Jaggayyapēta and he has written exhaustively on these. Later, Mr. Rea, a civilian official, took an interest in the excavations at Ghantasāla, Gudivāda and Bhattiprōlu and wrote a book giving a detailed account of the relics obtained therefrom. It is only through the writings of these two great men that we are today able to know comprehensively of the sculptural wealth of those Buddhist stupas. But curiously enough, the books of these two writers are not available today even to those that can afford to buy them; and it is incumbent upon the Government to encourage the re-publication of such valuable books.

Following is an extract from the "Archaeological Survey of Southern India", Vol. I by Jas Burgess.



Scenes from the life of the Buddha. **Sandstone.** *5th century A.D. Sarnath*

Thirty miles north-west from Amarāvati, on the Paler River, a tributary of the Krishnā, and about four miles north of their junction, is the flourishing town of Betavōlu, rebuilt by the same Vāsireddi who destroyed so much of the Amarāvati stupa, and renamed by him—Jaggayyapēta. About a mile to the east of the town is a hill of no great height, known as Dhana Bōdu or "Hill of Wealth," on which is one of the stations of the great Trignometrical Survey. The people of the village had been in the habit of digging for many years past into brick mounds that covered a portion of the south-west of this hill, and in 1881 they excavated some carved slabs. The local native officer, a more than usually intelligent man, hearing of this, took possession of the slabs and promptly reported the matter to Madras. In February 1882, I visited the place, and found that there had at one time been on the hill a group of stupas, mostly small, together with some other buildings of a very early date. But they had been so long dug over for bricks and slabs, that of one only was there any very distinct remains left. It was to the south-west of the other traces, and had long ago lost the whole of the dome and rail, and had been rifled of its relic-casket. No doubt Vāsireddi Venkatādri Nāyadu had largely utilised the materials of this as well as of the others in the building of the neighbouring town; indeed, in the roof of a small temple, built about a century ago at the foot of hill, I found, among other slabs of the same sort, a portion of one of the five tall pillars which had adorned the east face of the stupa, bearing a copy of the same inscription as I found engraved on other two of them.

On excavating round the mound, it was found to be 31½ feet in diameter, and had been faced with slabs of the same stone as that used at Amarāvati. They had been quarried on the bank of the Krishnā immediately to the south; and there can be little doubt that the Amarāvati slabs were all brought from the same place. The slabs surrounding the base of the stupa, of which many were 'in situ,' stood about 3′–9″ above the level of a procession path, 10½ feet wide, which surrounded the whole. But the rail around this had entirely disappeared; not a fragment of it could be found. It had been carried off apparently while the stupa itself was tolerably entire. The stupa had next been attacked, and, if it had a casing of carved stone, as is quite probable, it also had been carried away, and then the material of the dome, on being thrown down, covered the procession path and the slabs round the basement, and conducted to their preservation. On some portions of the outer edge of the procession path were found portions of the brick and lime base that had been made to support the pillars of the outer rail.

To the south-east of the stupa, over an area of about 170 feet by 120, were found the lower portions of pillars, scarcely rising above the surface of the ground, but which must have been arranged at regular intervals about 11 feet apart. From the south-west corner of this area extends a low fence of large stones laid together along part of the two adjacent sides. This area and the lines of the pillars do not face the stupa, but, as it were, looks past the east side of it. The first impression regarding these pillars is that they had formed one of those groups, perhaps supporting a roof, and forming a large hall, of which we have several examples in Ceylon. That they did form a large mandapa of some sort, there

can be little doubt; a place of assembly for visitors to the stupa.

Inside the outer casing of slabs the stupa was formed of earth in layers about two feet thick, over each of which was laid a close flooring of very large bricks closely fitted together. In this way little or no water could percolate into the centre and so swell the earth as to injure the outer casing. The relic must have been deposited not lower than the base of the dome, for in the loose disturbed earth on the top a small fragment of the outer stone casket was found, and the flooring of bricks over the first layer of earth below this was intact.

The slabs surrounding the base of the stupa are about 3′–6″ to 3′–9″ wide, and very few of them have any carving except a small pilaster up the edge. Over a carefully carved base of very early type is a makara, seahorse, or other monster, and on it stands a male or female figure whose head reaches to the top of the shaft. These figures are probably Yakshas, and the counterparts of those found on the Bhārhut pillars. The capital is heavy, and of the pattern already noticed in what are believed to be the earliest of the Amarāvati sculptures and in the Pitalkhora vihārā. On it sit two winged animals. These reach to a flat projecting member, much injured all round. These pilasters are carved on one edge of each slab, and the back of the outer side of each is hewn away, so as to allow the plaint edge of the next slab to be inserted with a hold of a few inches behind it, so concealing the joint and strengthening the whole casing. But the base of the stupa could hardly have stopped here: a frieze almost certainly surmounted this, but was all carried off.

These pilasters are so interesting for comparison with those at Bhārhut, the earliest Western caves, and the oldest sculptures at Amarāvati, that a pretty full illustration from the few that remain can be drawn.

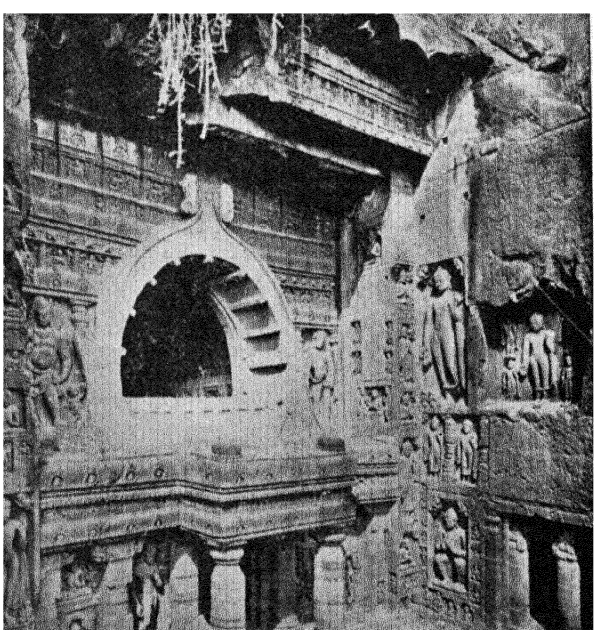
The stone of which these slabs consist burns into excellent lime, and no fragments being noticeable in the town of Jaggayyapēta is perhaps accounted for in this way: that the slabs were all thrown into the limekiln and converted into mortar.

On the upper facia of some of the slabs were few letters of inscriptions, in no case sufficient to yield a name or complete word, but in characters of the Maurya type, and which may belong to as early a date as the beginning of the second century B. C.

A longer inscription on the pillars that had ornamented the eastern gate is in a much later character and will be given below; and a still later one was discovered on a relief of Buddha on the pavement west of the stupa.

The few carvings on the slabs of the basement are in very low relief and of archaic type.

Exterior of Cave XIX at Ajanta



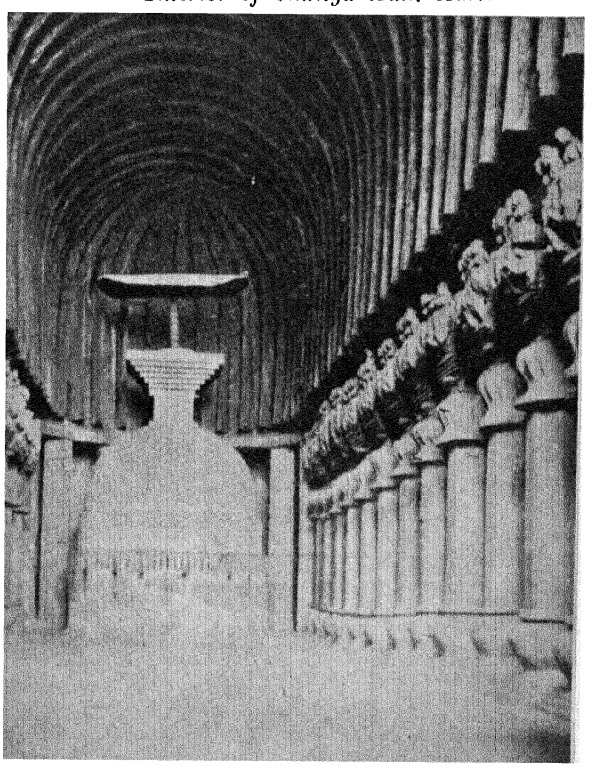
One slab, much broken, has upon it a drawing of a shrine or Punyasāla.

The front is supported by four pillars standing on a basement to which the ascent is by steps. Inside is seen the Srīpada under a rudely drawn seat or altar, over which is a chhatra or umbrella with two garlands hanging from it. From the lintel also depend what seem intended for ornamental hangings or garlands, and on the floor are several round objects, but whether intended to represent blossoms offered or not is uncertain. In each side division of the front is a female, that on the left much defaced, but the other bearing a vessel probably of flowers as an offering. The proportions of this and of a male figure outside to the right are very poor, but her head-dress, etc., are so exact a copy of some of those in Cave No. X. at Ajanta, that there can be no doubt they represent the same caste or race, and that the Ajanta frescoes are only a later representation of Andhra worshippers. The Ajanta Chaitya, Cave No. X., may be almost as old as this stupa, and it is only from the style of its paintings that we can conjecturally fix its age: they are by far the oldest at Ajanta or even in India, and can hardly be placed later than the Christian era, if not before it. The paintings in that cave, the sculptures in the Pitalkhora vihārā and in the small vihārā at Bedsa, and these fragments with the earlier sculptures found at Amarāvati, are among the most important discoveries made in the peninsula for the elucidation of the earliest art. Nor should the Bhārhut sculptures be overlooked in any comparison of these early remains. If more boldly executed than these of Jaggayyapēta, it will be found that there are underlying characteristics common to both and pointing to the same age.

The upper part of the building represented on this slab seems intended to represent a second storey with an arched or chaitya window on each side of a large latticed centre compartment, and over this an arched roof with a large chaitya window in front, the apex of which rises over the ridge of the roof, and on the latter are four ornamental finials—reminding one of those on the monolithic 'Raths' at Mahavellipuram. To the right of the building is a man standing on a cushion, with a scarf passed across his breast, worshipping towards the shrine. To the left is a date palm-tree rising to the height of the building. Parts of two other similar buildings were found on two fragments of broken slabs.

On another slab is a tall male figure, standing on a cushion with a high turban, broad necklace, armlets and bracelets, and his clothing gathered prinicipally round his waist. An umbrella is over his head, in front is the Chakra on a short pillar, and behind his head is an object like a drum, also on a short supporting pillar. Above are clusters of

Interior of Chaitya Hall, Kārli



objects which may be compared to the lower ends of bags, and from five different points among them stream down square objects, which. it may be, represent pieces of money. There seem to be rude devices on them similar to what are represented on the pieces of money in the Bhārhut scene of the purchase of the Jetavana by Anathapindika. Before or to the right of the man stands a woman, also on a cushion, with heavy anklets and bunches of balls attached, as is sometimes worn to the present day. She has very large ear-rings, and her head-dress is of the peculiar style only found in these very early representations. Below her is a horse saddled and with a plume, but the figure is altogether below proportion even to the woman, who is about half the height of the man. Behind the central figure are two young men paying reverence to him, each with a scarf across the chest and with heavy ear-rings and large turbans; they, like all the figures, stand on cushions — possibly a conventionalism. Below them is an elephant about half their height, saddled, and with his trunk raised towards the tall man. Who this represents we know not: some great person, the owner of horse and elephant, with wife and sons, and symbols of authority.


14

Jaggayyapeta

On two pieces of another slab was found part of the representation of a Dagaba having a very simple capital or relic-box without the usual abacus, but supporting five chhatris of various sizes, each having two garlands depending from it. A garland is carried round the dome, hung apparently from projecting horn-shaped supports.

Another broken slab represents the base of another Dagaba with a man and woman offering flowers before it. The basement of a shrine appears on another fragment and what seems to have been part of the front of a throne. The low relief of all these carvings, as compared with those of the great rail at Amarāvati, cannot fail to strike one.

The portions of the drum or base of the stupa facing each of the gates or cardinal points projected between 2 and 2½ feet from the rest for a length of from 12 to 15 feet. This was distinctly marked at the south and west sides, as also at the north,—though most of the stones had been carried off from the last. At the east front the only stones left had been disturbed, but there can be little doubt the same arrangement existed at it as on the other sides. It was only at these fronts that any slabs were found bearing

sculptures other than the pilasters on the edge of each.

At three of the sides large pillars or stelae were found lying, and at the east side one bearing an inscription lay where it had fallen. It was about 17 feet long, but the upper portion of it had been broken off; and how long it may have been originally is unknown. For the lower 7½ feet it was square, and above this octagonal. There had been five such stelae on each face, and on the lower portion of the octagonal shaft of this one was an inscription in characters that belong to about the third or fourth century A.D., but possibly earlier. Two other copies of it were also found on fragments of similar pillars,—one on a portion carried off by the villagers and broken, but secured by the local native officer; and another in the roof of a small ruined temple at the base of the hill. These inscriptions read thus:—

No. 1.

...dhaṁ Raño Māḍharīputasa Ikhā ... r(i)vira - Purisa(da)tasa saṁvachhar(a) 20 vāsāpakhaṁ 8 divasaṁ 10 (1) . . ka . ṭhe Ṇaḍature vathavasa avesaṇisa Nākachaṁḍasa put(o) gāme Mahākāṁḍurure vathavo (2) āvesaṇi Sidhatho apaṇo mātaram Nāgilānim purato kātunaṁ gharaniṁ cha Samudanim bālaka . cha Mulasiribā—(3)l(i)kaṁcha.aḳabudhanikam bhatukaṁ cha Budhinakaṁ tasa gharanim cha Kanikam bālakā cha Nāgasiri Chaṁdasiri bālikaṁ (cha) (4) Sidhathanikaṁ evam nātimitasaṁ . . ivagena sahā gā. Velagiriyaṁ Bhagavato Budhsa puvadāre aya - (5) ka - khaṁbhe 5 save niyute apano deya—. . satānaṁ hi . sukhāya paṭiṭhapita ti|| (6)

TRANSLATION

"Success! On the 10th day of the 8th fortnight of the rainy season, in the 20th year of the king Purisadata (Purushadatta), the glorious hero (srīvīra) of the Ikhakus (Iḳṣvakus) and son of the Madhara (mother)—the artisan (avesani) Sidatha (Siddhartha) resident in the village of Mahakamdurura, the son of the artisan Nakachamda (Nagachandra) resident in the village of Nadatura in the province (rathe) of Kammaka, having associated (with him) his mother Nagilani, and his son Mulasiri (Mulasri) and his daughter Nakabudhanika (Nagabuddhanika) and his brother Budhanika, and the wife of the same Kanika (Kanyaka, Krishna, or Karnika) and (their) two sons Nagasiri (Nagasri) and Chamdasiri (Chandrasri) and daughter Sidhathanika (Siddharthanika), erected thus, together with the multitude



15



Jaggayyapeta

of his blood-relations, friends and connexions, in the village of Velagiri, near the eastern gate of the Great Chaitya of divine Buddha, five (5) Ayaka pillars, which were dedicated by all (the above persons) as his own meritorious gift for the good and the welfare of all living beings."

Who this king Purushadatta was we do not know, but further discoveries may yet reveal something more of his dynasty. Ikṣvaku is famous in Indian legends as the mythical founder of the Solar race and of an early dynasty, the Aikshvākas, which, according to the Vayu and Matsya Puranas, lasted through twenty-four descents. The Buddhists and Jainas also trace the descent of their sacred personages from the same hero. The Ikṣvakus are sometimes mentioned as a warlike tribe or race. The claim of Purushadatta to be of this race, however, is most probably an idle boast. He may have belonged to some local dynasty which succeeded the Andhras on the Lower Krishna. But the character of the alphabet in which these documents are engraved probably belongs to a later period than the original construction of the stupa. A few letters found on the capitals of the pilasters surrounding the base of the stupa are of a very much earlier form; indeed they so closely resemble the Maurya alphabet, that there can be little doubt that the original structure belongs to a date considerably before the Christian era.

A much later sculpture was found lying on its face on the procession path north-west side. This was a standing figure of Buddha in high relief in a panel with an inscription underneath in five lines of different lengths, and in an alphabet of about 600 A.D.

The stone measures about 3′–11″ by 2′–1″, and the image is in a sunk recess 2′—7″ by 14″. with the robe disposed as usual, and the right hand raised as if in blessing; the face is very short and the figure ill proportioned. On the border of the panel above the head is a crude conventional representation of the sacred tree, and down each side are (1) a Vidyadhara or other superhuman being with a conical cap, among what may represent clouds; (2) a dagaba, very rudely represented, with the five-hooded snake carved on the drum or base; and (3) a standing figure with a conical cap. The Buddha-stands on a lotus which is spread over part of the base and interferes with the Sanskrit inscription. This reads:—

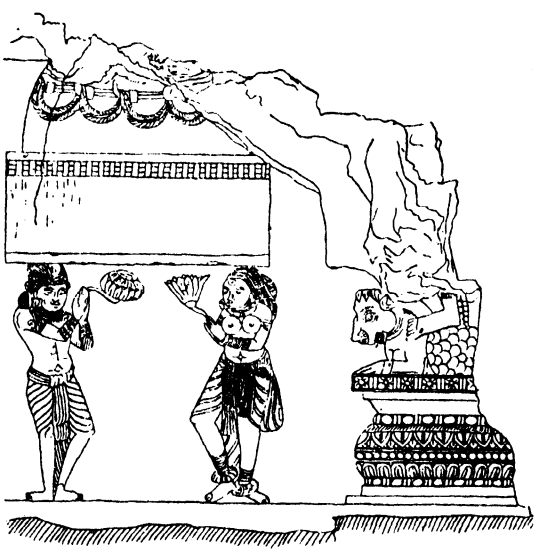
Svasti Bhadanta Nāgārju — Nācaryyasya sishya (shyō) Jayaprabhācaryya (h) Tach—chhishyēna Cha(ndra)—prabhēna karapitām satu(ty ?) - Sugata—gata-prasāda-visēsha—visishta—samsare devamanu (Ja) vibhūtipūrvakam Buddhattva—prāpti-nimittam Buddha-pratimām (shthā) pitam anumodana (pakshe?) kurvantu sarve Saugaty—agrya(?) nyo pi,

"Hail! The disciple of the reverend Nāgārjunācharya (was) Jayaprabhācharya. May everybody—even one who is different from the best of Saugatas—approve of the image of Buddha caused to be made by his (Jayaprabha's) disciple Chandraprabha, and established for the purpose of the attainment of the condition of a Buddha after (the enjoyment of greatness in the world of gods and men in the course of existences characterised by the great favours of the real Buddha (of whom this is an image)."

As Mr. J. Fergusson has handled so exhaustively the sculptures of the Mackenzie and Elliot collections from Amarāvati, and the contents of this volume are simply supplementary to his work, much need not be said by way of conclusion. With the additional information we have accumulated since Mr. Fergusson's "Tree and Serpent Worship" was prepared, his main conclusions have not been shaken but rather confirmed That buildings did exist on the site of the Amarāvati stupa before the Christian era is amply confirmed by the style of the earlier sculptures and the inscriptions upon them, which point to a period about a century or more before that epoch; and they evidently belonged to a stupa—possibly the same that continued all through the later history of the place. Next the inscription of Pulumāyi and others, which, on palaeographic grounds, must belong to about the same age or within the next half century, afford evidence that the repair and embellishment of the stupa and the erection of the outer rail were begun in the second century, and perhaps completed before the end of it, or at latest during the earlier part of the third. The sculptures of the inner rail would seem to be of a somewhat later date, and may not have been completed much before the end of the third century.

All that has of late been discovered bearing on the history of Indian art is perfectly in accordance with this. The farther the palaeographical indications carry us back from about the beginning of the second century, the less elegant and perfect the style of the sculptures is. About that point of time it seems to have culminated in refinement, and after a short period of elaborate richness of detail conventionalism began to set in.

The remains of the Jaggayyapēṭa stupa throw light upon this history. What fragments of sculpture remain are so closely allied to what had previously been



Jaggayyapēta



Buddha—(Bereklik, Berlin.)

considered the oldest of those at Amarāvati and to the sculptures in the oldest of the Western caves, that they strongly support the accuracy of our previous determinations, while they show that most of the slabs of this early age found at Amarāvati may most probably have belonged to the facing of the base of the first stupa of the Purvasaila school at this place.

Few as they are, they indicate that the Amarāvati stupa was first raised as early as perhaps the second century B. C. and decorated with sculptured marbles; at a later date possibly, it was greatly enlarged and covered with new sculptures; and it was in the height of its popularity when the great rail was erected shortly before A. D. 200. That very large reconstructions have taken place is abundantly evidenced by the numerous fragments of carved slabs that are found propping the pillars of the rail and buried beneath the procession path. Further excavations in the vast accumulations of earth and bricks round its site, if only carried out under skilled supervision, may yet disclose other remains of interest.

The three copies of the same inscription which are found in various places in Jaggayyapēta, which are marked as No.1,2. and 3 by Jas Burgess, and the inscription below the statue of the Buddha throw a flood of light on the social history of the period. The word 'avesani', which we find in the thrice-repeated inscription means a mason and the inscription shows that masons and sculptors in those days occupied an eminent social position. The same word 'avesani' is found in another inscription on the gate of the Sanchi stupa, where it is said that the 'avesani' of the King Sātakarni had made an offering of an āyakastambha.

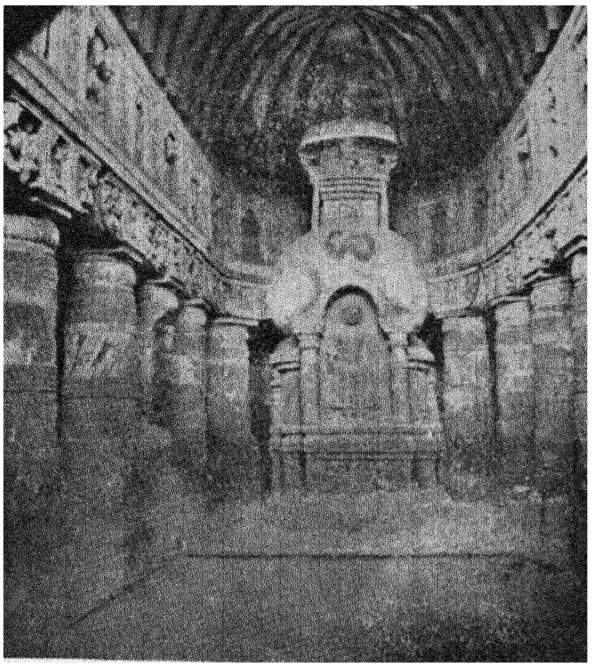
The word 'Kamaka Rāṣtra' in the above inscription is interpreted in various ways. Some think that it denotes a province predominantly populated by karmakāris in sculpture, i.e. sculptors. There are others who hold that it denotes the the province of the Kammas (a caste), who might have in those days taken to the profession of sculptors.

It is said in the above inscription that Siddhārtha, the mason, had constructed five āyakastambhas for the stupa in Vēllagiri. The phrasing suggests that the site of the stupa, the present-day Jaggayyapēta, was then known as Vēllagiri.

Vēllagiri, Vēdagiri, Ēlagiri are phonetically similar and at present we find a pilgrim centre, Nēdādri, only seven miles from Jaggayapēta, situated on the bank

of the Krishna River. It is evident from the inscription in the temple there, that it was built in the Kākatīya period. This pilgrim centre is also otherwise known as Vēdagiri or Ēlagiri. This name might have been given to it after it eclipsed the glory of Vēllagiri, the Buddhist centre.

Whatever it be, it can be definitely said that Jaggayyapēta was known in the Buddhist period as Vēllagiri. The inscription below the statue at Jaggayypēta shows that a certain Jayaprabha, a disciple of one who had studied at the feet of Nāgārjuna, had erected this statue. The inscription is said to be of the 6th century A. D. Whatever it be, we can definitely say that the inscription proves beyond doubt the fact of this region being hallowed by the footprints of Nāgārjuna.



Interior of cave XIX at Ajanta.

The Buddhists seem to have taken a fancy for establishing their centres on the banks of the rivers and it may be the reason why we come across such centres as Nāgārjunakonda, Amarāvati, Jaggayyapēta, Ghantasāla, situated on the banks of the Krishna. The whole area covering the present-day Nandigamā taluk of the Krishna District seems to have been in those days a Buddhist Holy Land. In many of the villages in this taluk, in hills and dales and uncultivated lands, we come across sculptured slabs, idols, large-sized bricks, potsherds and bones of horses. Some grave mounds of a pre-historic age are also often met with. In these graves, apart from the various kinds of bones, we usually find metal discs, implements, candlesticks, toys, decorated pots, etc. We would be quite justified in saying that this taluk can provide a vast field for research for historians and archaeologists.

I will now try to give an account, though not exhaustive, of the various villages in Nandigāma taluk in which many Buddhist relics abound.

Būdavāda: The name of the village itself indicates that it had something to do with the Buddha. Bōdhivāda, Budavāda, Buddhavāda are phonetically very close to each other. There are to be seen here even today some mounds of ancient relics.

Penuganchiprōlu: Relics of many a Buddhist shrine are to be seen here. Some Jainā sculptures are now and then found. It is siad that once a resident of the locality sold a number of sculptured slabs to foreigners; the man had come across the slabs in his field. Even now, farmers ploughing the fields sometimes turn up idols. One such idol of the Buddha recently found is at present installed for worship by the local people.

Malakāpuram: At a distance of 16 miles from Nandigāma and eight from Jaggayyapēta, this village is situated on the banks of River Munēru. Many ancient



Adoration of Buddha's begging Bowl. In the division of the relics that took place after Mahāparinirvāna, the begging bowl came to the lot of Drona. The above depicts the event and the resulting adoration. A part of the Amaravati Frieze

relics of unknown origin are to be found. Nearby is an uninhabited village, Jainulapādu, where many Jainā idols are found. This place is said to have once been a Jaina town. The Hindu temples and idols that are found here seem to be of a later age, probably the late Kākatiya period.

Pōlampalli: Many ancient mounds, old pots, and tiles are to be seen in this place. Relief sculptures of Nāgas are also found.

Rāmireddipalle: In this village, which is about seven miles from Jaggayyapēta, the Archaeological Department excavated an old mound in 1926-27 and as a result of it, the relics of an ancient Buddhist caitya were found. The site has been under the care of the Archaeological Department since 1877. Further excavations may reveal yet more interesting relics.

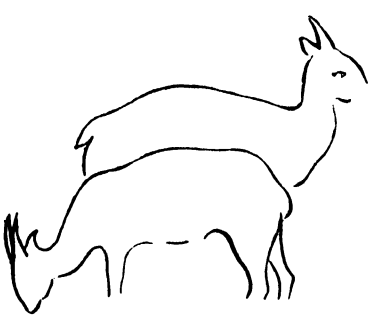
Ravirāla: This is at the confluence of the River Palēru and the River Krishna. Many old temples of extraordinary sculptural beauty are to be found here.

Gani Atukuru: This is a place famous once for its diamond mines and we learn from the history of the Vāsireddi family that the Nizām, at the time of the cession of the Masulipatam Circars to the East India Company, excluded this village from the area and kept it for himself because of these diamonds. Even now, the neighbouring village, Paritāla, is noted for diamonds. A stray diamond is now and then found especially after the rains, in this village. The village is also referred to in the story of the Lord's Tooth.

Muktyāla: This village is situated at a distance of five miles from Jaggayyapēta. By the evidence of an inscription, we know that the temple of Muktēswara and the other religious buildings there were constructed by Sāgi Potirāju. But a mound in an uninhabited village, Bhōgalapādu, which is nearby, has recently revealed that this village too has an history behind it which can be traced to the beginning of the Christian era. The relics that were found in the mound are dealt with elsewhere.

Gudimetla: This village is at present included in the revenue village of Rāmannapet, which is eight miles from Nandigāma. Some inscription of 1268 A. D. and some buildings of 1328 A. D, can be seen here.

Apart from the above-mentioned, there are many other places which are yet to be scientifically excavated. Many of the famous families of Nandigāma taluk can be traced to Buddhist or Jain influences. Some think that the present-day Ayyadevara family descended from Āryadēva, the celebrated Buddhist āchārya, and similar views are held regarding the families now known as 'Buddhu' and 'Jainu'.



MEDICAL INTEREST IN BUDDHIST ART

by Dr. D. V. SUBBA REDDY

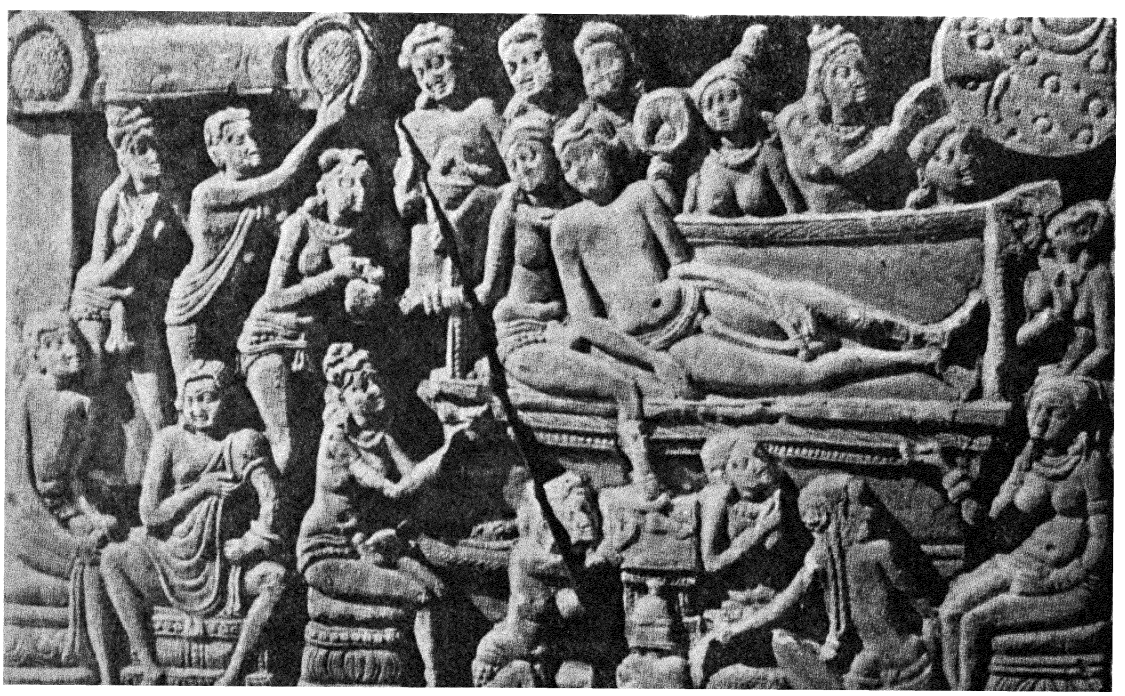
While much has been discovered, described and broadcast on the subject of "Medicine in Plastic Art and Painting in Ancient Times" by writers of the West, this aspect of medicine or art seems to have been unheard of in India.

This was probably because the medical men of our country were trained to ignore art. This is all the more surprising in a country like India, where, turn where you will, you cannot help seeing pieces of ancient sculpture or painting. Examples, to mention a few, are the Ajanta and Ellora caves, the Sanchi stupa, the ruins and remains of Konarak and Hampi and the great temples of South India.

Indian artists were inspired only by religious motives and subjects, giving no thought or time to human deformities, diseases, drugs, doctors, death and other unpleasant aspects of life. They took great pains and loved to chisel and carve gods, goddesses, minor deities, angels, sages, heroes of war, great donors and benefactors.

The study of the famous excavations at Amarāvati in the last century followed

Māndhata Jātaka—Māndhata on the death bed in his garden, after having fallen from heaven. Nāgārjunaknoda



by the recent discovery of the buried city of Vijayapuri in the Nāgārjunakonda area have revolutionised our ideas on the relation of art and the relics of ancient art to the study of the history of art, social history and social medicine and the history of medicine.

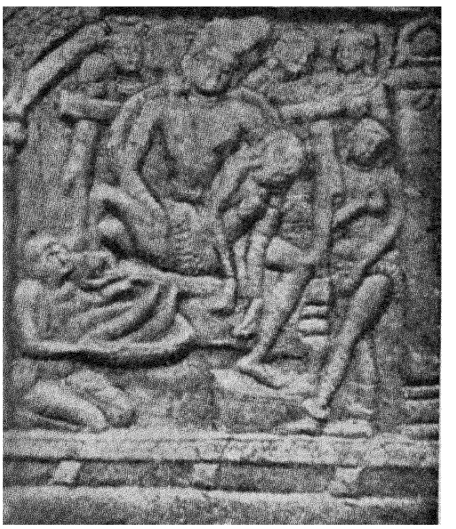
The Jātaka tales and the incidents in the life of the Buddha and his religion were very popular among the common people, who were also liberal donors for the construction of stupas, āyaka platforms, railings etc. Andhra artists were probably not very learned in the Sanskrit Silpa Sāstra, though they were skilful craftsmen and ardent admirers of the Jātaka stories. They took one or two situations from a story and copied it out in an artistic illustration. Sometimes an artist gave a series of snapshots and the effect was almost that of a movie film. The artist held up the mirror to life as it was in those days.

As a student of art before fate made me a student of medicine, I tried to see art in medicine and medicine in art. The Andhra artists, whose works we all admire today, must have been familiar with medical scenes and medical subjects. I believe they were to some extent conversant with the schools of Gāndhāra and of Greece as well as with the reliefs and artistic traditions of Egypt and Rome.

Some of the Buddhistic remains discovered in Andhradēsa depict scenes of some medical interest:

In the Mandhatu Jātaka panel from Nāgārjunakonda, (100–300 A.D.), Mandhatu in the royal park is seen after his fall from heaven, lying on a couch in death agony.

The scene shows "King reclining on a couch in a state of extreme lassitude being supported by a woman, probably his



Chaddanta Jātaka, Goli

chief queen. Two other ladies, probably two of his queens, are seated on stools on either side of the couch. A person, who from his mode of dress, appears to be a Brahmin chaplain, occupies another stool on the left and near him is a young man similarly seated, obviously grieving Female attendants in various attitudes are shown bringing in necessary things and ministering to the sick person. On the upper right hand corner of the composition is shown a portion of the sky with a crescent moon, a few stars and an indistinguishable object shown as if it is falling towards the earth."

The Chaddanta Jātaka panel from a stupa near Goli (about 203 A.D.), portrays a queen in a faint. The panel is described in the Bulletin of the Madras Government Museum in the following words: "The king wearing his ornamental head-dress is sitting on the throne. The queen is leaning on his lap in a swoon or perhaps falling down dead at the sight of the tusks which the hunter is showing her in a round

basket. The king is trying to prevent her fall."

The legend goes that the Bodhisatva, in one of his previous births, was born as a royal elephant with six tusks. He had two wives, one of whom conceived a grouse against her lord. She died and in her next birth was born as a woman and married the king of Benares. She became the favourite. As she harboured feelings of revenge against her former elephant-husband, she pretended to be sick and told her husband that she saw in her dreams a six-tusked elephant, the possession of whose tusks alone would cure her. A bold hunter received instructions from her, went to the region of the Himalayas and dug a pit and caught the elephant. When the hunter attempted to slay the animal, the elephant king learned from the hunter his mission and aided him in sawing off its tusks. As soon as the tusks were cut, the elephant fell dead. The hunter took the tusks to the queen, who on hearing of the elephant's death, was filled with remorse and died of a broken heart.



Buddha—Bronze, Gandhara 3-4th century A.D.

The Sibi Jātaka is immortalised in poetry, stone and painting: King Sibi took a vow that "If a needy person should beg my very heart, I will cut open my breast with a spear pull forth my heart and give it. If he should name the flesh of my body, I will cut the flesh of my body and give it away. Should any man demand my eyes, I will tear out my eyes and give them." Such was the king's generosity.

The original Mahābhārata story as well as the popular Buddhist version refers to the King's giving his flesh to save a dove from the talons of a hawk. Hieun Tsang, mentions this story as current in the Udyana country. He also mentions that ordinary mortals should not think of such sacrifices.

The story as depicted in the Amarāvati sculptures, shows a surgeon cutting the flesh from the king's arm. King Sibi is supported by a person. On the exteme right of the operation scene, there is a balance with flesh on the scales. The surgeon is facing the king. In his left hand, he is grasping the left hand of the king. The surgeon's right forearm is flexed at an acute angle and therefore hidden from our view. We can however, see the broad blade of his knife cutting the flesh of the King's arm about the middle of the humerus.



3. Śibi Jātaka. Amarāvati

In another sculpture of the Gāndhāra School, the king is sitting on a throne with a dove near his feet. Two people are removing bits of flesh from the chest and lower limbs of the king. One person is standing. The left upper limb is enclosed in a sort of sleeve or dress or a row of bangle-like ornaments. The hair of this person is tied up in a knot. The other person, who is sitting removing with a knife the flesh, probably from the thighs, is more naturally dressed.

Another story from the Jātaka, more common in Buddhistic circles, describes how Indra wished to test the king and, in the form of an old Brahmin, appeared before him and said "To ask an eye, the old man comes from far, for I have none; O, Give me one of yours, I pray, then, we shall each have one." The king offered both his eyes. He sent for the surgeon, who used some powders and cut the eyes out and put them in the hands of the old man. This story is depicted in one of the paintings in the Ajanta caves.

A panel at Amarāvati shows Jīvaka, the personal physician of the Buddha and King Bimbisāra, taking the ailing King Ajātaśatru to the Blessed One. Ajātaśatru was suffering from mental agony after he committed the murder of his father Bimbisāra. The king is seen making obeisance to the Tathāgata (represented by an empty throne) surrounded by the disciples and the brotherhood. The physician, Jivaka is standing on one side of the king with folded hands saluting the Master.

But the pictorial arts of the ancients of the West give a much truer pictorisation

of medicine as practised in those days. As Carl D. Clark says. "Medicine and pictorial arts were two of man's undertakings from the beginning of History...First came his desire to cure his own ills as well as those of his fellowmen; second, his urge to reproduce in pictures or plastic form, a representation of something he had seen."

The first and earliest pictorial records are those of biological subjects drawn by cavemen of the stone age or paleolithic period. The earliest known representation of the human figure is a limestone statuette of a paleolithic woman belonging to middle Aurignatian period (22,000 B. C.).

The archaeological monuments unearthed and deciphered in Egypt and Assyria have yielded some interesting materials, illustrating medical subjects by artists of ancient times.

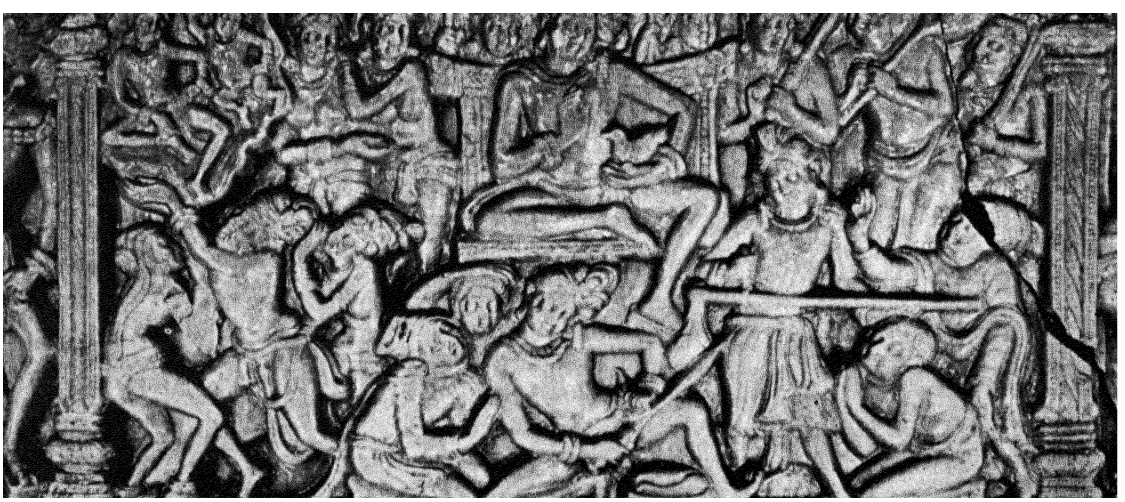
Ptah, a divinity of Memphis, though primarily a great architect, looked after the people's health and shared this responsibility with Imhotep. Temples were built for him. Imhotep, whom Osler described as 'the first figure of a physician to stand out from the midst of antiquity,' was an official, the grand vizier of King Zoser. He was an architect, a priest, astronomer, magician, physician and sage.

There are many reliefs and paintings of ancient Egypt illustrating medical subjects. Sudhoff in his catalogue, includes among others, the following:—(1) Statues of physicians; (2) Amulets against pathogenic worms (3) Queen in labour in an obstetric chair attended by a midwife (4) operation of circumcision. Major reproduces pictures of an achondroplastic dwarf from Cairo Museum and the operation of circumcision, represented on the wall of a tomb belonging to 2400 B. C.

A stele in Rome, belonging to 2000 B.C. gives a portrait of a young prince showing a deformity of the right leg which is frequently described as illustrating an early case of poliomylitis.

According to Anna L. Macgochen, "In the tombs at Sakkarah, dating to the fifth dynasty, there is a bas-relief which depicts a surgical operation. The surgeon is at work, and an assistant, probably a nurse, is holding the hand of the patient to prevent her from interfering with the

4. King Sibi cutting away his flesh as a gift. Amarāvati.



surgeon. In another bas-relief, a woman is seen holding the hands of a child on whom an operation is being performed. There is evidence that several operations were going on in the same compartment. These operations were probably performed in a compartment set aside for the purpose in the temple—the forerunner of the modern surgical hospital."

The stele of Iry, belonging to 2300 B.C. near the pyramid of Cheops, represents the royal opthalmologist, holding a vase to his nose. He is described as chief of court physicians, eye-specialist, magician, specialist in intestinal diseases etc.

A painting on the tomb of Nebamon, royal physician to Amenofis II (Fifteenth century B.C.) represents an Assyrian ruler consulting the Egyptian physician, and the physician is offering the ruler medicine which he has poured from a bottle into a cup.

The stele of Hammurabi, found at Susa, portrays the King receiving the laws from the Sun God. Some of the laws relate to medical practice. Babylonian surgical instruments of bronze from Nineveh are in the collection of Prof. Meyer-Steineg. Amulets with pictorial representations and writings used as charms to drive away disease and demons have also been discovered.

Clarke asserts that art was far in advance of medicine in Ancient Greece. Some of the excavations in Greece indicate a close association between medicine and art.

The worship of Asklepios, the healing god, was introduced about 420 B. C. There were about two hundred temples to Asklepios in Greece. These were called Asklepieions and included rooms where patients slept, bathing establishments, buildings for physical therapy etc. A bas relief in Athens Museum shows an offering to Asklepios by a patient. Another shows a case with surgical instruments. Another, a physician palpating the epigastrium of a patient. One is the grave stone of a physician, showing the physician studying a scroll, with other scrolls and instrument case in front of him. Numerous votive tables have been brought to light showing Asklepios, his sons and daughters with a grateful family of patients, showing a patient suffering from phlebites of the leg, showing Asklepios treating a patient suffering from trouble in the right shoulder, describing the treatment in detail, showing uterus and bladder, showing lesions of breasts, figures of scrotum, penis, and phimosis, brain with its convolutions.

A terracotta of sixth century B. C. shows a Cretan woman nursing an infant Another shows an erotic alcoholic. An ancient Greek drinking bowl of c. 490 B. C. has a picture of Achilles bandaging the arm of Patrocleus. Another ancient Greek vase depicts venesection.

There are similarly, numerous archaeological remains, relics, sculptures and paintings of medical interest from the Roman Empire. Even before the spread of Greek civilization to Rome, Etruscan medicine flourished. Bronze livers and a bronze mirror showing a sooth-sayer examining the liver for omens, votive tablets of 5th century B.C., representing heart, uterus, breast, ear and eye have been discovered.

At the height of its power and glory, Rome was famous for its sanitation, for its aqueducts for the supply of drinking water, for its public baths with arrangements for massage and sweating, excellent arrangements for the draining of marshes and systems with water closets, flushed with running water (a sanitary device then

unknown to Europe) and also buildings equipped with public urinals.

The earliest of the Greek physicians to visit Rome was Archagathas (219 B.C.). He was called the "Wound Healer".

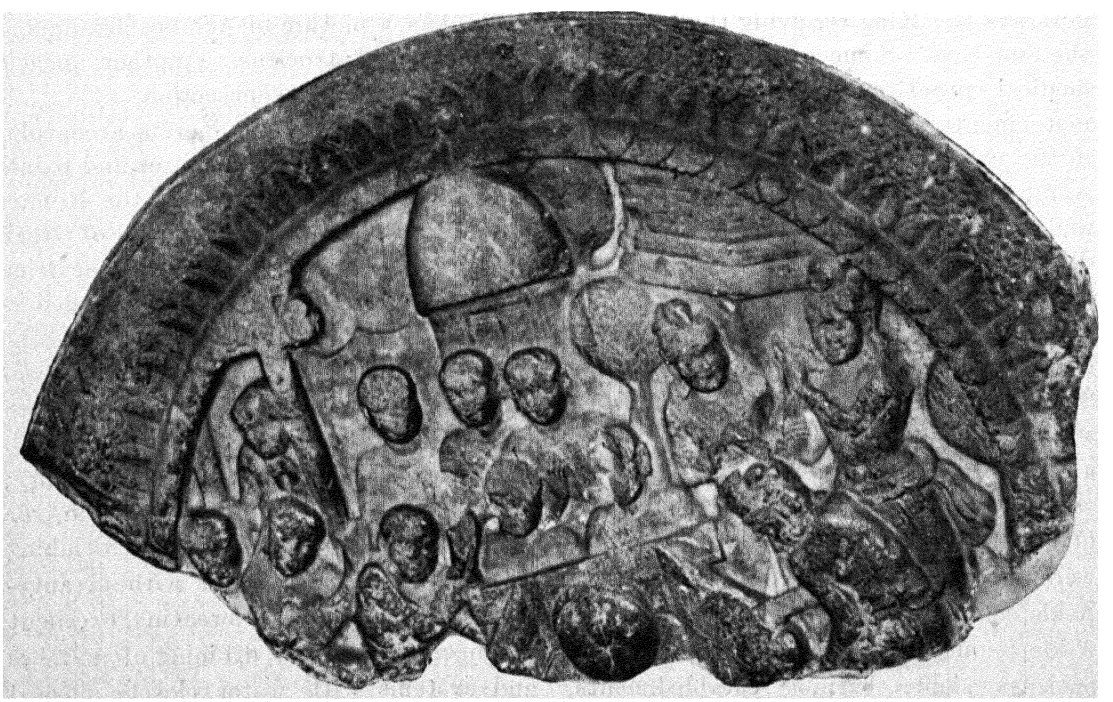
The most famous of the Roman physicians was Asklepiades (91 B.C.). He studied in Alexandria and had, as his patients, famous men like Cicero and Mark Antony. He rejected the humoral theory of Hippocrates and introduced the atomic theory of Demokritos into Greek medicine.

The excavations at Pompeii reveal the type and plane of the house of the surgeon, with rooms for patients, treatment and operating rooms.

Surgical instruments were found in the ruins of the house of the surgeon in Pompeii.

Singer refers to the Roman Army and its adequate supply of military medical attendants and illustrates his statement with a picture of a panel on Trojan column depicting Roman military surgeons at advanced dressing stations, of the early part of the first century A.D. Singer adds. "To the left, two Roman soldiers assist a wounded comrade. To the right a Roman military surgeon bandages the wounded thigh of a friendly ally. The costume of the surgeon is almost identical with that of the soldiers, though he carries a case for 'first aid' slung over his shoulder." A fresco from Pompeii represents the surgeon extracting an arrowhead with forceps from the thigh of the wounded Aeneas, the Trojan hero

Clarke reproduces from Ciba Symposia the following pictures of venesection in ancient Rome (the surgeon and patient are seated and the latter has placed his foot in a basin; Roman delivery scene (ivory carving from Pompeii; the woman in labour is seated in an obstetrical chair



5. Ajātaśatru paying his respects to Gurudēva in Jivaka's garden—Amarāvati

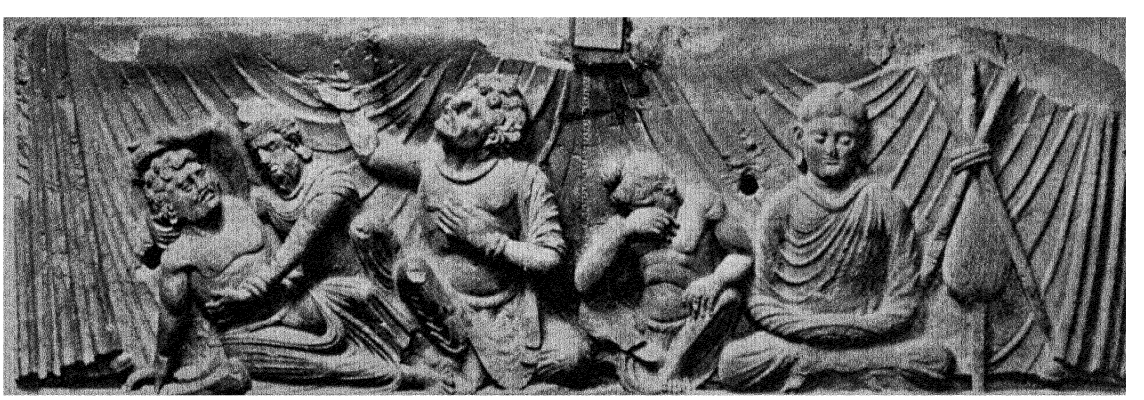
out-of-doors, and the midwife is seated before her); and a terracotta showing a patient with pustules.

In China we find pictorial representations of Pien Chiao (c. 255 B.C.)., the Chinese God of Medicine, a name applied to all famous physicians like the term Dhanwantari in India. According to tradition, he was given a package of herbs by a fairy and told to take them for one month. He obeyed and at the end of that time found that he could see through the human body and diagnose all ills. Tales of his uncanny predictions and startling cures were widely circulated. He travelled from one kingdom to another, healing the sick, like Jivaka or Charaka of India. He was assasinated on the order of Li Hsi, the court physician, who had become jealous of his success.

There are also pictorial representations of the great doctors of Ancient Chinese medicine. Ts'ang Hung, Chang Chung-ching and Hua T'o formed the great trio. The first of these was respectfully called as the Father Ts'ang and left behind 25 case histories. The second Chang Chung-ching flourished in the second century A. D. He was the greatest physician of China and was called the Sage of medicine.

The third of the trio, Hua T'o, born in 190. A. D. was the greatest Chinese surgeon of antiquity. A picture shows the surgeon operating on a war hero, whose attention is diverted by a game of chess.

The Mourners at the parinirvāna. Gandhāra 2-3rd century A.D.



Rural life Portrayed In Gatha Sapta Sati

by T. RAMACHANDRA

Gathāsaptaśati was probably the very first anthology of folk songs and verses in the whole world. These beautiful couplets expatiating the graces of rural life were collected and compiled 2000 years ago by Halasātavāhana, King of Āndhradēsa. These are simply descriptive and contain no connected theme. To string some of them together into a sequence which breathes out a connected story, illustrating the various important events in country life, has been the main aim of this article.

Languages with political power behind them or literary richness and popularity usually overcome other languages and nations In ancient India, religion and politics were not distinct concepts separated from each other and so Sanskrit language could prevail over all other regional tongues and dialects for centuries together. As the religion and language of Sanskrit extended their province and established contacts with new and foreign nations new diction and ideology got gradually incorporated from the latter. But for such assimilation of foreign terms and traditions, Sanskrit literature would not have developed and enriched itself to the great extent that it has.

Lord Buddhā expressed his ideas in the Pāli language. Even before the time of Aśōka, Buddhā's, messages, religious precepts and the Pāli language had reached the Deccan and particularly Āndhra and the Central Provinces. Aśōka helped further in their expansion. Gradually, Pāli, which held its own as a language of the widest religion, gained political supremacy also. Thus, Pāli and Prākrit, languages which took deep roots in the Deccan by dint of their being the vehicles of the expanding religions, Buddhism and Jainism, began naturally to assimilate the terminology and traditions of regional languages. For instance, we find such words, originally having limited regional usage, but creeping in course of time into Prākrit and afterwards into Sānskrit also: Rolamba, Rincholi, Tālura. When these words were adopted by the great poet of Sanskrit for fashion's sake, the lexicographers of Sanskrit had to admit and acknowledge them and certify them as Sanskrt words.

In Prakrit, apart from the lot which has befallen nouns, the same kind of fusion occurred in the case of verbs also. Roots like "cheppu", "chekku", "chūchu" in Telugu got transmitted as "chavai", "chaa-i", "chaccha-i", and incorporated in Prakrit in such an irrecognisable way that Ācharya Hēma chandra was prompted to remark that the regional words do not lend



Amarāvati

themselves for easy rendering and even if somehow explained, it is often difficult to understand them. In as much as the etymology and derivation of regional words is usually unknown, Hēmachandra laid down a ruling that for such words, one should take only the interpretation handed down by tradition. He even frowned upon the irresponsible way in which some poets composing them as in regional dialects, and commentators, explaining regional terms, have all committed too many blunders impossible to rectify (vide—Dēsināmamala —8th Sarga–12th Arya.)

"Gathā Saptaśati", is a popular Prākrit work which emanated from the fertile imagination of the Telugu king Hālasātāvāhana, who effected in this book a compilation of the immortal folk tales and thereby bequeathed an ever-fresh decoration of immense value to Prakrit literature. Naturally, the stories and descriptions in this treatise abound in Telugu idioms, Telugu customs and an attractive representation of the sweet pastoral atmosphere of rural life.

Note this rural Telugu Proverb "Let a village descend on another village—the Karnam i.e., village official, has nothing to worry and is not over-taxed in the least." This reminds us of a basic truth about the survival of rural tradition in India, viz. that the condition which prevailed and which prevails today in most parts of India is such that whatever be the impact of foreign civilizations on the vital customs of India, the essentials of rural self-sufficiency and rural harmony is never disturbed much. That is why we need not be surprised if we find in the pages of "Gathāśaptaśati" a picture coinciding in every detail with the present-day rural life of the seven lakhs of villages in India and in particular of Āndhradēsa.

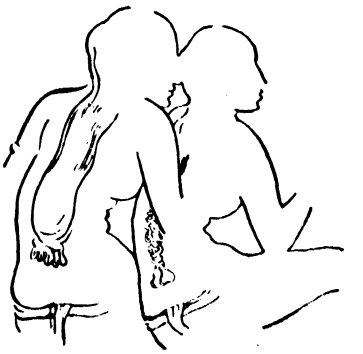
The merits and demerits of the rule of Karnams, the village officials, and the surpassing influence commanded by those related or allied to those officials, are well known. The idiom and intonation peculiar to the peasant population living in villages, their characteristic modes and fashion of dressing, their sympathies and spirit of co-operation and adventure, their revelry, private and congregational, have all been continuing, from time immemorial, unchanged. The simple and yet wonderful way in which the elder men of the village, gathering in the afternoon at the central hall or before the temple, discuss the various complaints, cases and problems arising in the village and dispose of them or deliver judgments or declare resolutions, is almost universal in our country life today. If anybody entertains a doubt whether the same atmosphere has been persisting for two thousand years in our villages, then let him at once follow me in this rapid survey of some of the important scenes as depicted in "Gathāsapaśati!"

Come on, listen to the hilarity, at some festival or fair, men and women running about, amidst the sounds of drums and pipes, spraying coloured powders at each

other, even besmearing each other with mud sometimes! Obviously they are out of their senses. Intoxicated, dancing in pairs, the flowing hair of the fair sex, reckless of their head dress, the multi-coloured saris, the upper draping dropping off in their ecstatic whirling! O, it is the Holi festival. (Holi is popular in Telangana even today, though not so extensive in the other districts of Andhra). This is the day of full moon in Phālguna month. Let us have a closer view of the spectacle. Come! See how Nature with all her colourful and fresh splendour has come to serve these people! Flowers, buds, tender leaves and shoots, lotuses, lillies, even flowers and leaves of the wayside plants and wild foliage are today bedecking the tresses, ears, necks, arms and waists of these lovely ladies. Who is that, the best damsel among the group, with the bewitching flower-like beauty! Why, several young men, also wearing these flowers above their ears, have joined the group, Who is that lad with the domineering gait and commanding look! O, clearly he is the village official, or else the official's son.

Let us leave them there and just visit the interior of the village. At the very outskirts we find a temple of the village deity. The garlands on the idol indicate recent 'pujas.' On the other side, you find the village tank full of lotus flowers and water-birds.

Come into that vast welcome shade of the village Banyan tree, which is, as it were, the guardian angel of the countryfolk. But we cannot, of course, rest here for the night. Shall we try the temple! No, the mouldering walls and towers, the clatter and noise of pigeons will be intolerable. Let us go and seek shelter on the kind pial of some hospitable peasant. But what about our bed?—O, just scatter a little



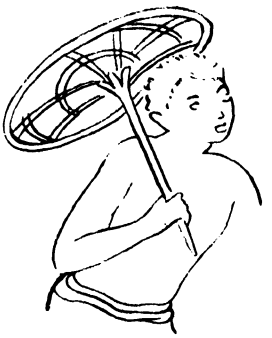
Ajanta

hay there and spread your upper cloth, that is a fine bed. Anyhow, we cannot have sound sleep—the dogs make a nuisance of themselves by barking at every new face coming into the village. Well, somehow, dawn is breaking, arise, awake, start on our journey, there you hear the crowing of the cock. Why not finish our morning bath in the tank. You find a lot of housewives visiting the tank for carrying home water or having a bath. Think of the playful young man indulging in mischievous sport of diving and catching your leg unseen, like a crocodile trying to frighten you. He is apologising saying that he mistook you for his lady love-shameless rogue!

We return from the tank and find festivity in the village—it is the wedding of the village official's daughter. The less said of the licentiousness of the Karnam, the better.

His house is itself a thing of beauty. Observe the mango tree in front—full blown and fresh—and the other trees spreading their cool shade. O, these children are too uncontrolable. They climb, in a twinkling, the tree tops like monkeys-reckless of their safety.

After all, we must witness the wedding of Karnam's daughter. She is the embodiment of upsurging vigour and youthfu



Amarâvathi

emotion! The elders of the house seem to be blessing the girl. Countless women of matchless beauty, extremely busy, seem to be hurrying in every direction, like jewels and flowers strewn on every side.

The jewels and ornaments worn by the ladies vary with individual tastes and also regional and class traditions: while the more aristocratic favour pearl necklaces and gem belts for the waist, those of moderate means go in for bracelets, ear-rings and anklets. Similar is the case with sarees of various colours and designs, of silk and cotton. Look! who can that matron approaching the party be; she looks like a forest fairy with a peacock tail adorning her hair. Her necklace of coloured beads suggests that she may be of hill tribe origin. What if! The delicate and costly pearl ornaments pale into insignificance in the brilliance of her beauty. There that peasant housewife stands out from the group, with her dark red saree and her peculiar graceful and jubilant gait, which seems to fill the entire sreet—well, her husband might have just made a gift of that saree to her today after a long spell of yearning and nagging.

But one wonders how all these experts and connoisseurs of the art of decoration could have left the bride without a single necklace. Evidently, everyone is over engrossed in his own affairs amidst the bustle. Well, now they think of putting on her neck a priceless string of emeralds. Time and again, they comb her hair as at every gust of the wind, the hair on one side gets dishevelled. But the combs are ill kept and the peasant matron is quick to remark pungently that even the dirt on it is not cleaned. Then saffron is put on her forehead in the special bridal design, turmeric on the legs and a red mixture of chunam etc., and the specially-prepared lampblack is applied to the eyes to lend them sharpness and fullness. The flower decoration follows. The final step is the black jacket, which makes the damsel look like the full moon amidst dark clouds. The silk saree is worn with the basic knot at the navel. The very gold of the jewels has gained in glory by being worn by that angelic beauty. All the same, who knows whether the goldsmith has not adulterated the gold with some baser stuff and replaced the genuine gems with artificial stones.

The flower seller has arrived. She is a dexterous beauty, who under the pretext of displaying or measuring out the garlands, exhibits her graceful curves with delicate swings of the arms—thereby attracting lustful looks from the young men nearby. But how quick she is to recognise the fire in their looks and retaliate and reprove them for the impropriety. Plenty of garlands are purchased and hung up everywhere.

The bride is made to wear the auspicious bangles. In the vessel for pooja, lotuses are placed. The pipes and drums are sounding, and amidst the din of these, the chanting of the priests, tracing the geneology of the bridegroom and recounting his exploits are eagerly listened to by the bride. See how she horripilates at every utterance of the priest praising the bridegroom. In conformity with the vil-

lage official's status, the big trumpets are mounted on a huge elephant and sounded just at the entrance to the pandal.

Apart from this pomp, the question of providing a feast for the guests is of the utmost importance in a celebration like this. Let us see if adequate arrangements are being made. Oh! What a sight! A number of dishes, chief of which is the sweet (arisa) pudding, are already under preparation. The most pleasant spectacle in the kitchen is, however, the free, swinging movements of ladies at work. One of them is besmeared with rice flour, another with the lamp black. They must clean themselves up before they enter the pandal.

The playful children add to the gaiety of the celebrations. They care little for the ceremony itself; they sometimes even make faces at the grave priests and other guests. The children are getting great fun out of three monkeys the best of playmates whom they feed with all odd scraps, tease and make fun of.

The four-day wedding celebrations have come to a close and the party of the bridegroom is given a hearty send-off.

It is summer; the heat is so oppressive that travellers have to meet with great travails, as water is so scarce on the road.

There is talk among the people about the idiocyncracies and disgusting manners of the village official; they feel that the wedding celebration in his house has been too niggardly.

The summer time is not without other dangers. Fires that break out in the heat are usually uncontrollable, as the people are often quite disorganised and unprepared.

Scorpions are a nuisance in the village though the treatment for scorpion bite by the charmer is very amusing to watch.

The country people have a series of celebrations following the wedding, the most important one being that marking the girl's attaining maturity. The arrangements for this are even more artistically designed and executed than for the wedding.

The bridegroom often visits the father-in-law's house at the request of the latter and on every such occasion, there is much fun and frolic, which go to increase the love of the newly-weds for each other.

The rainy season and winter have each their own beauty. Only the peasants can watch the progress of each season with real understanding for their wealth as well as health depend mainly on the clemency of the weather.

The coporate life led by the landholder and the agricultural labour during the agricultural operations infuses in them a spirit of co-operation and harmonious living and instils a sense of unity and equality.

Maternity and child welfare is a peculiar problem in the villages. Usually every confinement is supposed to be a threat to the health of the mother and a challenge to the resourcefulness of the husband. If the husband is indifferent, the lady suffers untold misery.

Well, a year has past. Let us start again in search of somewhat better villages. For the present, just look at the fresh blossoms on all the trees. Spring has set in. Look at those flowers dropping from the trees in a shower, looking, as it were, like the vast fraternity of Tathāgata. Let us return to our own sweet homes in our native village, with the inspiring memory of Samantha Bhadda.

Ikshvakus and Their Services to Buddhism

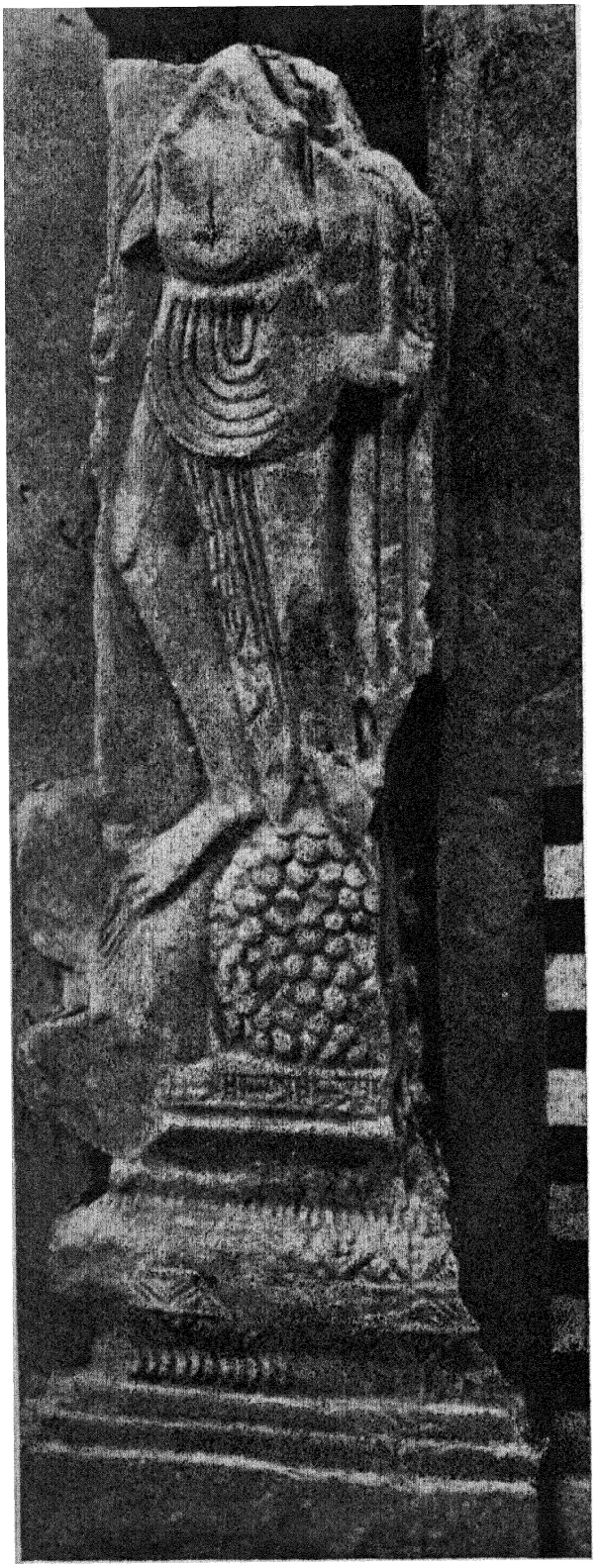
by Dr. R. SUBRAHMANYAM

Almost all the early historical remains of Andhra so far discovered are Buddhist and they are so surprisingly plentiful that Andhra Dēsa must have been intensely devoted to the creed of Gautama once and for long. The hold of Buddhism over Coastal Andhra between 300 B. C. and 300 A.D, and its prolonged influence for another 500 years was so strong that we see in Andhra, art, architecture, sculpture, painting and literature of the Buddhist beginnings. The Telugu language has had a stimulus in the course of its evolution from various other languages that came into contact with it, like Pāli, Sanskrit, Kannada, Mahārāshtra, Tamil etc.; but of these, the earliest to mould the Telugu language in the proper form was the Buddhist Pāli. The Buddhist *Sanghas* regulated by discipline and docorum, their notions of equality, racial, social and sexual, their stern morals, their intellectual pursuits, their clean, simple and common life and above all, their spirit of missionary enterprise which made them enter into the hearts of the people and cultivate the popular tongue and which led them on as preachers of the *Dhamma*, far beyond the seas, transcending all racial and geographical boundaries[1] – these form the very bone and marrow of Andhra civilisation.

The spade of the archaeologist which has been active since the beginning of this century in Coastal Andhra, has disclosed to view relics of a glorious civilisation belonging to the three centuries preceding and following the brith of Christ. Starting from Śālihundam (Śrīkākulam Dist.) in the north to Chinnaganjam in Guntur Dist. and from Gutti in Anantapur District to Baṭṭiprōlu in the east, the Andhra country witnessed the golden age of Buddhism during that period.

Eightyfour thousand stupas are said to have been constructed by Aśōka, the third Mauryan Emperor, who did yeoman service to the cause of Buddhism. Of the missionaries sent out by him to different countries for the propagation of the creed, Mahādēva, the leader of the *Mahasanghikas* reached Mahishamandala and started his *viharas* there. Mahishamandala later came into the territory of the lords of the Dakshināpatha, i.e. the Sātavāhanas. According to the *Mahavamsa*, this Mahādeva, who travelled eastwards founded a number of settlements in Pallavabhōgga or the modern Palnad Taluk in Guntur District and went to Anurādhapura in Ceylon for the consecration of the Suvannāmālaka stupa with a large gathering of monks totalling "fourteen lakhs and sixty thousand" The number of *bhikkus* may be an exaggeration like the 84,000 stupas built by Aśōka. But the recent discoveries of the edicts of Asoka at Yerragudi and Rajula-

1. Dr. K. R. Subrahmaniam — "Buddhist Remains of Andhra".



mandagiri in Kurnool District show the active hand of Emperor Aśōka in this distant province where Mahādēva undoubtedly had a large congregation of monks.

On the decline of the Mauryan authority, the Sātavāhanas assumed a position of importance in the south and gradually extended their power to south and east and ruled for nearly four hundred years. They encouraged Buddhism by excavating *viharas* for the *bhikkus* in the mountains and by richly endowing the establishments wherever they existed. Their munificence was shared not only by the stupas at Amarāvati, Bhattiprōlu and Ghantasāla, but also at distant places like Sānchi., where a votive inscription on the south gateway or *torana* of Stupa I registers the name of Vāsiṣṭiputra Ānanda, the Chief of the Artisans of King Sātakarni who embellished the great stupa at Sānchi. The inscriptions of the Sātavāhanas clearly show their great favour towards the Buddhists. Many of the later Sātavāhana monarchs showed strong Buddhist leanings if some of them were not actually Buddhists themselves. The Sātavāhanas' rule in the south came to an end in the second quarter of the third century A. D., when numerous petty principalities under their erstwhile subordinates rose to power.

Of the successors of the Sātavāhanas who carried on the traditions of their masters, particularly in the patronage of Buddhism, the Ikṣvākus were the most famous. The inscriptions [2] discovered at Jaggayypēta in the Nandigāma taluk of the Krishna District and Nāgārjunakonda and Gurcāla in the Palnad Taluk of

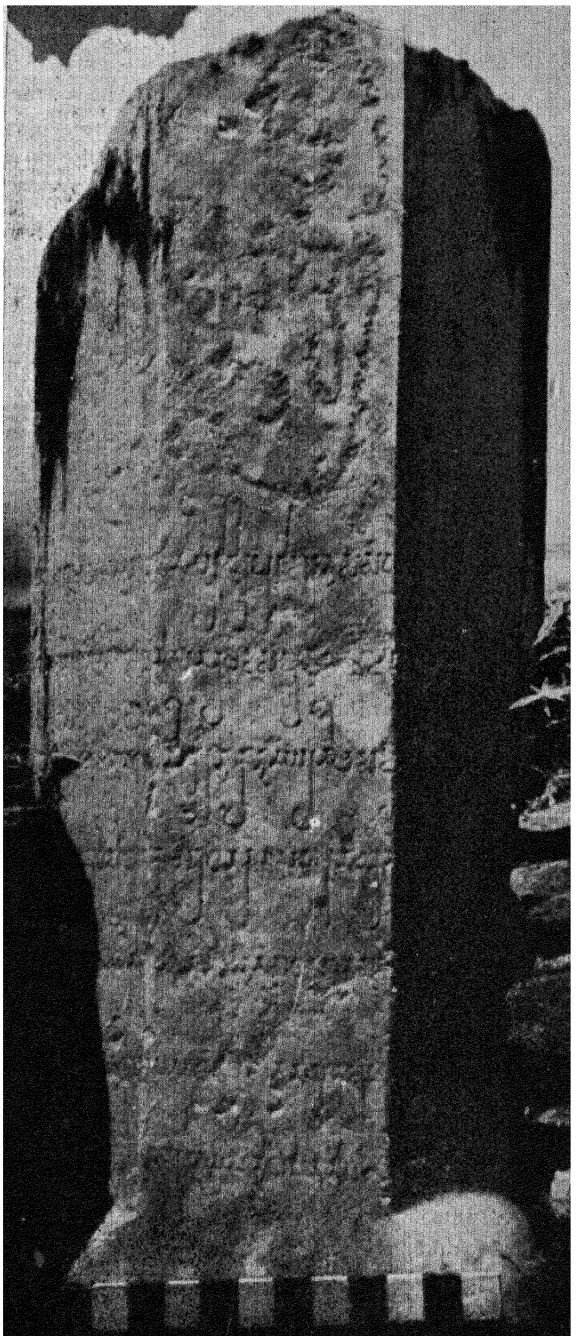
1. Marshall—Sanchi Stupa,
2. Burgess-" Amaravati & Jaggayyapeta " Prof Vogel-Epigraphica Indica, Vol XX-

Broken image of Yaksha found at Jaggayyapeta.

Guntur District supply us four names of the Ikṣvāku family who ruled at Śrī parvata (Nāgārjunakonda area) with Vijayapuri as their capital, viz. Cāmtamula Vīrapurisadatta, Ehuvala Cāmtamulu and Rudapurisadatta. The founder of the dynasty—Camtamula—is credited with the performance of *agnistoma*, *Vajapeya* and *asvamēdha* sacrifices which are quite significant and denote a superior kind of kingship. He appears to have entered into matrimonial relations with a number of powerful ruling neighbouring families like the Kulāhakas, Hiranyakas and Hukiyas. The reign of the son and successor of Vīrapurisadatta witnessed not only the consolidation of power acquired by his father by alliances with powerful houses of Ujjain and Banavāsi, but also the growth of numerous monasteries at Nāgārjunakonda and Jaggayapēta. We are now concerned here only with the Buddhist structures at the latter place.

The modern town of Jaggayyapēta which is a creation of Rājā Vāsireddi Venkatādri Nāyudu in the late 18th Century, was originally known by the name Bētavōlu and is situated at a distance of about 30 miles northwest of Amarāvati on the Paler river, a tributary of the Krishna. It is approachable by a motorable track from Bezwada which is slightly longer than the route by the river.

About a mile to the east of the town is a low lying hill called "Dhana Dibba" or the "hill of wealth" with vestiges of early historical remains, in the shape of small mounds with brick materials. These have been victims of such large-scale spoilation by the people of the village who were in the habit of digging for brick and other building materials, that only a few structural remains have survived to us, to signify the spots where those mighty



Ayaka pillar at Jaggayyapeta with inscripti

monuments of Buddhism stood. The site was originally discovered in 1881 when sporadic digging was going on, by a local officer who reported the matter to the Government and the place was visited by Burgess in February, 1882, who discovered on the hill remains of a group of stupas, mostly on a miniature scale, together with buildings of very early date. But these had been unfortunately dug out by the local villagers even by the time Dr. Burgess visited the sites. He did some excavations around the mound which was considered to be the stupa of the area and revealed to view a stupa, 31½' in diameter, faced with slabs resembling those of Amarāvati. The slabs surrounding the base or the drum of the stupa which were *in situ* stood about 3'–9" above the level of a procession path which is itself 10½' wide surrounding the whole structure. But the rail, which undoubtedly stood around it, has entirely disappeared. Presumbly, it had been carried off while the stupa itself was tolerably entire, by the local people who were just then busy building their new town. The stupa was next attacked and was quarried for materials. What remains to us today are only slabs which have fallen and have been covered by their own debris on the procession path round the basement.

To the south-east of the stupa over an area of about 170' X 120' were discovered stems of pillars scarcely visible above ground level. These have been arranged regularly about 11' apart. From the south-west corner of this area, extends a low fence of large stones laid together along part of the two adjacent sides. These pillars presumably supported a roof which formed a large hall or *mandapa* where visitors to the stupa or the *bhikkus* living in the monastery assembled for congregational worship.

The stupa itself was built of brick with projections in the four cardinal sides 15' long and was filled with mud. The structure was encased with slabs measuring about 3'–6" X 3'–9" and very few of them have any carvings except a small pilaster. Over a carefully carved base of an early pilaster is a representation of Makara on which stands a figure whose head reaches almost the top of the shaft.

These figures, which were conjectured by Burgess to be 'Yakshas', appear to be counterparts of those found at Bārhut and Amarāvati. The capital is heavy and bears very close resemblance to the earliest sculpture found at Amarāvati and is of the pattern already noticed in places like Pitalkōra and Amarāvati. Of the representations found on the sculptured slabs around the stupa, Burgess pointedly draws our attention to the shrine or 'Punyasāla' which is very interesting.

Some of the slabs bear fragmentary inscriptions in the characters of the Mauryan type which incidentally help us in dating the beginnings of the structure. But the more important epigraphical records were noticed on the āyaka pillars erected on the āyaka platforms. These inscriptions are of a later date and throw some light on the history of Andhra during that period.

Of the āyaka pillars found on the eastern side, one bears an inscription. The extant portion of the pillar is 17' long, but the upper portion is badly damaged. The lower part of the pillar is square in shape (7'–6") and above this, it is octagonal. The space on the lower portion of the octagonal shaft has been utilised for engraving the inscription, a copy of which

was also found on fragments of similar pillars. The inscription reads as follows :-

No. 1

dham Rāñō Mādhariputasa Ikkha.....r (i) vīra-Purisa(da) tasa samvachhar(a) 20 vāsapakham 8 divasam 10(a)...ka. the Nadaturē vāthavasa āvēsanisa Nakachamdasa put(o) gāmē Mahākamdurure vāthavō (2) avēsani Sidhāthō apanō mātaram Nāgilānim puratō katunam gharanim cha Samudānim bālakā...cha Mulasiribā-(3) l (i)kamcha. akabudhanikam bhatukam cha Budhinakam tasa gharanim cha Kanikam bālakā cha Nāgasiri Chamdasiri bālikam (cha) (4) Sidhāthanikam ēvam natimitasam ..ivagena saha ga. Vēlagiriyam Bhagavatō Budhasa puvadārē aya-(5) ka-kham-bhe 5 sava niyute apanō deya-. .satānam hi . sukhāya patithāpita ti /(6)

No. 2

.....riputasa Ikkhākunam sirivīra-Purisadatasa samv...r..... (1) divasam 10 Kammakarāthe gāmē Nadature vāthavasa āvēsanisa Nākachamdasa puto gāme Mahaka. u. (2) rurevāthavo avēsani Siddhāthō apanō mātaram Nāgilanim purato katunam gharanim cha samudāni (3) bālakam cha Mulasirim balak... .... ranim cha kanikam bālaka cha (4) Nāgasiri-Chamdasiri bālika cha Sidhathānikam evam natimitasambamdhivagena saha gāme Ve.(l a). iri. Bhagavato Budhasa Mahachētiyapuvadāre āyaka-khambhe pamcha 5 savaniyute apano deyadhammam. (6) savasatānām hitasukhaya patith (a) pita ti (7)

No. 3

Sidham Rañō Mādhariputasa Ikshakhunām Sirivīra-Purisadatasa samvachhara 20 vāsapakam 8 divasam (1) 10 Ka(m) makarāthe Nadature āvesanisa Nākachamdasa puto gāmē Mahākamdurure āvēsani (2) Sidhatho apanō mātaram Nāgilānim puratokatunam gharanim cha Samudānim bālakam cha Mulasirim (3) bālikam cha Nākabhudanikam bhatuka(m) cha Budhinakam tasa gharanim cha Kanikam bālaka cha Nagasiri-Chamda-(4) siri bālikam ya S(i)dhathanika(m) eva(m) natimitasambadhivagena saha gāme Vēlagiriyam Bhagavatō (5) Budhasa Mahāchētiyapuvadāre āyaka-khambhē 5 savaniyutē apanō dēyadhammam savasatānam hi (6) tasukhāya patithapita ti (7).

TRANSLATION

"Success! On the 10th day of the 8th fortnight of the rainy season, in the 20th year of the king Purisadata, (Purushadatta), the glorious hero (*sirivira*) of the Ikhakhus (Ikṣvakus) and son of the Madhāra (*mother*),—the artisan *avesani* Sidhatha (Siddhārtha) resident in the village of Mahakamdurura, the son of the artisan Nakachamda (Nāgachandra) resident in the village of Nadatura in the province (*rathe*) of Kammaka, having associated (*with him*) his mother Nāgilani, and his wife Samudāni (Samudrani) and his son Mulasiri (Mulasri) and his daughter Nakabudhanika, (Nāgabuddhanika) and his brother Budhanika, the wife of the same Kanika (Kanyaka, Krishna, or Karnika) and (*their*) two sons Nagasiri (Nagasri) and Chamdasiri (Chandrasri) and daughter Sidhathanika (Siddhārthanika) erected thus, together with the multitude of his blood-relations; friends



and connexions in the village of Velagiri, near the eastern gate of the Great Chaitya of divine Buddha, five (5) Āyaka pillars which were dedicated by all (*the above persons*) as his own meritorious gift for the good and the welfare of all living beings."[1]

A much later sculpture was found lying on its face in the procession path to the north-west of the stupa. This was a standing figure of Buddha in high relief with an inscription underneath in five lines of varying lengths and in the characters of the 7th Century. The inscription which is in Samskrit reads as follows:

Svasti Bhadanta Nāgārjunāchāryyasya sishya(shyō) Jayaprabhāchāryya(h) Techchhishyēna Cha(ndra)-prabhēna kārāpitam satu(tya ?) - Sugata - gata-prasāda-visēsha-visiṣhta - samsarē dēvamanu(ja) vibhuti-purvvakam Buddhattva-prāpti - nimittam Buddha-pratimam pratisthā (shtha)pitam anumōdana (pakshē ?) kurvvantu sarvve Saugaty-agrya(?)nyō pi

"Hail! The disciple of the reverend Nāgārjunāchārya (*was*) Jayaprabhāchārya. May everybody — even one who is different from the best of Saugatas—approve of the image of Buddha caused to be made by his (*Jayaprabha's*) disciple Chandra-prabha and established for the purpose of the attainment of the condition of a Buddha after (*the enjoyment of*) greatness in the world of gods and men in the course of existences characterised by the great favours of the real Buddha (*of whom this is an image*)".[2]

These inscriptions, as we can see, are dated in the reign of Virapurisadatta of the Ikṣvāku lineage and we may not be far from the truth if we infer that the benevolent hand which was active at Nāgārjunakonda renovating the Mahā-chaitya and erecting āyaka pillars was also active during the same period at Jaggayyapēta.

The period of the Ikṣvākus, though a short-lived dynasty, is very significant in the history of Buddhism. It was during their period that many *stupas* and vihāras were either built or renovated and places like Nāgārjunakonda and Jaggayyepēta became frequent resorts or places of pilgrimages for the *bhikkus* professing proto-Mahāyāna from all the Buddhist countries of the world.[3] The construction of a special *vihara* (*Simhala Vihara*) and the dedication of a *chaityagriha* to the Thēris of Ceylon at Nāgārjunakonda during the reign of Ikṣvakus point out the cordial relations that existed between the two countries. This was largely due to, as correctly guessed by Prof. Vogel, the flourishing state of Buddhism here.

1: Burgess--Amaravati & Jaggayyapeta
(This translation was given by Dr. G. Buhler, C.I.E. (by whom it has been revised), in the *Ind. Antiq.* Vol. XI, Indraji, Ph.D. in the *Notes on the Amaravati Stupa*, p. 58.

2. Burgess—Amaravati & Jaggayyapeta.
(translated by Prof. R. G. Bhandarkar, M.A., Ph. D., Poona. The doubtful readings in the inscription are marked with a query).

3. Dr. D. C. Sircar—" Successors of Satavahanas " p. 36 fl.
Sri N. Dutt—Ind. Hist. Quart., V. p. 791.

INDIA'S CULTURAL INFLUENCE

by M. BAPINEEDU

IT has been India's proud privilege to contribute to the peace, progress and culture of the world without expecting any rewards, without any aspirations for colonisation or markets for her goods. Similar has been the contribution of South-East Asia, Indo-China and Cambodia in particular.

"India, indeed, about the second century of the Christian era," comments Reginald E. May in his authoritative book on the culture of South-East Asia, dedicated to Pandit Jawaharlal Nehru, "began to exersise a profound cultural influence on its neighbours to the East—Burma, Siam, Malaya, Cambodia, Java and Ceylon, all falling beneath its sway. And this, as far as one may judge was almost entirely as a result of trading and peaceful penetration by missionaries and others and not by force of arms."

It is a very significant and unique feature of Buddhism that it is the only religion in the world that has eschewed the shedding of blood in its practice. Based on the concept of "Non-violence as the greatest dharma", its practice shines in contrast to the Crusades among the Christian sects and the feuds between the Mahommedans and the Christians. Is there any parallel figure in the history of the world to Asoka, who after tasting victory, gave up warfare, moved by the appalling suffering inflicted by the force of arms?

At the end of his general survey, May points out that the countries of South-East Asia derived their religion and culture from India during the first millenium of the Christian Era. First, Buddhist missionaries were sent out of India by the Mauryan Emperor Asoka in the third century B. C. and these founded the Buddhist religion in Ceylon. Others were sent out to the Land of Gold—Indonesia. "A centre of disseminating Hīnayāna Buddhism arose at Amarāvati on the Krishna River, in the second and third centuries A.D, The influence of this school was felt architecturally in Ceylon and in Lower Central Siam and, possibly, reached as far as Sumatra in the South.

"In the fifth century," May continues, "an important school of Hīnayāna Buddhism became established in Kanchipuram, thirty miles from Madras, the Pallava capital. This Buddhistic wave flourished in Sumatra, Java and Cambodia." Thus, through the three sea routes—from Amarāvati (Andhra) through the Krishna River, from Kanchipuram in Madras and from Pataliputra through the Ganges, the culture and religion of India travelled eastward.

The architecture of Amarāvati and Kanchipuram have taken deep root in South-East Asia. There are temples and architectural pieces, relics and paintings that deserve study by Indian experts. A research team consisting of three or four experts in these various arts can be sent on a three-to-four month study and report.

Buddhism absorbed in Hinduism

by Dr. A. AIYAPPAN

An Amarāvatī frieze on a coping slab (uṣnīṣa) illustrating the theme of the division of the relics of the Buddha, has exercised the greatest fascination on me for over two decades now. It reminds me of the passing away in 1948 of the other great Indian belongīng to the same category as the Buddha. The Āndhrā artists at work on this composition were at their very best in sculpturing the details of the solemn, final incident in the mortal life of the Tathāgata.

The story of the Master's death and the division of his bones is given in the Mahāparinibhana sutta of the Digha Nikāya (ii, p. 179/191) and is briefly this.

Learning through Ānandā that the Master had passed away, the Mallas of Kuśinara greatly lamented and came to the Sal grove with music and dance and with garlands and perfumes for performing his cremation ceremony. The ceremonies lasted a week when finally the Buddha's corpse was carried to be placed on the funeral pyre. Mahākassapa arrived in the meantime and revered the feet of the Master. After the body was burnt, the Mallās of Kuśinara surrounded the bones of the Buddha in their council hall with a lattice work of spears and with a rampart of bows, and for seven days they honoured them with music and dance, garlands and perfume.

Soon the news reached Ajātaśatru, king of Magadha, the Licchavīs of Vēsali, the Sakiyas of Kapilavatthu, the Bulis of Allakappa, Kōlīyas of Rāmagāma, the Mallās of Pava, and the Brahmans of Vēthadīpa, all of whom sent their messengers to request a share of the bones of the Buddha. The Mallās of Kuśīnara, however, refused to give them up as the Buddha died in their country and they felt that they were entitled to the entire remains of the Master. But a Brahman named Drōṇa advised them not to quarrel over the remains of the Master who had always preached peace and goodwill. The Mallās now requested Drōṇa himself to divide the relics which he accordingly did. He divided them into eight parts and gave the portions away



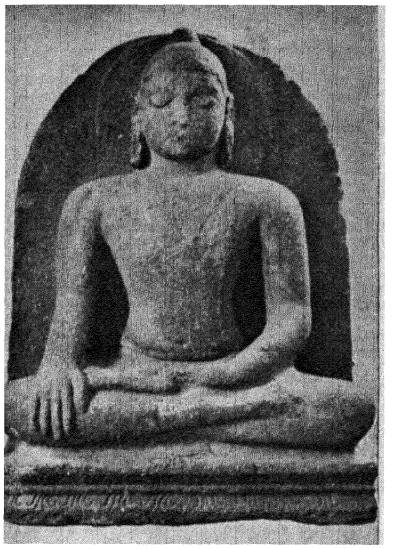
Amaravati

taking the receptacle for himself over which he built a stupa. The Mōriyās of Pippalivana asked for a share of the remains too late and had to content themselves with the embers. A stupa was raised over these as well as over each of the eight portions of the actual relics.

In the frieze the lower scene to the right represents the funeral ceremonies and honouring of the Buddha's remains with dance, music and songs. The first panel above this to the right shows the Mallās disagreeing to give the remains of the Buddha to the applicants, and seated with his head in an attitude of persuasion is a noble-looking man who is obviously Drōṇa.

In the next panel all the applicants are assembled along with the Mallās who have, with the help of Drōṇa, made the eight divisions shown in two rows of four on a rectangular table around which they are seated. Finally, in the scene to the left, seven elephants issue from the gateway of Kuśīnara, each with a rider holding a relic casket and a chauri bearer honouring it by waving the chauri since "as men treat the remains of a king of kings so should they treat the remains of a Tathāgata" (Digha Nikāya).

Of the characters in the story given above, Ajātaśatru, the parricide to whom the Buddha gave peace in his remorse over his sons, was a blue-blooded Kshatriya; the Brahmin Drōṇa was a wise peacemaker whom the quarrelling warrior tribes respected as a leader. Had the Buddha been regarded as a person opposed to the whole of the Vedic faith, it is most unreasonable to expect all the anxiety exhibited here by the Brahmanas and Kṣhatriyās for a share of the relics of the Master. Making due allowance for partisan and literary exaggeration, no one would entertain any doubt about the core of truth in the above story of the incidents connected with the division of the relics. We might conclude that at the time of its Founder, Buddhism was not anti-Brahmanical, but was accepted by Hindus just as in recent years we accepted the Brahmo Samāj and Arya Samāj.



Amaravati

Over two centuries later, at the time of Asoka, we find the great Emperor using the words Brahmaṇas coupled with Śramaṇās, with the same high significance for both, almost in the same manner as in the Dhammapada. In the Shabazgarhi edict, the Emperor laments over the pain he caused to the Brahmanas and other good people of Kalinga. This concern for Brahmanas shown by Asoka, who had by this time become a Buddhist Upāsakā, shows that there was no question during Maurvan times of any opposition between Hinduism and Buddhism. Pushyamitra Sunga's massacre of the Buddhist monks of Kākanada Vihāra (Sanchi) looks more like a political vendetta than anti-Buddhist Brahmin fanaticism. Moreover,



Amaravati

Pushyamitra, the general, was only nominally a Brahmin. His successor Agnimitra repaired and enlarged the stupas, caityās and vihārās and thereby made restitution for the harm inflicted on the Buddhist Sangha by Pushyamitra. From Mauryan times onwards, Buddhism, and Hinduism (chastened by the healthy rivalry and criticism of the Buddha and his worthy disciples, the leaders among whom were also mostly Brahmanas) were both developing side by side in parallel directions but the patronage and support of Asoka and Kaniṣka gave Buddhism some advantage over Brahmanism. But despite this handicap, Hindu culture, Sanskrit literature and Hindu art and philosophy underwent a renaissance of lasting potentialities during the Gupta period. It would seem that Hinduism on the defensive had more vitality than complacent, unattacked Hinduism. The Guptas and the Vākātakas though followers of the Vedic faith do not seem to have been animated by any overt opposition to Buddhism.

That Buddhism did not arise in opposition to Hinduism but only as a complement to it is made very explicit in some of the statements of the Buddha. In the Samyutta Nikāya, the Buddha gave the parable of the traveller discovering an ancient city with beautiful palaces, gardens and lakes etc.. and of this lone traveller making the city habitable once again. The ancient path is obviously the uncontaminated Indian way and the ancient city is purified Hinduism without its overgrown emphasis on mechanical ritualism. Modern scholarship has shown that the Buddha did not deny the doctrine of the immanence of the Absolute though he questioned the correctness of the belief in the ultimate authority of the revealed word. Buddhist symbolism, in fact, explains what the Buddha is said to have left unsaid about problems of the Absolute. The Bodhi tree, mythologically the tree under which the Buddha got his enlightenment, symbolically the Buddha, is in philosophical mysticism to Ekasvatta of the Upanishads, the seers of the symbol Absolute. The Dharma chakra representing the sun, and the authority of the ruler of the world (Chakravartin), is the same as the discus of Vishnu. Before he came to be represented in anthropomorphic form, the Buddha used to be represented by the "Flaming Pillar", which is very much like a Linga from which flames emerge. Agni, as a high god, is an essentially Vedic concept, though it is found as a symbol of Jehovah in Semitic mythology. We might say the Buddhists adopted and adapted it for their purpose.

In the later Mahāyānic Buddhism and devotional Hinduism the parallel development of the divine personalities of the vast pantheon is too obvious to need elaborate explanation. The supreme bene-

volence of the Bodhisattvas is equated with similar qualities of Vishnu or Siva; similarly also the Tārās and Dēvis. Srīdēvi of the Hindu pantheon is the Sirima Yakshini of the early Buddhists and Ganēśa is, likewise, a developed form of the elephant-eared Yaksha of the popular Buddhistic pantheon. The Dikpālās of the Hindu shrines stand guard in the same way as the Lokapālās in Buddhist shrines. In all these developments, which went on over several centuries, the question who borrowed from whom is a matter of chronology, as both the parties drew upon a common fund of traditional ideas and symbols belonging to a common cultural heritage. In the later developments of Mahāyāna Buddhism (including Zen Buddhism) and of Purānic Hinduism, the distinction between the two was a distinction without any significant difference in basic concepts. The Buddha in Mahāyāna came to be identified with the Absolute and Bodhisatvas came to be regarded as emanations of the Buddha.

The Upaniṣads and Buddhism were at one in placing Parā vidya, knowledge of the Atman, as the only Reality, above the study of the Vēdās and Vēdāngās. The Muṇḍaka (1, 2, 7) openly brands as fools those who perform mere rites and ceremonies. See also Brihadaranyaka (1, 4, 10) which compares those who offer sacrifices to the gods without knowing the Atman to domestic animals ministering to the comforts of their owners. While the Upaniṣads departed from the popular magical faith under the cover of the authority esoterically implied in the Vedas, the Buddha did it in a more open and daring fashion.

The "Ancient Way" to which the Buddha and also the Upaniṣads referred is partially implied in an esoteric sense in the Vedic sacrifice which is an act of internal reintegration being actually conceived in our hearts. The reconciliation of conflicting power effected by the sacrifice (yajña) takes place not outside but within the sacrificer. The Vajra (thunderbolt) with which Indra slays the Dragon is Light Progenitive and is, therefore, phallic. If every act is to be a sacrifice and such sacrifices should be an incessant operation, the sacrifices which priests perform vicariously for others are just like the shadow for the substance. The Buddha therefore had to point out other ways than the difficult, mystic way involved in the Vedic Yagña. He said in the Samyutta Nikāya (1, 169) that the true Agnihotra is within:

I pile no wood for fires on altars;
I kindle a flame within me:
My heart the hearth, the flame the dompted self.

The Aitarēya Āraṇyakā says the same thing in identical terms.

What were the Buddhist's points of departure which in spite of their common sources made Buddhism different, to begin with, from Hinduism? I have already referred to the Buddha's denial of the authority of the written Word. He gave primacy to experience over texts and authorities and laid emphasis on disciplined practical life than on the theory of religion. He wanted people first to purify their hearts of lust and passion; after purifying themselves to destory Avidyā (ignorance) that burns within them; and then to understand and realise that desire is the root of all suffering and therefore eschew desire. He himself was the great wayfarer. His refusal to disclose and discuss esoteric philosophy and his condemnation of speculative and verbose argumentation have been misunderstood and described as atheism and agnos-

ticism. Another innovation which the Buddha introduced was analytical thinking in the field of religion in the place of magical rites and emotionalism. A religion like the Buddha's, trying to base life on reason, asceticism and broad humanism, is difficult to popularise, but in the early phases of Buddhism, the dynamic personality of the Buddha provided it with great popular appeal. This initial personal momentum sustained Buddhism for about two centuries, but the Buddha who had sought to supplant emotion and blind faith by reason, himself became a victim of religious emotion—the Buddha deified. With the hope of securing good life in heaven, men and women built stupas and images of the Buddha. Stories containing a great deal of imaginative and fantastic details were compiled for the delectation of the populace. Buddhism attained great popularity in India when the cult of the stupa and the pāremita cult had the widest prevalence. The essence of the original Buddhism can be deemed as submerged and lost when Buddha worship began,

The founder of Buddhism expected everyone of his followers to be a light unto himself. He made it very clear that salvation depended on individual effort and that no one else could save any individual. Entering the Buddhist order was just a preparation for the life of the spirit. The Mahāyānists watered down the hardships of the spiritual endeavour and made it in practice just a token, and instead of being lights unto themselves, began to lean heavily on spiritual beings who would mercifully answer their supplications and prayers.

Some of the greatest innovations which the Buddha made were at the organisational level. We are not aware of any organised efforts made by pre-Buddhistic Hindus to convert others to their religion. Ceremonies connected with the admission of Vratyas into the fold are mentioned but they do not imply missionary work. The Buddda, however, said to his monks; "Go ye forth, for the welfare and comfort of the world." The early accounts of the numbers of people converted into Buddhism by the various leading Thēras remind one of the reports of Christian missionaries to their home boards in Europe or England! Dharmarakshita, a Greek monk, is said to have converted 37,000 people in Aparānta (the West). The mission led by Asoka's son and daughter which went to Ceylon need not be a fiction at all. Asoka has recorded that he sent Dharma Dutas to various countries to "elevate the people" by a "growth in piety". Propagation of religion as a function of the State was a new thing which, though it did not survive in the Asokan way in the India of later days, yet remained the ideal of Hindu kings as upholders of the Hindu Dharma.

From the time of Asoka, the Buddhists got accustomed to lean on royal patronage, but it is doubtful if ever they were able to monopolise such royal patronage for themselves to the exclusion of other faiths. The greatest patrons of Buddhism, Asoka and Kanishka, were too wise to show partisanship to Buddhism and estrange the Hindu subjects. Asoka's son and successor is believed to have been a Jaina. The Sātavāhanās who patronised Buddhism were greater patrons of Brahmanism. The Guptas, under whom the Bhāgavatā cult devoloped supported Buddhism but only partially, perhaps for political reasons. The impression we get of Buddhism between the 3rd Century B. C. and the 4th Century A. D. is one of



Yashodhara presenting her son Rahula to Lord Buddha—Amaravati Relief.

rapid growth, and of even more rapid decline from the time of the great Hindu renaissance under the Guptas. There was nothing in Mahāyāna Buddhism that was not there in the Vaishnavism that flowered and bore fruit during the Gupta period. The impetus given by the personality of the Buddha was spent up in the course of 8 or 9 centuries and when he became a god amidst many gods, there was little to maintain Buddhism as a distinctive faith alongside of Vaishnavism with its greater emotional appeal. The literary revival of the Gupta period which saw the final recensions of the Mahābhārata and Rāmāyanā and the poetry and drama of Kālidāsa, was more impressive than anything that the Buddhists had to show. In the field of art the artists of Madhura sculptured the images of Vishnu with the same form and feeling as they did those of the Buddha. The Bodhisatva of Ajantā was painted by Buddhist artists with his shakti in female form by his side just as the Hindus conceived of Vishnu with Srīdēvi by his side. The process of unconscious Hinduisation of Buddhism was thus begun by the Indian Buddhists themselves. If the history of art gives us any clue of the transformation of Buddhism, we might say that the stream of Buddhism which originated from the static Hindu reservoir of Magadha flowed back again into its source.

As Hinduism was non-proselytising, it had no need for a body of unalterable doctrines, and so it was easy for it to absorb several of the good points of Buddhism. Hindu philosophy therefore appropriated for itself the Advaita philosophy of the Buddhists, adopted the practice of Ahimsa and gave up animal sacrifices, and began to organise Mutts on the models of the Buddhist monasteries. The culminating act in this process of absorption was the conversion of the Buddha into an Avatār of Vishnu. The great regard with which Sankara looked upon the Buddha is evidenced in the Āchāryā's sloka saluting the Buddha in his Daśāvatārastōtra as the greatest of yogis. It is indeed refreshing to note that even in the heat of philosophical controversies, no Hindu of any standing was guilty of disrespect to the Buddha.

Buddhism in its last phase in India, which we might call the Nalanda phase, became more priest-ridden than Brahmanism at its worst. It was an evil day for Mahayānism when the Buddhist holy man Asanga brought the Hindu gods to aid men not only towards salvation but also in the attainment of worldly desires. The Hindu gods infiltrated into Buddhism in the guise of personifications of the various powers of the Buddha. Asanga also introduced Tantrism which grew very strong in Bengal till the time of the Muslim invasion.

Talking of the great monastic university of Nalanda, one is reminded of the fact that the campus of the university and the monasteries was surrounded by great walls and had fortified entrances. These defences became necessary, partly because of the great insecurity of life and property, consequent on the White Hun invasions and partly because the monasteries had become centres of economic and also political influence and power. The concentration of wealth and influence in monasteries was a development which the Buddha would not have expected when he started the organisation of monastic establishments. Though pre-Buddhistic India knew of Parivrājakās and of small groups of ascetics living in seclusion, the organisation of monks into Sanghās with detailed regulations for the conduct of life and

administration within the organisation seems to be an innovation introduced by the Buddha. While the large number of dedicated men and women living in organised establishments gave Buddhism a tremendous strength for popularising the religion and for the leisured cultivation of literature, art, architecture, science, medicine, logic, philosophy etc , the monasteries turned out to be the Achilles' Heel of Buddhism during the last lap of its existence in India. Instead of spreading out and scattering its influence over the country, Buddhism got concentrated in a few monastic establishments, and during the Hun and the Muslim invasions, these proved to be the most vulnerable and inviting targets for the invaders. The monasteries of Gāndhāra and North Western India went down like a house of cards during the first phase of the Hun attacks; a similar fate overtook other monasteries in the Gangetic valley. A few that survived after the Hun invasions were robbed and destroyed by the Muslim invaders. Saivaite attacks on Buddhism are also known to history. The fanatical Saiva king Sasanka of Bengal almost destroyed the Bodhi tree at Gaya. At other strongholds of Saivism in Western and Southern India, fanantical Saivaites seem to have followed the bad example set by King Sasanka of Bengal. While Brahmanism had sufficient vitality and resilience to withstand and survive the onslaught of Islam, Buddhism could not resurrect itself because its root in the soil had already been destroyed. It will be of considerable historical interest if we are able to get more particulars about the conversion of the Buddhist temples such as the Caityā of Chēzarla into Siva temples, and details of the transfer of properties belonging to Buddhist monasteries to Saiva Mutts.

I would now summarise my general impressions :

(1) It is unlikely, from the point of view of numbers and popularity, that Buddhism was at any time more important in India than Hinduism, though at certain epochs it might have had greater influence upon a particular ruler or a group of people. It seems to have been more urban than rural.

(2) Its doctrinal difference from pre-Buddhist Hinduism was slight, but it was innovative in several matters concerning the application of the ancient ideas to the affairs of human life. Yajña was to be a sacrifice of the phenomenal self and not of Pasus.

(3) The post-Upanishadic development of Hinduism and of Mahāyānistic Buddhism followed almost parallel courses with the Vasudēva cult as the core of the one and the Buddha cult as that of the other.

(4) The hard path of the Tathāgata was too difficult a way to attract popular enthusiasm and having stimulated a revaluation of the old values and having added a few new ones of its own, the original Buddhism fulfilled itself by about the 2nd century B. C.

(5) The great Buddhist thinkers in their vihāras developed all arts and sciences which helped and stimulated Hinduism in the nearby camps.

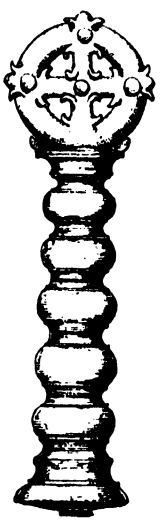
(6) Buddhism transplanted into the countries of the Far East, South-East Asia

and Central Asia contained new values and strange novelties for the peoples of those areas. This novelty factor was lacking in India to aid its continuance here as a distinct socially organised entity.

(7) In the earliar phases, Hindus welcomed the Buddha and his Way. In the early centuries after Christ, it was tolerated. And opposition to it began with the militant Saivite revival, after the Hindus had accepted and assimilated a great deal of the values and thoughts of the Buddhists.

(8) The decline of Buddhism was initiated when the Bhāgavatā cult developed, and proved more attractive to the populace; when Mihiragula's hordes descended on India; and the final blow came from the Mussalman invaders and from Saivaite organisations.

(9) The personality of the Buddha continued to be venerated in India and the values he gave India were always entrenched at the back of the Hindu mind. Buddha became thus internationalised in the Hindu psyche.



OUR GREAT HERITAGE

by M. SATYANARAYANA

On human memory, no other life has left such a strong and clear impression as that of Lord Buddha. The Hindu Purānās proclaim the greatness of many a hero, but these are far removed from the human plane and as such are inaccessibly deified. Even then, their name and fame have not crossed the borders of the Indian sub-continent.

But the case of Lord Buddha is quite different from the Hindu Purānic heroes. Today, a large portion of the 2,000 millions who inhabit this globe take refuge in his name. The popularity of Christ, in numbers, comes only next to that of the Buddha, in whose footsteps the whole of Asia once followed.

Today, the archaeologist's spade has dug out from the bowels of the earth in Central Asia, China and India many likenesses of the Buddha, which were once worshipped by ardent devotees. The Upāsaka and the Bhikku expressed through chisel and hammer not only the superhuman grace and greatness of the Buddha, but also left to posterity a heritage of which they can feel proud.

Even now, the number of Buddhists in the world far exceeds that of any other religion. But though it was once a dominating religion in India, no trace of it is left in the country of its origin.

Before going into the causes of the decline of Buddhism in India, let us see how it grew to such an extent as to embrace the lives of more than half the humanity of those days. The early Buddhism never ventured to go deep into mysticism or philosophy. It appealed directly to the heart of the ordinary man and satisfied his emotional urge. The noble and inimitable character of the Buddha, his Bhikkus and Bhikkunis attracted millions of people to the faith. These Bhikkus and Bhikkunis sacrificed every comfort for the sake of religion and humanity and spent their lives proclaiming the Gospel through art and action. Andhra became the centre of this vast spiritual domain. Buddhism and Jainism were the dominant religions of the Deccan in those days. Whereas Tamilnad supported Jainism to a good extent, Andhra not only took to Buddhism wholeheartedly, but also became a centre for dissemination of Dharma throughout the world. In this way, upto to 1,000 A. D. in Andhra, Buddhism flourished under the patronage of the kings and the people. As a result of the deep veneration of the people towards the Buddha, many pilgrim centres and universities took shape on the banks of the Krishna.

Another factor which stimulated the growth of Buddhism should not be forgotten. The Buddha and his followers used the colloquial dialect as the vehicle for propagating their religion and thus brought it nearer to the people. The holy books were written in the people's language, Pāli.

Due to the influence of Buddhism on Central Asian barbaric tribes, new ideas sprang up there and as a consequence of it, Christianity and Islam took shape. If love, sacrifice, compassion, non-violence, devotion towards service—the essential qualities of Buddhism—are excluded from

Christianity, there remains little for the Christian missionaries to feel proud of. Much evidence is there to show that the life and character of the Buddha greatly influenced Jesus Christ.

We can say that Buddhism played a part indirectly in the birth of Islam too. The Arabs used to call idolators 'But paraste'. This shows that the worship of idols of the Buddha had spread so widely in Arabia that the word 'But' became a synonym for idol. Mohammed attacked idolatry, but took the best from Buddhism; so much so that even now we find many a principle common to both.

Even the so-called anti-Buddhist Śankara was indebted to Buddhism. There is many a similarity between the Mahāyāna philosophy of Buddhism and Advaita. It is due to this that the Vedic opponents of Śankara called him a 'disguised Buddhist' (pracchanna Bauddha.)

The credit for being the first institutional religion also goes to Buddhism. The Buddha was the first man to codify all the noble principles and motives that make life worth living under the name of a religion and present it as a way of deliverance to suffering humanity.

Let us now go to the causes of its decline in India. Within 1,500 years of its birth, Buddhism lost its vigour in India. The incompetent followers, who took over the propagation of the religion, side-tracked the noble path that the Lord had shown and putting aside the propagation of the ethical principles of Buddhism that are the very life breath of the religion, advocated worship of the Buddha as a panacea for all misdeeds, intentional and unintentional. This led to a fall in moral values. The Hindus took advantage of this fall and asserted their own religion. But at the same time, they could not but take to the worship of idols to satisfy the emotional needs of the common people brought up in that atmosphere.

The only people who took better advantage of the fall of Buddhism were the Muslims. They attacked idolatry tooth and nail and iconoclasm became their creed.

The Hindus too had a share in this vandalism. While they encouraged the worship of their idols, they took care to see that not only Buddhist idols, but also Buddhist literature and art in India were destroyed beyond recognition.

Those remnants, which have accidently escaped this planned vandalism and are now seen in Andhra and elsewhere, stand as evidence of the glory of that Buddhist art. The splendid caves of Kārli, the magnificently sculptured Caitya caves of Ellōra, the beautiful paintings of Ajanta, which seem to have reached the zenith of artistic expression, are only some of the creations of the untiring devotion of Buddhist artist saints. Even today, after such a lapse of time, they are attracting visitors from the four corners of the world. The Buddhists of yore proclaimed their devotion and artistic grandeur through the various sculptures strewn throughout India, from Gāndhāra to Gauhati, from Mount Kailāsa to Cape Comorin. Modern India cannot only feel proud of that great heritage, but also, on the basis of this, can venture upon spreading a new light throughout this gloomy world.

The country and its leaders are aware of this great opportunity that lies ahead of the nation, So our beloved Prime Minister, Pandit Nehru, has called upon the nation to celebrate the 2,500th Buddha Jayanti in the most befitting manner. These celebrations will naturally rouse up the country to an awareness of its former

pristine glory and a new and radiant message will henceforward spring forth from this land and this 'new voice of Asia' will resound throughout the world, as we earnestly expect.

As for a full span of 1,000 years, Andhra continued to be a renowned centre of Buddhism, it should have reached perfection in many departments of life. Though we cannot today get a comprehensive history of those days, the available inscriptions at Nāgārjunakonda and other places attest to the fact that traders and students from various countries came to this land for earning and learning. How we wish that these mute sculptured slabs could speak of the past glory of Andhra!

Not only Nāgārjunakonda, Amarāvati, Jaggayyapēta and Ghantasāla, but every ancient mound on either bank of the Krishna must have then been either a town or a university centre. The history that lies hidden under these mounds, if dug out, would certainly deliver a new message which would instil a new vigour in us. This task falls to the lot of Āndhra historians and research workers.

The 2,500-year-old message, which the Buddha gave, is ever fresh and one who has imagination can even now hear it thus:

"Bhikkus! Every religious man should strive his best to hasten towards the Eternal Goal of Nirvāna. There is no real happiness in the enjoyment of worldy things and there is no perfect satisfaction in running after these. This enjoyment is inhuman, brutal and devastating, too.

To torture the body, in the name of seeking after restraint, is also meaningless and foolish.

So Tathāgata says: Intelligence, restraint and search lead to knowledge. To attain Nirvāna, the Middle Path is the only one to take.

What is the Middle Path? Right Doctrine, Right Purpose, Right Discourse, Right Behaviour, Right Purity, Right Thought, Right Loneliness, Right Rapture,—these constitute the eight-fold Middle Path.

Disciples! Learn that the first Truth is Sorrow. Life as everyone leads it, is made up of sorrow. Birth, death, disappointment, dissatisfaction and such others are the cause of sorrow.

Form, anguish, nomenclature, past action, perception are the five primaries. These lead life into distress and unhappiness.

Lust and thirst of things lead to destruction. Lust should be suppressed with the aid of renunciation. Renunciation is the only weapon by which man can withstand sorrow. It is the only way to attain Nirvāna."

According to the stages of development reached by the followers of the Buddha, Buddhism later took three forms: (1) Vajrayāna (2) Hinayāna and (3) Mahāyāna. The credit for the propagation of Mahayana goes to Āchārya Nāgārjuna. He is said to have been a native of Vidarbha, domiciled in Āndhra. After him is named the famous Nāgārjunakonda. Mahāyāna is very close to the Bhakti cult and it may be said to be the final version of Buddhism in India.

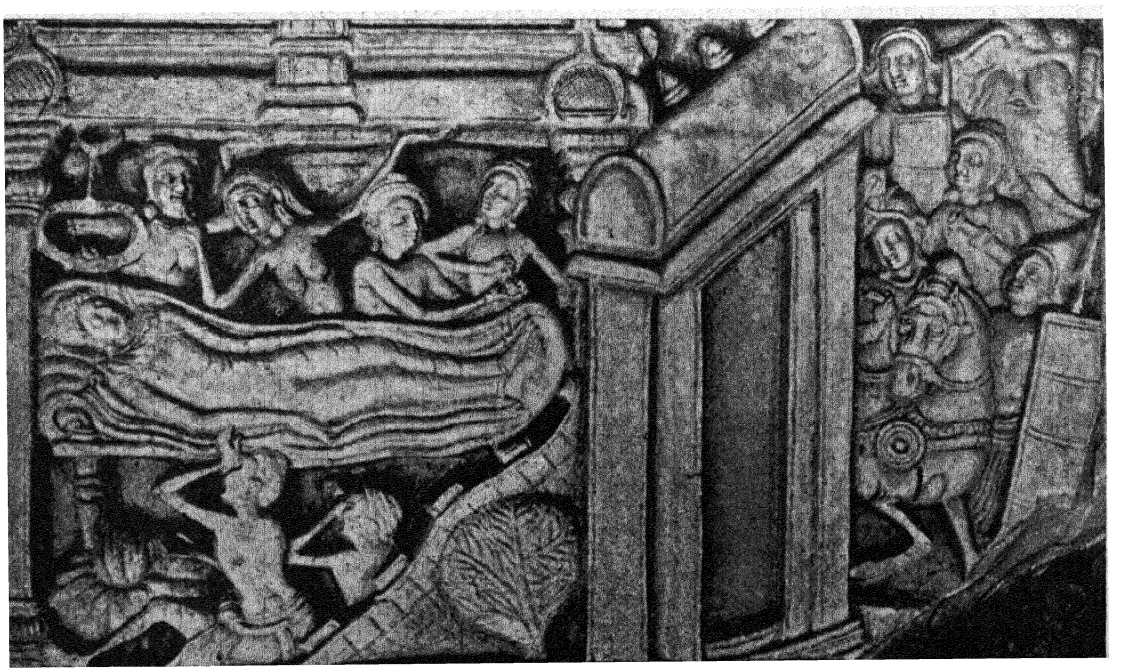
As idol worship was sanctioned by Mahāyāna, gradually it became merged with other forms of idol worship in this country. But even today, there are

crores of Mahāyāna Buddhists in other parts of the world. The later day Hindu schools of Śankara, Rāmānuja, Mādhwa and Vallabha may be said to have had their beginnings in Mahāyāna itself.

When idol worship was once sanctioned by Mahāyāna, the difficult paths of renunciation and ascetism were thrown into the background.

Āndhra, as the birthplace of Mahāyāna philosophy, and Nāgārjuna as its founder, have earned name and fame in the History of Human Thought. It is the duty of the Āndhras to live worthily of that great heritage.

Mahāparinirvāna of the Buddha



APPENDIX 1



Copy of Inscription No. 1 at Jaggayyapeta mentioned in the article "Ikshvakus and their Services to Buddhism" by R. Subrahmanyam, and other articles.

APPENDIX 2



Copy of Inscription No. 3 at Jaggayyapeta mentioned in the article "Ikshvakus and their services to Buddhism" by R. Subrahmanyam, and other articles.

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