CHAPTER: 2

Treatment of Love & Nature in Buddhacarita

2.1 Treatment of Love:

Love is everywhere, it’s universal. Not only the human beings but beasts, birds, even Siva, the great yogi, are also in love. Flora and fauna, trees, creepers are also stimulated and instigated by this passion. It is an instrument of individual and social re-generation. It brings about to the union of the physical and the spiritual in life. The goal of human life is joy and serenity and not the sensual pleasure or the carnal happiness. The aim of love is a happy harmony between man and woman. Therefore love poetry occupies a dominant place in literature and attracted the mind of the great poets of Sanskrit literature. The exquisite delineation of this feeling is the characteristic feature of most of the compositions of our poet.

There are some other human feelings and instincts like heroism, kindness, generosity, piety etc. But in spite of these human sentiments, the sentiments of love as the main theme become most popular amongst the poets of Sanskrit literature. So, to delineate this passion perfectly need minute observation and full attention.
The mentioning of love scenes also found in the ‘Rigveda’, the sacred book of the Indo-Aryan community. In a dialogue hymn Pururavas expresses love for Urvasi, but she repudiates him. She compares herself to the wind, difficult to capture and advised him to return and forget her forever. Saying this she disappeared like dawn. Rejected by the beloved, disappointed king Pururavas wailed that he would go far away, never to return. There the wolves would devour him and that would be the end of his life. But Urvasi implored him not to die and not to be eaten up by the wolves. She confessed that she was not one to be loved as she possessed a cruel heart of a hyena¹. Here, the love between a divine damsel and an earthly king had a tragic end.

In another reference, in ‘Rigveda’, Usas was the loveliest creation of the seers. She was the daughter of heaven. She, as a heroine fascinate her lover, the Sun. Like an auspicious and beautiful damsel, she unfolded her charming grace and opened her heart to the lover. In this first treatise, we meet with the theme of love treated in a beautiful way. Themes of free love between adult man and woman are very rare in Sanskrit literature.

In Sudraka’s Mrchchhatika we have a portrayal of love between the prostitute Vasantasena and Brahmin Carudatta. Also in various Sanskrit verses like those in ‘Kama-Sutra’ we find the examples of love of Abhisarikas or those women who themselves come to the houses of their beloved at night. In the anthologies of
'Satakas', mostly in single slokas we find love poems which are apparently of non-material in character. There are examples of verses which depict a love scene, portraying a passion, or a love situation without any reference to the sort of persons between whom this was carried out.

2.1.1 Representation of love scenes by some famous Sanskrit poets:

Kalidasa, the magic creator of love and beauty in poetry portrays in his works that the world is dark and desolate to the person to whom love is denied, but it is bright and blissful to person by whom it is gained. In Kalidasa’s Meghaduta the poet makes a cloud a messenger to tell the story of two lovers who are separated. This is also quite in keeping with the sublime conception of love, which looks dark in separation, like a black cloud with a silver lining. The sentiment of love can be physical or spiritual in nature. Love sometimes can be understood as a sensual passion of human heart which rises by physical loveliness, it can be satisfied even in the absence of mutual feeling of each other. This type of passionate love does not require harmony of inner feelings.

There is another flavour of love which comes out of human heart and not being attracted by bodily beauty. No obstacle can reduce its harmony, the lovers can get physically separated by death but remain connected heartly, as they are animated by the ideals of true love. Love is an abiding sentiment of heart which
eliminates the grasser passion and lifts lovers above the common ground.

Kalidasa does not support passionate love based on physical attraction because love based on physical considerations ends in grief. Such type of sensuous love never leads to pleasure. So Kalidasa favours at first the union of hearts rather than union of body. In his masterpiece, Sakuntala, Kalidasa first delineates the gross passionate aspect of love between Dusyanta and Sakuntala and then its sublimation into pure spiritual love. Both fall in love at first sight and unite secretly according to the Gandharva form of marriage which is based on mutual love\(^3\). Such love gives divine pleasure to the lovers. Therefore to achieve happiness and pleasure in the love which is born of physical attraction should be transformed into true love based on penance and restraint. In his all works Kalidasa illustrates this truth. His heroines when they expel passion by suffering attain re-union with their heroes. In true love, the lovers cast their lives\(^4\) with believe that destiny have denied them. In ‘Svapnavasabadatta’,

Bhasa depicts the love scene between Udayana and Vasabadatta in a single verse. Udayana remembers those days when during her lesson Vasabadatta fixed her sight on him and dropping the quill, her hand would go on playing in the air\(^5\). Here the description of a girl, immersed in love forgetting everything even her own self is very artistically represented.
Bhavabhuti, another great dramatist, in the last act of his play Uttara-Ramacharitam (the later life of Rama), gives the description of a love of exquisite tenderness. These are some of the best dramas out of more than six hundred written during that period (700 A.D.). Sanskrit literature is stuffed with lyrical poetry of great merit. This poetry constitutes a fusion of erotic and religious sentiments.

In Gitagovinda (the song of Govinda) Jayadeva (12 century A.D.) describes every stage of love between Krishna and Radha – longing, jealousy, hope, disappointment, anger, reconciliation and fruition – in picturesque lyrical language. The songs describe the beauty of nature, which plays a prominent part in the description of human love. In the point of chronology Bharavi (550 A.D.), a powerful poet in the galaxy of Sanskrit literature is just next to Kalidasa. In his epic Kiratarjunyam (18 cantos) based on an episode from the Mahabharata, Bharavi shows his craftsmanship in the fine description of the beauty of the damsels and the sporting acts of the celestial lovers who are variants of courtly lovers playing in the palace’s pleasure gardens and lakes.

Another genius poet Bhatti or Bhatrihari with his fine poetic touches describes the scenes of love in his Bhattikavyam. He compares the autumnal lotus with a lady who keeps away from her lover who enjoys the company of another woman⁶. Magha, a poet of high intellect introduces many examples of erotic emotions in his
epic ‘Shishupalavadha’ (consists of 20 cantos). Like in military camp in canto V, in canto VI, in the description of seasons, wandering of warriors in the forest with their lovers in canto VIII, preparation of the damsels to receive their lovers and their union at the moonrise in cantos IX & X, and in canto XI, the awakening from the night of love and the conduct of women of the city at the entry of Krsna into Indraprastha in canto XII.

So, from all these references of the scenes of romance employed by different famous poets of Sanskrit literature, it can be pointed out that the representation of love scenes is an important element of a poetical composition. A person is not entitled to the epithet of Kavi if he is not a creator or a propounder of truth, beauty as well as erotic arts. But kavya or poetry as exemplified by Asvaghosa’s Buddhacarita represents a stage in the development of literary art in India which is distinguished from the other stages of poetry as reflected in the popular epics.

Asvaghosa, a Buddhist philosopher-poet expressly states that he has composed the poem not only for the sake of poetry but to establish a religion and philosophical thought. Almost all his works, Asvaghosa speaks of the ultimate truth about salvation and tranquillity and advised to keep away from the self indulgence and sensual passions. In his works he expresses his stoicism about love in the form of sensual pleasure and in the 20\textsuperscript{th} canto of
Buddhacarita we find the definition of true love given by Gautama Buddha.

Buddha after his enlightenment travelled many places for the propagation of his noble faith and in that context he reached the kingdom of Kosala where Kosala king Prasenjit wanted to know from Buddha about the remedy of worldly passions and the nature of true love. Then Buddha examined closely the nature of each kind of love and explained - Life has a great need of the presence of love, but not the sort of love that is based on lust, passion, attachment, discrimination, and prejudice. There is another kind of love, sorely needed, which consists of loving kindness and compassion, or Maitri and Karuna. Usually when people speak of love they are referring only to the love that exists between parents and children, husbands and wives, family members, or the members of one's caste of country. Because the nature of such love depends on the concepts of 'me' and 'mine', it remains entangled in attachment and discrimination.

People want only to love their parents, spouse, children, grandchildren, their own relatives and countrymen. Because they are caught in attachment, they worry about accidents that could befall their loves ones even before such things actually take place. When such accidents do occur, they suffer terribly. Love that is based on discrimination breeds prejudice. People become indifferent or even hostile to those outside their own circle of
love. Attachment and discrimination are sources of suffering for ourselves and others. The love for which all beings truly hunger is loving kindness and compassion.

Maitri is the love that has the capacity to bring happiness to another. Karuna is the love which has the capacity to remove another's suffering. Maitri and Karuna do not demand anything in return. Loving kindness and compassion are not limited to one's parents, spouse, children, relatives, caste members, and countrymen. They extend to all people and all beings. In Maitri and Karuna there is no discrimination no 'mine' or 'not mine.' And because there is no discrimination, there is no attachment. Maitri and Karuna bring happiness and ease suffering. They do not cause suffering and despair. Without them, life would be empty of meaning. It is not just some ideal. It is something which can actually be realized, that is true love. If you only want your loved ones to follow your own ideas and you remain ignorant of their needs, it is not truly love. It is only a desire to possess another and attempt to fulfil your own needs, which cannot be fulfilled in that way.

This poem thus dealing with the subject of non attachment and salvation convey the nobler purpose of Asvaghosa. But apart from a faithful follower of Buddha, he was also a great poet (Mahakavi) so that he had no other alternative than to justify his indulgence in the art of poesy on the ground that it was just meant by him to administer sugar-coated quinine pills as a remedy to the
epidemic of evil in the world. But he proved himself to be a preeminent poet in spite of himself and while giving and admirable poetic garb to the tenets of salvation which are otherwise dull and uninteresting, he had to conform to all the laws and cannons of poetry (Kavya dharma) and to skilfully employ all the means of metres and rhetoric figures thereby to make us capable to judge him as a poet apart from his position and mission as a religious teacher and monk.\textsuperscript{7}

As we know that Buddhacarita is a Mahakavya in nature and as per the rule of a Mahakavya it should contain the picture of the pleasures of love, the union and separation (Sambhogavipralambhau) of the lovers, marriage-ceremonies etc. the pictures of the pleasures of love drawn by Asvaghosa are so beautifully decorated which impressed all Indian poets. But still Asvaghosa was more sincere about his burning enthusiasm for his own ideal that is the noble purpose of conveying Buddhist faith.

Asvaghosa seems to be well acquainted with Kamastra. In the 2]\textsuperscript{nd} canto of the Buddhacarita (Verse No. 27-32) the poet very beautifully describes Buddha’s delightful dwelling with his wife Yashodara in the royal palace where he passed the time with the noble music of singing-women who were as beautiful as the heavenly Apsaras.\textsuperscript{8} Poetic evocation of the spell of love and beauty like the harem scene in Asvaghosa’s Buddhacarita were probably
intended as much for worldly people whose tastes tend toward the erotic sentiments.

In the royal palace Buddha spent his time with the women who delighted him with their beautiful pearl garlands, their soft voices, there swift laughter and also with their playful intoxication. The royal apartments were furnished with the delights proper for every season and bright like the clouds of autumn, resembling heavenly mentions come down to earth. That royal palace had shown as glorious as Mount Kailasa with tambourines whose frames were bound with gold and which sounded softly when beaten by the tips of the women’s hands.

The beautiful dances of the ladies of the harem were like the dances of heavenly nymphs. Here the poet depicts passionate love at the level of sensuality which is confined to the royal palace. The youthful ladies of the harem tried to captivate the mind of the handsome prince with their dances, gestures, with their thin and delicate body, with their stolen glances, conceited by their brows, thus in this description Asvaghosa delineates the elemental which is based on physical beauty.

Asvaghosa shows his highly poetical skill in the description of the excursion of the young prince in canto iii (V .no 14-24), where there is a beautiful scene that how on hearing the prince’s exit, the women of the city out of curiosity, hastily came out from their
rooms to the house-tops and the windows. The women with misplaced jewellery and falling girdles were moving fast by pushing and jostling one another and the clinking of anklets, girdles and ear-rings frightened away the birds on the roofs. The rash of the fair women whose ear-rings came into contact leaning out of the windows and their faces looked like the bundle of lotuses. The poet compares their faces as so many full-blown lotuses with which the walls of the palace were decorated.

Asvaghosa minutely describes in this canto the perfect form of limbs, charming qualities, attractive features, the movements of the eyebrows, charming and graceful smile of the beautiful maidens. He generally compares the beautiful faces of the maidens to the moon, their eyes with the petals of lotuses, their thighs to the trunk of an elephant, their feet to the flowers of the ground lotuses, so he sees in nature the standards of comparison to delineate the beauty of the young ladies. According to Asvaghosa beauty is a unique artistic creation of the creator and he proves it in the outstanding descriptions of the voluptuous beauty of the ladies of the palace which make the reader bound to think that Asvaghosa who is adverse to sensual pleasures could have created these enchanting beauties.

The poet often describes ornaments and flowers used by the women to decorate themselves, like the noise of the girdles and the jingling of the anklets and ear rings. The city women with a hope to
see the prince crowded together and in the mutual press their earring agitated by collision and their ornaments were jingling. Asvaghosa being a monk with no passion about the beauty of women, in order to maintain the rule of poetry, he describes the beauty of women tirelessly.

The poet reveals his knowledge of science of love. How vivid and fascinating is the image of a maiden who locked in the sweet embrace of sleep looks resplendent, holding a flute in her hand while her white robe shifted from her bosom, resembling a river with lotuses being enjoyed by a straight row of bees and with banks laughing with the foam of its wave. Such pictures abound in Asvaghosa’s writings, pointing to the greatness of the artist and reveal his knowledge of the science of love.

Asvaghosa not only convey his view to physical beauty but lays great stress on the noble and spiritual qualities of the women for the beautiful ladies possessed of high noble and spiritual thoughts. The city women looking at the beauty and majesty of the prince, murmured in low vice how his wife Yashodara is blessed. They are chaste ladies by nature so on seeing the glamour and glory of the prince no wrong thought arise in their minds or they never felt envy for Yashodara. Like a devotee get captivated by the beauty of their God, in the same way the city women also fascinated by the beauty of Siddhartha. They, in low voice praise Yashodara for her good fortune so that nobody can blame their motive. In spite of
the sensuous description of the beauty of the damsels Asvaghosa also depicts the ideal pure and big heart of the ladies.

In the 4th canto Asvaghosa has given an astonishing description of the artistic skill of the women. Here the deplorable exploitation of beauty is exposed by the poet through the amorous sports of the ladies of the pleasure garden to seduce prince Siddhartha. But they failed in their mission to influence the mind of the prince. In this canto our poet at first gives the vivid descriptions of the ravishing beauty of the damsels and their sexual desire. Thereafter he shows its futility to infatuate Siddhartha and also give the message that great minds are detached to bodily charm which allures the ordinary people.

Suddhodana sent Siddhartha in the pleasure garden with one of his companion Udayin, son of King’s chaplain in order to distract him from the path of sages. That very grove was crowded with beautiful public women and also full of young trees in full bloom. The ladies became speechless on seeing the divine beauty of Siddhartha and consider him to be Kamadeva. The bodily form of the royal prince was so perfect, the glory of his personality was so brilliant and dazzling, dignity and gravity in his look was such that these public women were captivated. They welcome him respectfully with lotus buds in their hands. They stood around him with their minds absorbed in love. At first they do not dear to tempt
him amorously and remain standing in a respectable distance from him on seeing the dignity and majestic nature of the prince.

Then Udayin reminds them that they are courtesans and they are dispatched to make the prince passionate. Udayin also reminds them that with their skill they raised the wave of lust in the northern Kurus and in the pleasure garden of vaisravana Kubera\(^{16}\), and even had shaked and captivated many lust free seers and gods. In that reference Udayin cites many examples from earlier times like the story of great seer Vyasa who was kicked by harlot Kashisundari.

In another example a low caste young lady gratified the heart of seer Gautama in his old age\(^{17}\), Rsyasringa, the son of a sage, who was dull and un expert in the knowledge of women was also entrapped and borne off by Shanta with various wiles, similarly the great seer Viswamitra though immersed in deep meditation was captivated by Apsara Ghritaci and deemed ten year with her as a single day\(^{18}\). In that way Udayin reminds the courtesans about their shameless profession to provoke the prince so that they can make the prince passionate.

Thus instigated by Udayin, the youthful damsels surrounded Prince Gautama and keep trying their level best by twist and turns and by applying all the arts of love to attract the young prince towards the mundane pleasure. They made gestures to cause
rapture with brows, looks and blandishments, with laughter, frolicking and movements. The courtesans are expert in expressing love through amorous gestures and postures without saying anything as in the words of Kalidasa ‘Srinamadyam pramayavachananam vibhramohipriyesu’. Some women wobbled from here to there, their golden girdle-trinkets tinkling noisily, as they exhibited to him their thin and beautiful figure. Thinely veiled by a robe of fine cloth. This verse is another one which ostensibly describes the seductive movements of sexy courtesans; the girls in this verse are demonstrating the essence of unenlightened behaviour, as discussed in Buddhacarita Canto 3.

So while this verse ostensibly describes the seductive postures of the women, Āsvaghoṣa’s ironic intention might be to let some of us see ourselves in his description, and possibly to have a chuckle at this depiction of the kind of faulty behaviour that is rooted in our own end-gaining. Asvaghosa also has not forgotten to portray the graceful gestures and postures of the women in proper place even though he was a monk poet. The 4th canto presents impetuous passion in wilderness. With dances, songs (v-37), gestures, loud laughter (V-39), flawless limbs, the thin and delicate waist, expansive hips the ladies tried to excite the lust of the prince. Another lotus eyed damsels came from a lotus bed with a lotus in her and stood by the side of the prince, looks like Padmasree (Goddessess Laksmi) in the imagination of Asvaghosa.
There are mentioning of Asoka trees in this canto which is symbolised for putting the fire of longingness, and it also causes fire of lust in the imagination of our poet. Asvaghosa also uses this characteristic of Asoka tree in his descriptions. As in the words of a lady with rolling eyes addressing a Asoka tree, the increaser of lovers sorrows, the bees murmur as if scorched by fire (verse-45).

In another verse a young Asoka tree, all covered with young shoots, stands as if abashed by the glitter of the hands of the ladies. In the science of erotics, cuckoos and flamingos are symbolised for the stimulation of live and separation and for that Asvaghosa has made this special reference for awakening amorous desire of Siddharta. In the verse where a ruddy goose in the water follows obediently his mate like a servant, consider the mighty power of the women (verse-50) and in another verse the crying sounds of the impassionate cuckoos which are at once counter warbled by another cuckoos like an echo (verse-51). Thus with these wiles of every kind the young love-sick ladies tries to attract the attention of the prince.

Udayin who was expert in the science of erotics, pleaded Siddhartha on behalf of the women, saying “Courtesey is the balm of women, courtesy is the best of ornaments, beauty without courtesy is like a grove without flower. What is good of courtesy only? Accept them with genuine feelings.” then Udayin narrates the stories of some well known mythological personalities who did
many unjust works for the sake of lust (from verse no. 72-81). Indra, the King of heaven wished for Ahalya, the wife of sage Gautama knowing that love is the highest good, the great ascetic Brhaspati begot Bharadvaja on Mammata, wife of Utathya. In ancient times sages like Parasara, Vashistha etc. out of lust enjoyed the company of the low-caste women like Kali and Aksamala, the kings like Pandu and Karalajanaka too knowing that intercourse with a women must end their lives till adhered to sensual pleasures (verse no. 79-80). In this way Asvaghosa has mentioned lots of historical, mythical and legendary figures to explain his stand point by illustrations. In this canto the poet fulfils all the requirements which is essential to draw the blandishment of the beautiful women by which they seek to tempt the prince.

The Buddhacarita is after all, widely regarded as literary masterpiece that set the standards for generations of erotic court poetry; refined courtly audiences would perhaps derive pleasure from the frisson created by forbidden combinations of antithetical rasas. But ultimately Asvaghosa insists, it is peace and not pleasure that is the goal of his poetry\textsuperscript{21}.

In the 5\textsuperscript{th} canto, though unconsciously, the monk poet’s hatred mindset about the women has been revealed where the description of the night scene in the harem which is the cause of prince’s resolution to leave the palace reveals this kind of thought of the poet. A description of sleeping woman with bodies numb,
bend and lax with uncontrolled bearing showed their ugly appearance. Their faces alternately turned downwards or upwards, some leaned sideways or had fallen over, and others looked as if they have been dropped into an abyss. Their musical instruments were scattered in disarray. As one lying with her bamboo pipe in her hands (verse no. 49), another woman as if in anger, abandoned the lute in her lap (verse no. 48), similarly third one clasping her drum as if it were her lover\textsuperscript{22}.

The descriptions of sleeping women with musical instruments have already found in Ramayana. Our poet Asvaghosa who himself was a great musician, has described the passion of women about music by taking some pattern of writing from the Ramayana. That is why in his imagination, like lovers, they are sleeping embracing sometimes lute, sometimes drum, sometimes flute, etc.

According to Chinese traditions, Asvaghosa used to preach by singing effective melancholy ditties-disparaging the vanity of the ever-evanescent worldly life. Asvaghosa in an assembly of some artists, himself played on various instruments like drum, flute and the cymbals. Asvaghosa’s knowledge of music is also exhibited in Buddhacarita where he clearly exhibits his sensitiveness about musical sound effects, in his choice of the proper vocabulary. Necklaces of the women were like dragging chains, and their garments were swathed around their bodies. Some were lying down on the floor, clasping the zither, like someone who is
experiencing suffering. Their yellow and green garments were spread out, just like broken karṇi[kāra] flowers.\textsuperscript{24} With loose limbs they leaned against the walls, eyes closed, their shape like a hanging horn-bow. Some held on to a window with their hands and looked like strangled corpses. They groaned incessantly and gasped deeply. They were very unpleasant and salivating. With untidy hair they showed their ugly appearance. They looked like mad people. Flower garlands were hanging across their faces. Some were lying face down on the floor, and some were trembling all over, just like a lone shivering bird.\textsuperscript{25} Their bodies bent, they leaned on each other like pillows, hands and feet entwined. Some knit their brows and frowned, and some closed their eyes and opened their mouths. All kinds of bodies were dispersed, scattered about like corpses after an untimely death\textsuperscript{26}.

In these verses, monk Asvaghosa has shown utmost ignorance to the beauty and grace of the women in the royal palace. The real nature of women is impure and loathsome though men deceived by dress and ornaments, succumbs to passion for women. If men would became acquainted with the natural form of women and such transformation produced in her by sleep, most certainly overcome by his impressions of her excellance\textsuperscript{27}. Shamefulness is the dressing for women, but when caught by sleep those women with unparallel beauty, fell asleep shamelessly. Here the usual feminine behaviour of the women has been wrongly portrayed. But
the poet has justified his ugly description of sleeping women by saying that it was god who caused the women fell asleep in such a deformed manner under the plan to make Siddhartha have bitter feeling about the worldly passion and thus leave the family.

Another fascinating picture where the poet shows his artistic craftsmanship is in the 8th canto where Asvaghosa presents a portrait of the ladies in separation. After leaving Siddhartha in the penance grove, Chandaka along with the horse Kanthaka returned back to the city in heavy heart. Then the women hopefully rushed to the windows and buildings thinking that the prince had come back again. Their condition was very bad, they were fainting again and again out of grief, their eyes become lack-lustre, their hair was hanging down, their silk garments became pale, their eyes without sty, faces without any decoration and they looked like stars paling at night’s end. Here Asvaghosa compares the reddish pale face of the women caused by constant crying, with the stars at night’s close.

Being a unique creation of the god the youthful damsels generally have a slim body, pointed teeth, lower lips, and a thin waist but being separated from Gautama their feet were without anklets and stained red, ears were without ear rings, waists were without girdles, necks were unadorned as if all their ornaments have been robbed. The lustre of the women lies on her ornaments, that mean a woman looks beautiful when she is decorated with
various jewelleries as there is a saying that ‘Na kantamapi nibhurjam vibhati vanitanam’. So the face of a lady though pretty does not shine without decoration.

Through the above verses the author presents the pathetic condition of the city women in separation and lamentation. In this canto, an excellent specimen of separate lovers was giving vent to their feelings. These women with eyes swollen with weeping looked like the cows lowing in the midst of the jungle when deserted by the herd bull. This canto describes the anguish of bereaved women very effectively. Not only have the ladies of the harem but even Gautami (step mother of Siddhartha) become repentant for her beloved son like a she buffalo who has lost her calf and fell weeping to the ground.

In the Ramayana we have a paralleled to this scene. In the Ramayana after the exile of Rama, poet Valmiki describes the condition of Kausalya like a helpless cow whose calf has been snatched away by a lion (saham gauriva simhena vivatsa vatsala krta, 2-43-18). Being inspired by this description of Kausalya by Valmiki, Asvaghosa depicts sonless affectionate Gautami.

As it is natural that separation from the beloved causes lamentation so Asvaghosa also delineated this mood of expression very skilfully. The lamentation of Gautami, Yashodara and the maids of honour has been described very passionately with their womanly
behaviour as in the verse-30, where they hurt their chests by their hands and also they hurt their hands with their chests. Thus the women inflict mutual pain on each other\textsuperscript{31}. Yashodara also feel disconsolate on the ground like a brahminy duck without its mate. The sentiment of a loving and dutiful was expressed when she wailed saying, “My heart too is certainly exceeding hard and of stone or even of iron, in that it does not break in its orphaned state, when my lord accustomed to all pleasure has departed to the forest without his royal glory,” thus she fainted with grief for her husband, wept and brooded and lamented repeatedly\textsuperscript{32}.

\textbf{2.2 Treatment of Nature in Buddhacarita :}

Nature and human beings are closely connected; nature has an important role to play in human life. Man flourish in nature’s lap and take eternal rest there. Our whole life, deeds are solely dependent on nature. It inspires us in many ways. That is the reason why nature has been depicted in many literatures and in glorious terms by many poets. In ancient times the Vedic seers were also attracted by the various aspects of nature and beauty. They observed behaviour of the nature minutely and with great curiosity. Many questions regarding behaviours of the nature arose in their mind like why we could not see moon and stars in day, where did they go? Why Sun, Moon or Stars did not fall from the sky? They used to ask themselves with the simplicity of a child why water from the river flew into ocean but never fill it up.
In the imagination of the Vedic poets, the sun was a great man whose rays were the hands spreading over the universe to lead and the rising sun moved all to action. With the sun-set, as if by the command of ‘Savita’- the sun, those who were out, returned home. All day wanderers go to beds, aquatic creatures go into waters for rest, birds & animals took shelter. Here in praise of the sun, we get a real picture of dawn and dusk. Here the poet presents a charming picture of the last part of the night when the darkness is decaying and the dawn is just to come. He refers it as the night departs from her sister ‘Usas’. Again we see a brief picture of ocean, in a hymn addressed to ‘Asvins’ who are famous as the miracle workers and also great physicians. The decent of the rivers, Vipat and Sutudri is depicted in a very natural way, they have been compared to two cows who run to lick their calves.

The Rigveda is mainly the poetry of worship of nature. The pictures of the nature drawn by the sages are real, no artificial usage of words are seen. These are based on personal observation by the sages and that is why the descriptions are simple, beautiful and imaginative. The Atharvaveda too glorify the nature as the ‘Rain-song’ represents a beautiful specimen of nature. Nature plays an important role in Sanskrit epic poetry. In this respect first comes the name of the ancient Indian traditional epics the Ramayana and the Mahabharata. The epics like Ramayana and Mahabharata portray natural objects as seen by Valmiki and Vyasa. They had full
opportunity to perceive study and appreciate the beauty of the nature as they lived in the forests abounding in trees and creepers, flowers, birds and animals.

The poets of later date are influenced by their predecessors. They follow up the descriptions by their predecessors but express them in new colours. Among the later poets first comes the name of Asvaghosa a pre Kalidasiyan poet. The poet invests all his skills in the description of the vernal season, bending boughs of trees and creepers, due to blossomed flowers in profuse and new tender shoots, with gentle and fragrant breeze, with cacklings of ducks, with ponds and rivers decorated with lotuses in bloom, with pleasing moon and stars, with playing birds and animals etc. We find frequent recurrence of such descriptions. From his writings it is apparent that the poet cannot move a step without nature. Most of his description contains excellent touches of his feeling for nature and through it he proves his poetical insight and imaginative power. The treatment of nature has been depicted in glorious terms by our poet. The beauty of nature becomes embellishment for the poetical art.

As an epic or Mahakavya, Buddhacarita should contain the description of natural sight and Asvaghosa has perceived nature with minute and close attention. In the last part of the 3rd canto (V.64) we see the description of a lovely grove like the grove of Nandana where there are young trees in full bloom, the intoxicated
cuckoos and the pavilions and tanks are full of beautiful lotuses. In
his enriched writings, he not only describes the beauty of gardens,
seasons and other natural objects but also his love for the animal
world is brought out in a number of verses. Also, he has invested
nature with human feelings and emotions. Often we find natural
objects behaving like human beings and vice-versa. So, man and
nature are bound together with one string in Buddhacarita.
Subsequently in the 6th and the 7th cantos we find the description of
a hermitage where the deers were sleeping in perfect trust and the
birds were sitting at peace and the peacocks rose up in delight and
uttered cries as they do at the sight of a black rain-cloud; the grove
was quiet due to holy penance and the trees were discoloured by
the smoke of the oblations.

The epic contains beautiful smiles which are essential for the
communication of the emotional content of facts in long narrative
poems. His similies are drawn from a wide range of natural
phenomena. We can point out images like ‘Diptya ca dhairyena ----
---------- yatha sasankah etc’ (canto,1 V-12) viz, with his luster and
steadfastness Buddha appeared like the young Sun come down to
earth, like moon he was pleasing to the eyes. ‘Atha
kancanasailasrngavarsma ---------- prapede etc’ (c V v-26) viz, in
structure like the peak of the golden mountain, in arm, voice and
eye like an elephant’s trunk, a thunder-cloud and a bull
respectively, in look and step like moon and lion. ‘Vigate divase ----
----- *merumaruroha* etc’ (V, v-43) viz, at the end of the day, blazing like sun, Buddha entered into the palace in order to dispel the darkness such as the raising sun climbs Meru mountain. In the 6th canto (V-57) poet depicts Buddha’s decorated headdress that looked as blue as blue lotus petal and when the prince cut off his head-piece with the sword and tossed it into the air, the spreaded luster of it was as same as a goose into a lake. As for ‘*Niskasya tan-*
------------*sarasiba hansam*’ etc. all these pictures are not merely similies to satisfy rhetorical requirements, these are the pictures made of words, drawn from the nature. Besides these, in each and every canto there are so many references of seasons, mountains, rivers, oceans, trees, plants, creepers, blossoms, flowers, grove and gardens, hermitages and forests, sun, moon, stars, clouds and so on. Our poet is fond of sublime, lovely, agreeable and auspicious aspects of nature.

Asvaghosa has excelled in his descriptions of natural events like sunrise, sunset, moon-rise, night-fall etc. While describing a big city, a king or a charming lady, nature comes in as easily as his breaths. A close study of Buddhacarita will reveal his extraordinary skill to delineate nature and it relation with the human beings. Each and every canto of this epic is enriched with poetic excellence. In all he has described three seasons, canto-III gives a picture of the advent of spring and its effect on animate beings and the poet has successfully portrayed the advent of the season with all its
grandeur. As we have said earlier that Buddhacarita contains fine pictures of mountains, streams, oceans, rivers, trees, creepers, plants, flowers groves and gardens, forests, birds, animals, etc., so now we are going to display the representation of these aspects of nature in Buddhacarita one by one.

_Treatment of mountains:_

Asvaghosa has described in Buddhacarita the Himalaya or Himabata mountain having snow capped picks and suitable place for penance (canto-VII, verse no.-39). Himalaya is Asvaghosa’s favourite mountain. In Siva Purana we have a parallel picture of Himalaya. Brahma narrates the beauty of this mountain to Narada. It is the king of mountains; it is grand and abounds in precious gems and minerals. It is decked with trees and plants, flowers and creepers. Standing in the North, it extends from eastern ocean to western sea. It is a suitable place for penance. It is favourite haunt of Lord Siva and is the domicile of gods, sages and beasts. It is the place where animate and inanimate meets.

Asvaghosa has also alluded to many high mountain peaks and of shoots, such as Kailasa (canto 2, verse no. 30), Mandara (canto 6, verse no.13), Meru or Sumeru (canto 1, verse no.21, 37, canto 5 verse no .37,42, 43) and Vindhyas (canto 13, verse no 38).

The mountain Kailasa is lofty clad with snow, looks like a crystal. It serves as the looking glass for the nymps, mortals and
immortals, birds and beasts all dwells there with full amusement and enjoyment that is why Asvaghosa compares the royal palace of Siddhartha with the mount Kailasa\(^2\). Asvaghosa describes mountain Kailasa glorious in beauty with so many unshakable and sparkling peaks (canto-10, verse 41). There were many mythological stories relating mount Kailasa in Hinduism as well as Buddhism also. According to Hinduism, Lord Shiva, the destroyer of ignorance and illusion, resides at the summit of a legendary mountain named Kailāsa, where he sits in a state of perpetual meditation along with his wife Pārvatī. Many of the Kailasanathar temple’s sculptures and relics depict episodes relating to Lord Shiva and Maa Parvati, including Ravana’s tale. (Ravana was a devotee of Lord Shiva. Ramayana does not document Ravana shaking the mountain.) Ravana’s mother had fallen ill. As they were great Lord Shiva devotees, he had attempted to carry the temple on his back to bring it closer to his mother. Shiva, being stunned by his boldness, had blessed him with immortality as Ravana had passed Lord Shiva’s test of devotion.in Buddhism. Tantric Buddhists believe that Mount Kailasa is the home of the Buddha Demchok (also known as Demchog or Chakrasamvara), who represents supreme bliss. There are numerous sites in the region associated with Guru Rinpoche (Padmasambhava), whose tantric practices in holy sites around Tibet are credited with finally establishing Buddhism as the main religion of the country in the 7th–8th century CE\(^3\). So being a Brahmin
by birth and Buddhist by faith Asvaghosa so many times mentions mount Kailasa in his descriptions.

According to Mahabharata mount Mandara is situated in the east of India and perhaps a part of Gandhamadana. Hindu mythology contains a story about the churning of the Cosmic Ocean in order to obtain Amrita – the nectar of immortal life. At the suggestion of Vishnu the gods, (Devas) and demons (Asuras) churn the primeval ocean in order to obtain Amrita which will guarantee them immortality. To churn the ocean they used the Serpent King, Vasuki, for their churning-string. For a churning pole they use Mount Mandara placed on the back of a Great Tortoise – the Kurma Avatar of Vishnu. The scheme, masterminded by Vishnu, was to wrap the serpent Vasuki around Mount Mandara and then to rotate the mountain and to churn the surrounding sea by alternately pulling on the serpent’s head and then on his tail.\(^4\) In a verse of Buddhacarita, when Siddhartha took off a bright glowing jewel and stood firmly, he appeared like mount Mandara with the sun resting on it.\(^5\) In epic like the Ramayana and the Mahabharata, there are frequent comparisons of the man with well built physique with mount Meru or mount Mandara.

In Asvaghosa’s writings also we get same flavour of comparison. In the descriptions of Asvaghosa, Mandara is lofty, blazing with sun (canto-6, verse no.-13) and inhabited by Kinnaras, who used to be very rich, they wander on the mountains. They
possessed of jewels, are skilled in singing and dancing and had charming smiles. Vedas do not mention Meru, Taittirya Aranyaka refers to Maha Meru or the great Meru. In the Mahabharata’s Santi Parva, Meru is described as Rudra Himalaya in Garhwal, from where rises river Ganga. Padam Purana also mentions mountain Meru as Sumeru. According to Padam Purana, Ganga takes its rise from the Sumeru Parvata and flows to the ocean through Bharatvarsa. Meru or Sumeru of Asvaghosa is perhaps the Rudra Himalaya in Garhwal. Asvaghosa has treated Himalaya brilliantly in his descriptions. Kalidasa also have followed the tradition and has mentioned Siva enjoying honeymoon on the Meru, Mandara, Kailasa and Gandhamadana all in the neighbourhood of Rudra Himalaya in Garhwal.

According to Asvaghosa Meru or Sumeru with the high peaks which are illuminated by sunlight appears as the king of the mountains. We have the references of Meru nad Sumeru in the verses of 1st canto of Buddhacarita where the learned Brahmans consoling Suddhodana by saying that though it destined that the prince will go to the forest, till by his might, knowledge, truth and law he will overcome all creeds and stand on the earth like Meru, the King of mountains among all the heights.

Mount Pandava has been mentioned by Asvaghosa as the eastern mountain (X.15) which Siddhartha had to climb (X.14) on his way to Vindhyas. Srenya went to the mountain Pandava to meet
Siddhartha (X.20). At the top of the mountain he saw Bodhisatva sat cross-legged with tranquil senses (X-18). Here subdued sense of Siddhartha was compared with the Peak of Pandava Mountain where Siddhartha was sitting looked like the moon rising from the top of the cloud.

Asvaghosa has made the illustration of the golden mountains (Kancana Sāila) in describing the grave and solemn nature of Siddhartha. He also mentions golden mountain by the name Kancana Parvata to describe the purity of the minds of Siddhartha who by his physical beauty, speech, quality, pure heart etc. stolen away the hearts of the public women\(^\text{10}\).

According to early texts, the Vindhya Range of mountains divide India into two halves – the northern half or Uttarardha, later called Aryavarta and the southern half or Daksinardha, later on called Daksinatya or Deccan. In Ramayana we get the mention of Vindhya Mountain, where Sugriva, the king of monkeys, sends the monkeys to explore Vindhyan range. Asvaghosa has mentioned a place in Buddhacarita ‘Vindhyaakosta’ where sage Arada lived (VII-50,4). He has described the natural scenery of Vindhya Mountain having various trees, creepers, rocks etc. in his imagination he depicts Vindhya as abounding in numerous ornamental trees and plants such as the yellowish brown Kadamba, the plants with white flowers- Jasmines, these entire blossom in the rainy season. The fruitful trees like Jambu (laden with black fruits), Udumbara – a kind
of fig tree. Among the animals which were found in the Vindhya region were elephants, peacocks, spotted deers, cranes etc. In Buddhacarita (canto XIII, verse-38), we found a reference of Vindhya Parvata in the fight scene between Buddha and Mara. The reference goes like this – during the fight, the soldiers of Mara lifted up rocks and trees but were unable to hurl them at the sage. They fell down with the trees and rocks, like the spurs of the Vindhyas when hit by the thunderbolt. Also in various discussions (XII.54) we find that before the time of Buddha, the sages used to build their hermitages in the mountains.

Treatment of Towns and Cities:

In Buddhacarita, Asvaghosa describes the life and the preaching of Lord Buddha, so in his writings he concentrated only on those cities and towns where the Siddhartha travelled, mostly in the middle country region. He mentioned townships like Kapilavastu (I.89), Mgardha (XI.1), Kasi (XIV.107), Vindhya’s spurs (XIII.38), Benaras (III.10), Rajagrha (X.I), Gaya (XVI), Lumbini (I.6) etc. all belong to middle country.

Asvaghosa calls Kapilavastu as Kapilhvanpuram (I.89). It was the capital of Sakyas and the birth place Buddha. It was founded by Gautamas predecessors i.e. Iksvaku family. It was full of gardens, temples, trees, shrubs, hermitages, spring, smooth soft lawns, beasts etc. (II.12). It was the ideal city of Asvaghosa as it was the
birth place of the Buddha. Lumbini was a lonely, thick forest, full of natural beauty; it was the actual place of birth of Lord Buddha (I.6-9). Jataka describes Lumbini as –

\textit{Sa Luminim nama vanantabhumin}

\textit{Ciradruman citrarathabhiraman}

Emperor Asoka made his pilgrimage to Lumbini and there he built a Vihara, a Chetiya, a Stupa and a beautiful garden\textsuperscript{12}.

In Ramayana we find the mention of Kasi as an ancient city. It was an important city of central part of the country with its capital at Varanasi. Kasi was a flourished city before the birth of the Buddha but later on lost its political power. Kasi was the place where the Buddha gave his first sermon. It was the beloved city of king Bhimaratha (XIV).

Buddha expounded his first doctrines in a place near the city of Varanasi or Benaras. It is situated on the left bank of the river Ganga. It is an important place of Buddhist pilgrims where a Stupa (where remaining of the Buddha were buried) was built. The name Varanasi arises as the place is encircled by two holy rivers – Varana and Asi. Varana is on the north-east and Asi is on the south-west. The name Varanasi, which is the Sanskrit name of Benaras, has been derived by the Brahmanas from combined name of the two streams.
Magadha is a holy land for the Buddhists. In Atharva-veda (V.22.14) and Yajur-veda (Vaj.Sani.XXX.5) there is a mention of Magadha. In Vedic period Magadha was considered outside the pale of Aryan culture. It is well fortified city, protected by five hills. It is the place where Buddha flourished as a religious reformer. From Buddhacarita we learn that king Śrenya (Bimbisara) was the king of Magadha who was a friend of Suddhodana. To bring Siddhartha back to the family life and to stop him from going to forest, he offered him half of his kingdom\(^{13}\). Magadha got a greater number of holy places for the Buddhists.

Rajagrha is the ancient capital of Magadha. Most of the activities of Buddha had occurred within it. According to historian, Gautama spent first few year of his Buddhahship near Rajagrha. Its ancient name was Giribraja and according to Mahabharata it was the kingdom of Jarasandha. Asvaghosa has described it a “the city distinguished by the five hills, which is guarded and adorned by mountains and supported and purified by the auspicious hot springs”\(^{14}\). The city of Gaya is another important place that had been portrayed by Asvaghosa. It probably got its name after the sage Gaya. Ramayana & Mahabharata mention the name Gaya in connection with sage Gaya, who is the son of Amurtarayas. The sage Gaya performed many sacrifices and distributed wealth and food. In Mahabharata’s Vana Parva, Gaya is mentioned of having two parts- one is Brahma-Gaya and the other is Bauddha-Gaya. In
12\textsuperscript{th} canto of Buddhacarita we have mention of Buddha’s entry to the hermitage of Rajarshi Gaya, Nagari by name\textsuperscript{15}. In Baudhha-Gaya, Buddha attained enlightenment under the pippal-tree. (XII.115)

\textit{Treatment of Rivers and Oceans:}

Rivers were the lifeline of the ancient people. They used to depend solely on the rivers for their daily works. Rivers, in earlier times were used as boundary line between different Janapadas. Various literary works give vivid pictures of their water and banks, their sources and courses. River Ganga is arguably the holiest river of India since ancient times. Therefore different writers had described the Ganga with full adoration. In Asvaghosa’s writings also we find the similar pattern. According to him the river sometimes flows swiftly, sometimes gently, sometimes flows low, sometimes rises upwards. She gives shelter to various animals like tortoise, crocodile and also fish. A detailed description of Ganga can be found in the Ramayana but Asvaghosa gives a brief and substantial description of Ganga. He described Ganga along with its tributaries like Varna, Asi, Mandakini and Yamuna. There are mentions of Magadha- between Son and Ganga, Benaras on the left bank of Ganga etc. He referred mythological tale in Bhisma’s birth from the wombs of Ganga\textsuperscript{16}.
Asvaghosa also mentions Varna and Asi, encircling the city of Benaras or Varanasi. The name Varanasi came from joining the two words Varna & Asi. In the 14th canto we see that in the times of Buddha, the banks of the river Ganga was covered with thick forest.

Nairanjna River is connected with the Buddha’s enlightenment and also Mahaparinirvana. In Buddhacarita, we get the mention of Nairanjna River many times. After reaching Nagri hermitage, Gautama decided to take his dwelling on the bank of this river\textsuperscript{17}. While practicing hard, when he decided to take food, he took bath in the Nairanjna River and accepted paramanna from Nandabala\textsuperscript{18}. Then he sat under pipal tree with a resolution not to budge from the posture till he had attained enlightenment.

The river Jamuna is one of the oldest rivers of the country. In Rigveda,(X.75.5) we find the mention of Jamuna. It was mentioned as Kalindi in the iron stone inscription of Buddhagupta. In the descriptions of Asvaghosa it is considered as the one of the best rivers with dark-blue water, wreathed with foam. The river has been painted in Buddhacarita with all its charms in canto IV.76, where Parashara went in search of his beloved on the bank of Jamuna.

Asvaghosa has referred, rivulets, springs, ponds, waterfalls in general but ocean in a particular way. He referred in various names like Samudra (I.44), Arnava(I.70,IX.24), Maharnava (XI.12) to
distinguish between ocean and sea. In these verses of Buddhacarita, Buddha is compared with sea, the water of which mentioned as salty and its depth is undiminished. The water of the ocean remains unaltered by the different type’s water of various rivers falling into the ocean. The water of the ocean is the best form of water (I.37). There are various references of the oceans which have been made in the praise of Buddha by the various wise Brahmins. Besides these Asvaghosa has referred four Dvipas or islands which were conquered by Mandhatr (XI.13).

*Treatment of Seasons:*

Asvaghosa has presented the charming pictures of Vasanta (spring - IV.52), Varsha (Rainy – I.73, IX.8, XIII. 45, XIII.49) and the season Sharat (autumn – I.29) in Buddhacarita. The season spring is called Pushpamasa (season of flowers). It is also called the season of god Kamdeva. This season occupy a very important in the emotional life of people. They approach it with new charms and excite love. This season is depicted by Asvaghosa as rousing the feelings hidden in the minds of lovers. This season excites the passion of not only the human beings but also the birds and beasts also. During this season, as per descriptions of the poet, every object gains added beauty like the mangos blossom (IV.35,44), the trees put forth flowers, ponds grow beautiful lotuses, wind become scented with fragrance of various kinds etc.
Asvaghosa has proved his super craftsmanship in depicting the rainy season (Varshakala). A few examples will clearly bring out his intimate acquaintance with this season. Like, clouds are imagined as wild elephants, the advent of the clouds, the incessant showers and the streaks of the lightening in the sky have been described by our poet with all poetical fancies.

In Varshakala the sun enters the circle of mighty clouds, and we get relief from the heat of the sun by these clouds after summer\textsuperscript{21}. Likewise in the words of the seers, prince Siddhartha will also please people with the showers of religious beliefs. Asvaghosa described this season in Buddhacarita so many times in so many references. According to him, in Varshakala, the huge black (XIII,45.49) clouds which originate from smoke are full of water and produce rains (XI.68.71). They thunder, give lightening. Wind plays its control over clouds and it rains\textsuperscript{22}. In another reference he speaks of the effect of heavy rain. Varshakal causes heavy rain and thunder which fills up the rivers. The swollen rivers cuts away its banks and the area gets flooded (IX.15).

In the description of the autumn (Sharat), the poet says that in autumn the clouds are while in colour and they are encircled by lightening as a reference to praise Buddha\textsuperscript{23}. The moon is of trim beauty in this season. In the 2\textsuperscript{nd} canto, verse no. 29, the surface of the palace of Siddhartha is compared with the white clouds of the autumn. The autumnal clear sky with white clouds, moon-lit nights
and ponds overfull with lotuses become visible to the reader through his marvellous descriptions.

_Treatment of Sun, Moon, Stars, Clouds, Nights etc._:

The Ramayana is full of so many references of sun, moon, stars etc. the evening appears to Valmiki as an amorous lady; she opens her eyes and decorates herself with twinkling stars. In some cases night is again resembled with a young damsel with the stars as her graceful eyes and moon as her pleasing face. Sita appeared as the night of bright of the month in happy thoughts of her husband Rama. Rama, seated on a golden throne, appears like the rising sun on the mount Sumeru, illuminating the whole court. The King Dasharatha is compared in Ramayana with the moon in the sky of his emperor. Thus Ramayana presents a nice picture of the sun, moon, stars, sky etc. In the Mahabharata also Indra and Arjuna on the throne, are compared with the loveliness of the sun and the moon. They illuminate the sky with their own brilliance on the full moon-day.

Likewise in Buddhacarita Asvaghosa mentions sun by so many references by the name Bhaskara(I.13,VI.1), Ravi(IV.78), Surya(VII.8) etc. He has referred the steed, brightness and shine of the sun in almost all the cantos. The sun rises in the east, from behind mount Meru and sets in the evening. The rising sun is very bright (I.12, VII.6, X.15). The sun with thousands of rays dispels the darkness of
the night. The sunlight is so powerful that even a rising sun overshadows moon in the black fortnight. It is dim only during sand-storm and solar eclipse (I.13). The sun is the brighter than any other star in the sky so Asvaghosa has compared Buddha with sun\textsuperscript{24}. Asvaghosa in many descriptions has referred to the steed (V.87), the path (I.57), and the famous legend of the sun.

The moon is a very popular standard of comparison which forms the basis of large number of similes employed by many Sanskrit poets. The beauty of the star-lit night adorned with the rising moon also described in their compositions. Asvaghosa has referred moon by various names such as Chandra (I.16), Chandrama (IV.5), Shashank (XII.29). With it clear soothing (I.16) rays it shines brightly. The moonlight appears pleasant in summer but unpleasant in winter or cold (XI.42). In the bright fortnight the moon dominates other constellations. In the early morning of the dark fort night, its brightness is placid in the rays of rising sun. It is the lord of the stars (VI.65). Asvaghosa has mentioned the reference of lunar-eclipse by Rahu and Ketu\textsuperscript{25}.

In addition there are mentions of falling meteor, Pusya Naksatra and the constellation of seven seer stars (Saptarsimandal), which become discoloured by the dawn (V.87). Also in the writings of Asvaghosa we get sand-storm, gentle breeze (II.20), earthquake (I.21) etc.
Asvaghosa compares the illusive nature of the young maidens with the nights, the glittering of their girdles with the lightening flashing in the sky at night\textsuperscript{26}. Night is often compared with a handsome heroine in the works of many famous poets. It has be portrayed like a maiden, the glittering stars as her ornaments, the bright moon light is her soft dress and the moon coming out of cloud-blanket is her lovely face. At the night, the brightness of the sky is lost. The brightness of the night changes gradually with the phases of the moon. It is bright in Suklapaksa (bright-fortnight) and dark in Krsnapaksa (dark-fortnight) (II.20). The poet also mentioned the night making orb or Nisakarabha (VII.34).

In Buddhacarita we get a picturesque description of the cloud at the top of the mountain. The travelling clouds that move to and fro with the wind, are as white as silver. They became lighter after the rain and gradually disappear. Like a faithful servant the wind serves the clouds with great sincerity and commitment. Our poet Asvaghosa in his work mentioned several times the different incidents connected with clouds like that of lightening (IV.33), sprawling clouds (II.7) and rains etc. Cloudless sky is referred to as a white umbrella (I.18) as it shines and all the directions become clearly visible. There is noticeable difference in the colour of the clouds of different season. The rainy clouds are black (XIII.45) whereas the autumn clouds are white. There is reference of
rainbow in the mention of many hued rays of the evening cloud (XIII, 39).

In the description of Asvaghosa lightening has been mentioned many times. In some descriptions, the sky is thought to be adorned with the rings of lightening, night is full of flashing lightening etc. are some examples of the use of lightening accompanied with rambling clouds and wind.

There are references of minerals and gems in Asvaghosa’s writing. The use of golden ornaments, golden chariot (III. 8), horses with golden geer, Suvarna-Kalash (IV. 35), rain of gold (XI.13) etc. suggest that gold was a precious material at that time. The gold is called Suvarna, Kanchan (V.42), Kanaka (V.81), etc. The poet has given reference to Kanchan Parvata (golden mountain) (V.42), which suggests the abundance of gold on the mountains. There is no direct mention of iron, but there is mention that it was made hot by blazing fire (V.69) and axes (XIII.39) mentioned must have made out of it. Again, coal is mentioned many times in the cantos like (XI.30) & (XIII.42). Trenches full of red-hot charcoals are mentioned to compare passions. There are mention of precious stones and mines of precious stones (XVIII). These stones are called ‘Mani’ (I.85, V.53). The crown of Siddhartha contained some of the Manis (VI.13) which are so glittering that they threw light all around. There is mention of Ratna dvipa which indicates an island where plenty of pearls (I.2, II.2) found.
Treatment of forest and trees:

The forest of the Pandava Mountain is described in canto X. This mountain becomes dark-blue coloured due to thick forest with streams, trees, creepers, animals, birds and insects. A very fascinating picture of the forest of the Vindhya Mountain is found in the cantos VII & XIII of Buddhacarita. Forests are called Aranyas, Vanas and Kantar. Asvaghosa describes hilly tracks and towering mountains, covered with thick forests. The mountain Pandava is dark blue in colour due to forest. In a description of the Himalaya, he describes it to be full of fragrant forest due to Deodar. The mountain has soft yellowish lawns due to saffron flowers.

The mountains are so peaceful and calm that the sages built their Asramas for ascetic works. Hermitages grew in the forest away from the chaos of the city, they are the suitable place for penance and education. In that era, the princes in the early stages of their lives (Brahmacharya) were educated there and it the 4th stage of life (Sannyas), the Kings used to stay there for austerity. Asvaghosa have high regards for Asramas for that he drew sublime and attractive picture of them. In the canto XIII.68 of Buddhacarita, he considered the mountains as the only spot which can bear the force of His concentrated thoughts. In canto XII, verse 121, he mentioned that when Buddha sat for meditation, the forest trees though struck by window did not crackle at all. Also in canto VII, verse 32 we get
an example how the forest trees were discoloured by the smoke of Yajnas performed by ascetics.

Asvaghosa has given description of many trees with fruits and flowers. Out of all these trees some are seasonal and some are for whole year round (I.24). He has referred trees with big trunks to logs as big as mountain peaks (XIII.40). There are mentions of Pipal tree in the cantos (XIII.7 & XII.115) under which Buddha attained enlightenment. Also various other trees like Tal-brksa (XIII.23), Lodhra tree (X.15.Xi.5) etc. are mentioned. He has described the Asoka tree (IV.45, 48) which is considered as the increaser of lover’s sorrow. Other than that he has mentioned the dark-sword-leaved forest as Asipatravanam. We find the mention of aloes and sandalwood trees (I-21, XIII-56). His writing skills are visualized when he says that trees those are out of season part with the colour of their leaves (VI-49).

The poet has observed creeper of different kinds. Some are poisonous where some others dropped honey from their fruits (VIII-59). Shadvla is a type of soft grass (III-1,XII-115). It is the beauty of the forest. In Rigveda (X 134.5, 142.8) Durbha grass is mentioned. Ascetics in the Tarai region are mentioned to survive on ‘Trina’(III-57,VII-15,IX-43) grass. Buddha also ate it before his enlightenment. As it is mentioned in canto XII, V-119 that Buddha took clean grass from a grass-cutter and then seated into the foot of the great pure tree where he made a vow for the enlightenment.
There are also mention of fruit bearing trees like Mango (IV-35,44 XIV- 6,37)banana(XIV-6) and jambu(V-8,XII-101). During the period of his vow Buddha took at mealtime grain of rice, sesame and a jujube fruit 28 Without taking the name of any particular tree, he mentioned that the Himalayas are full of trees of different kinds of fruits and of different colours.

Flowers of different shapes, colour and scent are described in Buddhacarita. Some of these are seasonal and some are out of season. (I.24). There are mentions of different flowers for specific use, a white and beautiful flower called Sitapuspa(I-86) was used for decorating purposes, for worship-offerings Madhvi(VII-4) flower was used, fragrant flowers were generally used for making garlands. We also get the reference of Mandara flower, which were being bestrewed on Siddhartha, white coloured Karnakara flowers are mention as emblem on a flag pole (V-3,51). Mango-blossom or Puspaketu (III-1, IV-35), whose fragrance supposed to excite passion, is considered as the flower of the god of love. As in canto IV, in the words of a young damsel, addressing a mango tree which is loaded with honey-scented flowers, in which the cuckoos call, looking as if imprisoned in a golden cage.

We also get the mention of various types of lotuses found in lotus ponds. Kamala (V-81), Utpala (I-21,III-10) and red coloued Kamala were the common varieties. The blue-lotus Puskar (V-50), Tamara, the white lotus and Nalin (V-57) are the various types of
lotuses that are mentioned. His love for lotuses is clear by the
description of them. Out of different varieties, Padma (I-21), the
water originating lotus is very popular. In canto IV- verse 36, we get
the mentions of blue eyed damsels who came from a lotus bed with
a lotus and stood by the side of a lotus faced prince, as if she were
Padamshri. In the description of forests he said that the forests
were decorated with lotus ponds. In another description, that of
the sleeping women, Asvaghosa says lotus buds open and close
with the rising and the setting of the sun29.

In Buddhacarita, Asvaghosa has presented various sky, land
and water dwellers in creation. The lion or simha (I-15,V-1,26,IX-17,
XIII-33) the tiger or Vyaghra, the bear or Raksa(XIII-19) etc. are the
examples of ferocious animal mentioned by him.

In addition to these, Asvaghosa has mentioned other wild
animals like pigs, donkey(XIII-19), deer(I-26,VI-60,VII-2,5,15) dog(XI-
25,XII-14,XIV-14) cat(XIII-23) etc. He has called monkey as Vanara
(XIII-21). All these wild animals have great understanding, for when
Buddha sat for meditation, none of them made any noise (XII-121).
Asvaghosa was fascinated by deer; its restless eyes drew his
attention. He compared deer with ascetics who graze grass like them30.

The elephants have been referred by various names such as
airavat, dvipendra(II-3) gaja(II-1,V-58,IX-27,XIII-24) etc., she-
elephant by karenu, varan(X-21,XII-21) etc. Elephants were found in the forests of Himalaya, elephant-catchers used to catch them from the jungle and bring them to the city(II-3).

We also get the reference of horses frequently in Buddhacarita. Various types of horses were found in Kapilavastu(II-4). They draw chariots and carts. Kanthaka was a very special horse which was used both in war and for riding which this Siddhartha went in search of the real truth of life(V-72). There is also description of beauty of horses. Those with flowing mane, long chine, short hair, tail & ears etc.\textsuperscript{31} are considered to be beautiful. White horses are considered to be better. Our poet has mentioned horses by different names viz. Turanga(II-4,VIII-1,IX-1), Vajivara(VI-4,VIII-45), Asva(II-1,22,VI-3,XIV-23) also find the mention of camels(XIII-119).

Asvaghosa’s work enables the reader with the various types of cows available at that time,(VII-6,XIII-33,XIV-23). Cows and calves are fitted with leather band in their neck. For the prosperity of Siddhartha, king Suddhodana gave away cows full of milk with gold-gilded horns and with sturdy calves in charity\textsuperscript{32}. Cow’s milk was considered pure and was used for oblations also. Cows with white colour and which gives abundant amount of milk were considered to be the best. At that time it was a sacred duty to feed a cow properly (II-5). In addition to cows Asvaghosa has mentioned buffaloes(VIII-24), sheep(XIII-23), bull and oxen etc. In 5\textsuperscript{th}
Asvaghosa has gave the description of ploughing. Where Buddha on seeing the ploughmen whose bodies become discoloured by dust, sun’s rays etc. and the oxen which become distress with the labour of drawing, felt extreme compassion (V-6).

There are descriptions of various snakes. They live on air and are venomous. They are referred by the name, Bhujanga (VII-15, 37, XI-52) Krishna-Sarpa (IX-43), sarpa (XI-24) etc. Buddhacarita mentions the nature of these snakes. The Bhujanga’s nature is to bite (XI.2), the nature of Krishna-sarpa is loathsome (IX.43) and sarpa is raging (XI.24) etc. The snake catchers of that time knew an antidote for snake’s venom. The smaller poisonous snakes are more dangerous as they could be found anywhere. Kala (the best of serpents) whose might was equal to the king of elephants (Gajendra), eulogised Buddha, realising the fact that the great sage would achieve his goal very soon.\(^3\) In the canto VII, verse no. 15 of Buddhacarita, we get the mention of ants where the sages of forests immersed in penance, turned into anthills by the forest wind.

Equatic animals are also mentioned in Buddhacarita. They are found in lotus-ponds and in rivers. Fish is mentioned as Matsya or Mina (XI-35, XIII-11, 19) and swan or Hamsa (VI-57) are found in the ponds. He has not mentioned any river but said that big rivers are full of them. Birds are presented very nicely in the descriptions of Asvaghosa. Birds are referred by many names like – Vihanga (XIII-
23), Khaga(XIII-53), Pakshi(I-26) etc. The beautiful peacock is mentioned as Mayura(VII-5) in various descriptions. When it sees black rain clouds, it cries in delight. To describe the beauty of the forest Asvaghosa wrote that the glades of the mountains are resounding with peacock’s calls\textsuperscript{34}.

In the canto III of Buddhacarita, Asvaghosa mentioned the famous melodious-voiced bird, Kokila (or Cuckoo). This bird comes to light mainly during the spring season. The sweet voice of Kokila incites passion(IV-44,IV-51). The flowering mango groves are frequented by them. This bird is intoxicated by mango-blossoms. In the description of a city grove adorned with lotusponds and with soft grass, we also find the mentioning of trees resounding with the calls of male cuckoos, celebrating the whole forest (III-1). The wonderful bird, Garuda and crow are mentioned in a brilliant way in canto XIII, verse-54, when he said that the sage, listening to the noise of crows(XIII-54,XIV-14), like Garuda neither trembled nor quailed. Another auspicious bird called Nilkantha or Jay-bird were circling in the air when Buddha sat for penance under the papal tree\textsuperscript{35}.

Kurari or female osprey which lives in the locality of watery places, is the only female bird mentioned by Asvaghosa. It is famous for its sorrowful cries. Gautami’s cryings are compared with the howling of the Kurari bird\textsuperscript{36}. Bees are also mentioned in our poet’s descriptions (IV-45). Bees are called madhudviref. They suck honey
from flowers, so they generally hover around honey giving flowers. Moths are mentioned to be attracted by the brightness of the fire (XI-35).

Water bird like Cakravaka, a ruddy goose, commonly called Brahmanya duck has been mentioned by Asvaghosa as an instance to show the grandeur of women where a sheldrake obediently follows his mate(IV-50). Evidently from the above discussion, to Asvaghosa nature is a media of manifestation of his poetic talents. He has the extraordinary power to observe every minute details of the nature and to portray them by his writings. He loves nature in every mood and the Kavya Buddhacarita indicates his sincere observation of every aspects of Nature’s beauty.

**Conclusion:**

In this manner Asvaghosa delineate the concept of love & nature in wider implication. He asserts that love should not be a bane or hindrance to society or in the performance of religious and moral duties. Though he was adverse to passionate love still he utilised all the science of love or lust to decorate his poetic works. Such treatment of love is rare. Asvaghosa draws a lovely and sweet relation between Man and Nature. He describes with equal success the static and dynamic aspects of human life and Nature. This type of presentation is very rare. Asvaghosa stands unique in this regard.
References:

1. Rigveda X, 95.15

2. Kalidasa: A Critical study by A.D. Singh, pg. 214

3. Kalidasa by Ramgopal, pg. 139-140


Anaturetkanthitayoh prasidhyata samagamenapi ratirna mamprati
Parasparapraptinirasayorvaram sariranasohopi samanuragayoh
(Malavikagnimitram, act.3, sl.15)

5. Vahuso pyupadesesu yaya mam iksamanaya
Hasteno srastha konena krtam akasa vaditam

(Swapnavasavadattam, act.5, sl.6)

6. Prabhata vala hati kampita krtih
Kumudvati reni pisanga vigraham
Nirasa bhrngam kupiteva padmini
Na manini samsahatenya sangamam (Bhattikavyam, canto II, sl.6)

7. Asvaghosa by B.C. Law, pg.25-26

8. athāpāram bhūmipateḥ priyo 'yam sanatkumārapratimaḥ kumāraḥ |
sārdham tayā śākyanareṃdravadhvā śacyā sahasrākṣa ivabhireme || 2.27

9. Charming Carevers: Horrific figurations of the feminine in Indian Buddhist by
Liz Wilson, pg. 75

10. tataḥ śratttoyadapāṁḍareṣu bhūmāu vimāneṣviva raḿjiteṣu |
harmyeṣu sarvartusukhāśrayeṣu strīṇāmudārāvijahāḥ tūryaiḥ || 2.29

11. vāgbhiḥ kalābhirlalitaiśca hārairmadaiḥ sakhelairmadhuraiśca hāsaiḥ |
tam tatra nāryo ramayāṁbabhūvurbhrūvaṁcitairardhanirikṣaiśca || 2.31

12. tāḥ srastakāṁcīg∪navighnițaiśca suptaprabuddhākula-locaṇaiśca |
vrṭtāṁntvinyavastabhūsanāśca kautūhalenāpi bhṛtāḥ parīyuh || 3.14

13. parasparotpīḍanapiṁḍitānāṁ saṁmardasamsōbhitakundalānāṁ |
tāsāṁ tadā sasvanabhūsaṇānāṁ vātāyaneśvapraṣaṅmo babhūva || 3.18

14. vībabhau karalagnavenuṇurāṇyā stanavisrasasitāṁsukā śayānā |
ṛjuśatpadaparaṁktijuṣtapadmā jalaphenaprahasattaṇa nādiiva || 5.49
15. drṣṭvā ca tāṁ rājasute rājyamānaṁ vapiṣṭa śrīyā ca | dhanyāsya bhāryeti śanairavocaṅśuddhairmanobhiṁ khalu nāṇyabhaṁvā || 3.23
   ayaṁ kila vyāyatapinabāhū rūṇena sākṣadiva puspaketuḥ |
   tyaktvā śriyaṁ dharmamupesyaṭiti tasmin hitā gauravameva cakruḥ || 3.24

16. śobhayata guṇaṁbhirapi tānuttarān kurūn |
    kuverasyāpi ca krīḍaṁ prāgeva vasudhāmimām || 4.10

17. gautamaṁ dirghatapasam mahārṣiriṁ dirghaiśvinam |
    yoṣit sarītaśayāṁśa varṇasthānāvarā satī || 4.18

18. viśvāmitro mahāraṣṭicca vigāḥdo 'pi mahattapāḥ |
    daśavarsānyaranyastho gṝtaśyāpsarasā hṛtaḥ || 4.20

19. tā bhrūbhīḥ prekṣitarbhaṅvairasitaṁlalitairgataḥ |
    cakrurākṣepikāśceṣṭa bhītabhīта ivāṁganāḥ || 4.25

sa tasmin kānane rāmye jajvāla stripuraḥsaraḥ |
   ākrīḍa iva babhrāje vivasvāṇapsarovṛtaḥ || 4.28

20. Asvaghosa by B.C.Law, pg 79

21. Charming Carevers: Horrific figurations of the feminine in Indian Buddhist by
    Liz Wilson, pg.75

22. navapuṣkaragarbhokalābhyaṁ tapanīyojvalasarāṅgataṁdābhhyām |
    svapatiṣ maṁ tathā purā bhujābhyaṁ parirabhya priyavanmṛdamgameva ||
    5.50

23. Asvaghosa and his times by Sarla Khosla, pg. 6-7

24. navahāṭakabhuṣanastathāṁyā vasanaṁ pītamanuttamaṁ vasānāḥ |
    avasā vata nidrayā nīpeturgajabhagnā iva karnīkārasākhāḥ || 5.51

25. manikumḍaladaṣṭapatralekham mukhapadmaṁ vinataṁ tathāparasyāḥ |
    satapratramivārdhacakranādaṁ sthitakāraṁdavaghaṭṭitami cakāse || 5.53

26. vypavidhavibhūṣanarsrajo 'nyā visṛtāgramthanavāsasaro visamīnāḥ |
    animiliśuklanīścalākṣyo na virejuḥ śayito gataśukalpāḥ || 5.60

27. aśucirvīrṣṭaṁ jitaloke vanitanāmayamīṁrśaḥ svabhāvaḥ |
    vasanābharaṇaṁvatraṁcyamānaḥ puruṣaḥ strīvisāyesu rāgameti || 5.64

    virśṣedyadi yoṣitaṁ manusyaḥ prakṛtibhiḥ svapnavāṅkramiṁrśaṁ ca |
    dhruvamatra na vardhayetpramādaṁ guṇasarāṅkpalahastatu rāgameti || 5.65
28. atha tatra suraistapovariṣṭhairakaniṣṭhairvyavasāyamasya buddhvā |
yugapatramadājanasya nidrā vihitāśīdvikrtāśca gātraceṣṭāḥ || 5.47

29. vilāṃbaveśyo malināṃśukāṃbarā niraṃjanairvāspahatekṣaṅaṁvukhāḥ |
krśṇā vivarṇāṁjanayā vinākṛtā divāva tārā rajanikṣayārunāḥ || 8.21

30. nirīkṣitā vāspaparītalocanaṃ niraśrayam chaṃdakamaśvameva ca |
vivarṇavakrā rurudurvarāṁganā vanāṁtare gāva ivarṣabhohjhitāḥ || 8.23

31. yathā ca vakṣāṁsi karairapīḍayarṃstathaiva vakṣobhiraṇpīḍayan karān |
akārayaṁstatra parasparam vyathāḥ karāgravākasāṁsyabalā dayālasāḥ ||
8.30

32. Asvaghosa by B.C.Law, pg. 82

33. tataḥ śivaṃ kusumitabālapādapaṁ paribhramatpramuditamattakokilam |
vīpāṇavatsakamalacārugirghikaṁ dadasa tadvanamiva namānanaṁ vanam ||
3.64

34. kalairhi cāṃkaraṭabaddhakṣairnārīkarāgrābhihitäṁrđarāṅgaiḥ |
varāpsaronṛtyasamāśicca nṛtyaiḥ kailāsavaṭattadbhavanāṁ rāṛja || 2.30


36. mukutoṭdiptakarmāṇam maṇimādaṁyā bhāsvaram |
bruvan vākyamidam tathau sāditya iva manḍaraḥ || 6.13

37. India in Kalidasa by Bhagvat Saran Upadhyaya, pg. 67.

38. Canto I,Verse no. 36-37

39. calasya tasyopari śṛṅgabhūtam śāṃtemdiyam paśyati bodhisattvam |
paryāmkaṃsthāya virocamānāma śaśāṃkamudaryantamīvabhṛkṛtāt || 10.18

40. atha kāṁcanasāilaśṛṅga-varṣmā gajameghāṣabhabāhunisvanākṣaḥ |
kṣayamaksayadharmajatāraṅgāḥ śaṣisimhānantanavikramaḥ prapede || 5.26

41. sa hi kāṁcanaparvatavādātō hṛdayonmādakaro varāṁganāṁ |
śravanāśṛṅgavilōcanātmabhāvān vacanasparśavapurguṇairjāhāra || 5.42

42. kecitsamudyamya śilāsārūṛiśca viśeśhre naiva munau vīmoktum |
petuḥ savṛkṣaḥ saśilāṣthaiva vajrāvabhogāṅ iva vimdhyaapādaḥ || 13.38

43. G.Bhuler, EL.V, pg.4

44. tattuṣumya rājyaṁ yadi paitṛkam tvam snehātpiturnecchasi vikramena |
na ca kṣamaṁ marṣayiṁ maṅgale matiste bhuktvārdhamasadviṣayasya śīghram ||
10.25
45. śailaiḥ suguptaṁ ca vibhūṣitaṁ ca dhṛtaṁ ca pūtaṁ ca śivaistapodaṁ |
    paṁcācalāṁkaṁ nagarāṁ prapeđe śāṁtaḥ svayambhūrīva nākapṛṣṭham ||
    10.2

46. tato hitvāśramāṁ tasya śreyo 'ṛthī kṛtaniścayaḥ |
    bheje gayasya rājarṣernagarīśamāṁśramam || (12.89)

47. bhīṣmena ganḍogodasrāṁbhavena rāmeṇa rāmeṇa ca bhārgavena |
    śrutiβ kṛtaṁ karma pīṭuḥ priyārthaṁ pitustvamapyarhasi kartumiṣṭam ||
    9.25

48. atha nairāṁjanāṭīre śucau śuciparākramaḥ |
    caṇāra vāsamekāṁtavihārābhivrati muniḥ || (12.90)

49. snāto nairāṁjanāṭīduttataṁ śanaiḥ kṛṣṇaḥ |
    bhaktyāvanataśākhaṅgairuddattatastaṭadrumaiḥ || (12.108)

50. paryāptāyānamūrtaśca sārdhāṁ suyaśasā muniḥ |
    kāṁṭidhairyaikabhārāikaḥ śaśāṅkārṇavavalbabhau || (12.113)

51. api nāma vihaṅgānāṁ vasāntenāhito madaḥ |
    na tu cīṃtayataścittam janasya prājñamāninaḥ || 4.52

52. vidhayamānāya janāya loke rāgāgniṇayaṁ viṣayeṇdhanaṇa |
    prahlādamādhaśayati dharmavṛṣṭyā vrṣṭyā mahāmeγha ivātaṇpānte || 1.73)

53. tathāsya mamāṅilameghaṁsabdaḥ saudāminikurūḍalamaṁdītāṁghaḥ |
    vināśmavarsaṁaniṣati dadoṣaṁ kāle ca deṣe pravavaṛṣa devaḥ || 2.7

54. iti suḥṛdamivānuśisya kṛṣṭye turagavaram nrvaro vanam yiṣyaḥ |
    sitamasitagatidyutivravpaṁśan raviriva sāradamabhramaturoha || 5.79

55. canto l.35

56. ekaṁ sutaṁ bālamanaḥdhuḥkham sarṇatamantargata mudvahantam |
    taṁ rāhulaiḥ mokṣaya baṁdhūṣokād rāhūpasargādiva pūrṇacarram || 9.28

57. muhurmuttraḍavyājasrastanilāṁśukaparā |
    ālakṣyarāsanā reje sphuradvidyudiva kṣapā || 4.33

58. yānarmcaityvāpi na yānti śarma vivardhayitvā pariṣṭālaytva |
    aṁgākaraṣapratimesu teṣu kāmeṣu kasyātmavato ratih syāt || 11.30

59. annakāleṣu caikaikoṁ sakolatilataṁduḷaiḥ |
    apārapārasaṁsārapārah preṣupapārayat || (12.96)

60. aparā na bahūnimitākṣya vipulākṣya 'pi śubhahruvo 'pi satyaiḥ |
    pratisarkucitāraviṃḍakōsaḥ savityastamite yathā nalinyah || 5.57
61. hrṣṭāśca kekā mumucurmāyūrā dṛṣṭvāṁbudarīn nīlamivonnāmaritam |
    śaśpāni hitvābhimukhāśca tathurmrūgāścalākṣa mṛgacāriṇāsca || 7.5

62. pratatatrikapuchamūlapārṣṇīr nibhṛtaṁ hrasvatanūjapṛṣṭhakarnam |
    vinatonnatapṛṣṭhakukṣipārśvam vipulaprothalalāṭakaṭhyuraskam || 5.73

63. api ca śatasahasrapūr纳斯amkhyāḥ sthirabalavattanayāḥ sahemaśṛṅgīḥ |
    anupagatajarāḥ payasvinīṅgāḥ svayamadadātsutavṛddhaye dvijebhyāḥ ||
    (1.84)

64. tatāstaddānīṁ gajarājvikramaḥ paddasvanenānupamena bodhitaḥ |
    mahāmuneśgatabodhinīścayoh jagāda kālo bhujagottamaḥ stutim || (12.116)

65. tasminvane lodhravanopagūḍhe mayūranādaśpratipūrṇakurumje |
    kāṣāyavāsāḥ sa babhau nṛsūryo yathodayasyopari bālasūryaḥ || 10.15

66. yathā bhramarṁtyo divi vāyaparāktayaḥ pradakṣināṁ tvāṁ kamalākṣa kurvate |
    yathā ca saumyā divi vāṃti vāyavastavamadya buddho niyatam bhavīyasi ||
    (12.118)

67. viśādapārīplavalocanā tataḥ pranaṣṭapotā kuraṁva duḥkhitā |
    vihāyā dhairyaṁ virurāva gautami tatāma caivāśrumukhi jagāda ca || 8.51

***Note: In these references, the verses from Buddhacarita are mentioned only as the canto no & verse no., book name i.e. Buddhacarita by Asvaghosa is not mentioned. So, all references without book name readily suggest that they are from Buddhacarita by Asvaghosa. References from the sources other than these are mentioned along with their book name.