CHAPTER 4

Socio-political condition as reflected in the
Buddhacarita

4.1 Introduction:

It has been mentioned in the Kavyaprakasha that literature becomes valuable not only for the reason of its aesthetic delight (Rasa) but also because it serves as the most effective means to teach indirectly the reader in the manner of a sweetheart (Kanta Sammitataya Upadesa). Religious and ethical values have so much constituted the fabric of Indian culture at all times that no poet has supposed to deny the fact. Manifestation of social conditions are vast but they are generally categorized as social patterns and social structures including education, employment, entertainment, popular culture, religion, spirituality, family life etc. The reflection of the contemporary society is often found in the literary works of the poets. The poem is the mirror of the society. It gives us a true picture of social, religious, cultural and day to day life or aspects thereof. Various facts of social life of his period are found reflected in a number of verses in the Buddhacarita. These will be discussed here. The science of polity indicates laws and principles in the field of administration. The Smrtis, the Manusamhita and the Arthasastra of Kautilya form a reliable creation in Sanskrit literature
dealing with polity, morals, traditions and customs. They are mainly the manuals of conduct for the individual and the society and influenced variously many well-known poets like Kalidasa, Bhavabhuti, Bhasa etc. in different fields. Asvaghosa the great worshiper of our sacred ancient morals and ideas naturally becomes influenced by this authoritative treatise and follows them with great scruple and care. In his Buddhacarita there are so many references from which his familiarity with different social customs and state craft at that period may be inferred.

This chapter reveals how Asvaghosa draws the picture of a well regulated society and its political condition. At first we are going to through light on the socio-cultural condition which we have gathered from Asvaghosa’s Buddhacarita and then we will discuss the political condition of that time. It will constitute the 4th chapter of the proposed research work.

4.2 Social condition reflected in the Buddhacarita:

The social values and social attitudes delineated in Buddhacarita can be categorized under the following headings.

4.2.1 Education:

Respect for learning and elders are profusely illustrated in Buddhacarita. The Arthasastra insists upon the careful and thorough education of the Princess and Asvaghosa, while dealing
with the boyhood of Prince Siddhartha speaks of his education in a very high term. As per the rule of Arthasastra and other authoritative treatise the Prince who is fully educated, obedient by nature and amenable to discipline is the fittest to be selected as the heir to the throne. After passing through the infancy, Siddhartha gets initiated at proper time and then he gets education in various branches of learning such as archery, military science and all other sciences suitable to his race the mastery of which ordinarily requires many years.

**Jnana (Knowledge):**

It implies to worldly knowledge in general. But according to the context in which it is used, it has different interpretations. Like in Isopnisad it implies celestial knowledge, in Gita, jnana implies realization of truth and self-realization. In Asvaghosa’s writings we also get his view about jnana. While talking about the brilliance of Siddhartha, he mentioned that the sage Asita forecasted that the child Siddhartha, with the boat of his jnana would lift the world up from sufferings, he would shine as a sun of knowledge. Likewise Arada advised Siddhartha to go up in the boat of jnana and pass over the ocean of sufferings (XII.9).

Again, in the city-grove Udayin appreciate the women for their jnana of sentiments (IV.12). He also mentions different branches of jnana such as Vedas, Vyakaranas, Samkhya etc. He also mentioned
significantly about intuitive wisdom. Thus the use of the word jnana indicates knowledge of various subjects of study (IV-87-99).

**Centres for Education:**

The Brahmanical Asramas were the centres for education. The term Viharas, Asramas indicate the similar idea of a hermitage where Vidhya were taught. Brahmanical Asramas were the places where the hermits practiced Yoga, Dhyana and mastered in different subjects. A large number of hermits lived in one and the same hermitage. In Ramayana there are mentions of many Brahmanical Asramas in Ayodhya, on the Sarayu, Pancavati etc.

Asvaghosa has mentioned Asramas of sage Bhrgu (VI.1), Arada(VII.54) and Udraka(XII.85) where Siddhartha went in a pursuit to learn Dharma. The Brahmanas in Bhrgu’s Asram were found with flowers and kusa grass in their hands along with wood for Homa, which indicates the students assisting their Gurus in performing various traditional rites. In the Tapovana of Bhrgu’s Decendants, was like a workshop of Dharma where Siddhartha found different ascetics, engaged himself in different austerities and the atmosphere were very impressive. Arada was a samkhya philosopher, in his Asrama he taught Siddhartha Samkhya-yoga(XII).

**Student and teacher:**

The education of a student started by the traditional rite called Upanayana (II.24). The student was called Sisya and the teacher was
called Upadhyaya and Guru. The Sisyas served their teachers and collect woods, flowers, Kusa grass etc. for their sacrificial rites. In Ramayana and Mahabharata great importance were given to the Guru. The education for common man was different from that of the kings, princes, warriors and the like. Siddhartha was imparted education suitable for his race (II-24). The students there were so quick learning that they learnt science of two years within few days and they gave credit to their teachers for that. The students used to live with their teachers in the hermitages. They served their teachers and gathers food like fruits and roots from the forest for their sustenance.

Subjects of the study:

In the times of Ramayana, the hermits were taught Vedas, Vedangas, Arthasastra, fine arts, medicine, astronomy etc. Vajrasuci mentions different subjects of study which remain references to. The Buddhacarita mentions Vedas; our poet advocated for Veda and said “That liberation is for him only, who strives in accordance with Vedic injunctions” (IX.66). He lauded for Vedas saying that they are purifying while talking about the effect of Vedic-recitation during sacrifices. In canto IX, verse 65 again he mentions that a man can discharge his debt to the seers by the Vedas only and to the god, only by sacrifices.
Brahma’s son and Sarasvti, broadcasted the lost Vedas. And Vyasa arranged the Vedas in different sections(l.42).

To complete the definition of Vidhya, Asvaghosa referred to Sruti and Smrti, which include the whole knowledge of tradition and history(lX.48). He further referred to Jnana-Druma or the tree of knowledge to explain the aim of education of the era. He told that Jnana-Druma should not be cut down when flourishing, the tree whose fibres are patience, which is rooted deep in resolution, whose flowers are good conduct, awareness and wisdom are whose branches and which yields the fruit of dharma⁵.

Asvaghosa has given reference to Astra and Sastra (IX.17, V.40), which give elaborate account of polity of welfare and administration. In Buddhacarita, Asvaghosa have mentioned some Kamasatra (book on sexual life). In canto IV.62, he writes about Udayin who aws incharge of the women in the city grove. He referred Udayin as an expert in ‘worldly conduct and Sastra’. Again in canto III-verse 50, he mentioned King Sudhodana had made a special arrangement for ‘Visyaprachar’ for Siddhartha.

In canto X-verse28, the prince was advised by Bimbisara (Srenya) to devote himself to Dharma, Artha (Wealth) and pleasure. The poet in Buddhacarita mentioned ‘Pramadavana’. In that palace there were courteous and charming women. Our poet has described excellently the women there. He said that they were adept in captivating the
feelings, even of the lust free seers (IV.10-13,70). The references like Varmukhya (IV.17,III.52) and their gestucations, display-bosoms like golden jars (IV.35), letting blue garments slip under the excuse of intoxication,(IV.35), the power of intoxication of love (IV.25), and their knowledge of the sentiments of love (IV.12), all signifies the existence of the knowledge of Kama\-sastra at that time.

Siddhartha after the marriage a before visiting ‘Pramadavana’ was so fascinated by the women who were expert in the art of love, that he did not come down from the palace to the ground (II.32).

The gestures of the women as described by Asvaghosa while writing about the giles and wiles of women in the grove, like gesture with brows, looks, blandishments, laughter and frolicking to captivate the prince, all are the arts described in Kama\-sastra.6

There are number of references that suggest Asvaghosa’s knowledge about Yogasutras. In the canto I-verse 45, he mentioned Yoga and regarded Janaka as an expert teacher in Yoga, who instructed even the twice-born in the science.

Talking about the meeting of Siddhartha with the sage Arada, we find that the sage Arada taught Samkhya philosophy to Siddhartha and the rejection of the same by Siddhartha (Ch.XII). This tells us about the Samkhya system that was there during the poet’s era.
**Medical Education:**

In Buddhacarita, Asvaghosa has used the term ‘roga’ (III.46,47,XI.11,12,XIII.61) and ‘vyadhi’(XI.11,12). He has the knowledge of various bodily as well as mental diseases and their cures. The minor diseases are averted or cured with little efforts but the diseases of mind (chitto) are difficult to master. Due to disorder of the causes the disease develops in full force.

A diseased person loses control over himself and becomes dependent on others. Asvaghosa has described a diseased person in canto III. The charioteer described Siddhartha the strange looking man as diseased. The man had a swollen belly, falling shoulders and arms, body having with wheezing, shrunken limbs, pale colour and piteous voice.

Various diseases, serious as well as ordinary are mentioned in Buddhacarita. The diseases are fever(XI.40), headache(XIV.54), blood-vomiting(XIV.20), food-vomiting(IX.46), maimed limbs(III.4,5) and blindness(XIV.67).

Defective senses(III.5), and madness(XI.53) are some mental diseases that are mentioned. Madness referred is of two types – one that is caused by mental shock, which makes a man mentally retarded and the man due to imbalance of mind sometimes laughs and babbles (XI.53). The other type is the unbalanced mind due to attachment with the objects of senses.
Billous fever or one burning with billou fever can be cured by cold treatment (XI.40) To cure the disorders of the mind, ordinary knowledge (Jnana), tranquillity and Niti are needed(XIII.61).

Asvaghosa refers to labour pain of a women as dangerous to life and compares it to the clash with armies (II.9). Mayadevi gave birth to Siddhartha from her side, without suffering from pain and illness (I.9). A normal delivery from side is impossible. This suggests she might have taken something to kill pain and undergone surgery. But there must have been some serious lapse as the poor lady died soon.

From the above studies it reflects that during the period of Asvaghosa the science of medicine was developed. Various methods like Ayurvedic medicine and nature-cure were known to cure diseases. Surgery and some medicines to kill pain were also known.

**Astronomy and Astrology:**

Asvaghosa’s writing gives us a fair idea about the knowledge of astronomy. In his presentation Pusya-Nakshatra has been mentioned many times. At the time of Siddhartha’s birth, the influence of this nakshatra was auspicious. There are the mentions of the celestial objects like Prithvi, Bhumi or earth (XIII.58), Chandra or Moon (I.4), Surya or sun(VII.8), and Brhaspati(IV.75). There are mentions of different stars like Constellation of Seven stars
(Saptarshi), falling meteors. All the above terms are used in Indian Astronomy.

With the knowledge of constellations and stars, auspicious and inauspicious days and times were calculated (I.85). The science of astrology was well advanced to the point of exact accuracy and there lived professional astrologers like sage Asita who accurately predicted the future of the prince Siddhartha⁹.

4.2.2. The Society:

At the time of Asvaghosa the society was traditional consisting of four castes: Brahmaṇa, Kṣatriya, Vaiṣya and Sudra.

Brahmanas:

The main duty of the Brahmaṇas is to learn Vedas, Vedangas and engage in six occupations which are admissible to Brahmaṇas only. They perform austerities and sacrifices (VII.4,13). They attained fame by learning, good conduct and persuasiveness (I.31). They receive rich gifts like gold, cattle, cows and gold gilded horse from the king (I.48,84,II.36). Based on Varnasrama Dharma, the Brahmaṇas in Asvaghosa’s era enjoyed traditional rights and privileges in the society.

Kṣatriyas:

Arthasastra assigns the duty of Kṣatriyas is to protect, fight and conquer the hostile enemies. It requires them to be well versed in
study, performing sacrifices and giving charity. According to Arthasastra, the army consisting of Ksatriyas was the best. According to Asvaghosa Sakyas are Ksatriyas. Suddhodana was a Ksatriya king.

Asvaghosa has neither elaborated on the duties nor on the status of the Vaisyas and Sudras in Buddhacarita.

**Stages of life:**

Right from the Vedic age, Hindus followed four-stages pattern of life. The four stages are – Brahmacharya, Grhastha, Vanaprastha and Sannyasa each assigned for a period of Twenty-five years. Asvaghosa also in his works also alluded them. He attributed pleasure to youth, wealth to middle and Dharma to the old age.

Brahmacharya is the first stage and it is the period of youth for study and training. Brahmacharya here refers to complete control over self and a disciplined persons. Grhastha or married life is the second stage of life. Asvaghosa have not elaborated much on this stage of life. Different householders were quite common and enjoyed happy married life during the days of King Suddhodana(II.13). Siddhartha was advised by Bimbisara to enjoy lordship over the earth and go to the forest in proper time as specified by Sastras. Arthasastra defines Vanaprastha as the period of complete renunciation and asceticism. Sanyas is the
fourth stage of life. Vanaprastha and Sanyas stages of life of complete renunciation are more or less the same.

In the words of our poet, the youth is a restless and deceptive period in human life. The love god targets this rebellious and unbalanced time of the youth (X.38). In another context, it is advised that the delights of the youth are to be enjoyed (V.33).

**Forest Population:**

Asvaghosa being a Buddhist poet, has given preference to the people living in the forest and the life of renunciation over all modes. The population of the mountains and forests consisted of Brahmana seers, royal seers, celestial seers\(^{31}\) who live in the hermitages. The inhabitants of the forests in short described as heavenly beings, their groves were full of trees which cast flowers throughout the year (I.24).

**Vocational society:**

Asvaghosa has mentioned very few craftsman, but has mentioned various crafts. So the practitioner of the crafts formed the vocational society of that era. In Asvaghosa’s time the vocational society included cultivators(V.6) or Farmers(VII.3), traders(XIII.62), weavers of cotton and silk cloths(III.25,X22), chariot makers(III.8), boat makers(IX.24), dyers(II.1), ropemakers(XII.64), toy makers(II.21,22). There were also hunters(VI.60), elephant-tamers(II), horse-keepers(V.68), charioteer(III.29), musician, actors
and mimics(XIII.17), hunchbacks and kinnaras who served in harem and rich houses(III.12,XIII.23) etc.

4.2.3. Customs and Manner:

Marriage:

Marriage is the prominent custom in the social structure of any society of any age. Asvaghosa has recorded the tradition of Suddhodana marrying both the sisters without praising or condemning monogamy or polygamy\textsuperscript{12}. So we can conclude that as the tradition permitted, the king could have more than one wife. The poet expresses that a man is born with three debts which must be discharged by him. The debts are – debt to the ancestors, debt to the seer and debt to the god. Debt to the ancestors to be paid by the procreation of offspring. It is advised to married partners to live happily and perform religious duties which are essential in ‘dharma’(VIII.61,63). He considers marriage as a sacred bond between husband and wife (VIII.63)\textsuperscript{13} and maintains consummation of marriage essential to the upkeep of the family.

Importance of a Son:

The birth of a son was celebrated with great splendour and show (I.88). A legal son was considered a lamp of the race. At the birth of a son, king Suddhodana was cheered, congratulated and showered blessing of attaining enlightenment even by the dwellers in
heaven\textsuperscript{14}. Buddhism did not support these rites and so much importance of a son.

\textbf{Mahurat:}

The custom of Mahurat or auspicious time was prevalent. King Suddhodana decided to enter the city from Lumbini grove at the predetermined and auspicious day (I.85).

\textbf{Lucky Omens:}

The custom of belief in good and bed omens, based on the appearance and movements of the heavenly bodies, dreams, behaviour of plants, birds, animals etc. were there at the time of Asvaghosa. As Mayadevi saw in her dream a white lord of elephants entering her body, she conceived Buddha and at the time of his enlightenment there was earthquake. In the words of Asvaghosa “the earth swayed like a woman drunken with wine”(XIV.87). The sun shown brilliantly in the cloudless sky (I.21, XIV.88) when Siddhartha was born. There was thunder and the sound of the thunder appears as if drums of gods in the heaven resounded in the air (I.26).

\textbf{Release of Prisoners:}

At the time of Asvaghosa, there was a custom of releasing the prisoners on special joyful occasions. When Siddhartha was born,
the King Suddhodana was so delighted that he threw open all the
prisons of his kingdom.\textsuperscript{15}

\textit{Royalty and Public Respect:}

There was great respect for royalty in the public. This is visualised
when the king Suddhodana with his queen Mayadevi and the baby
prince entered Kapilavastu, the public stood on both sides of the
road from Lumbini vana to the city and greeted them with folded
hands (I.87). Again when Siddhartha was passing through Rajgrha
on his way to forest, some people worshiped him with joined
hands, some saluted him with their heads to show honour to him,
and others greeted him with kind words (X.5). Also in cantoV-verse
24, we see that the daughters of noblemen saluted the prince with
folded hands.

The kings also had great respect for the sages. We get the reference
that the king showed courtesy, humility and spoke very gently in
presence of the learned ‘knowers of the absolute’ (I.50) seers and
sages. While making a request, even a son to his father showed all
humility. When seeking permission to become a mendicant,
Siddhartha prostrated to Suddhodana. On the other hand, the
prince while talking to his father was humble and talked with a very
polite and low voice (VI.25).
**Respect for Elders:**

In ancient Indian culture a teacher, father, mother, priest and guest held a very respectable place. The teacher is the lord of Brahmaloka, the father is lord of Prajapatiloka, the guest is lord of Indraloka and the sacrificer priest is lord of Devaloka. Therefore these people deserve high homage by all.

**Guests:**

Asvaghosa follows the same custom regarding the reception of various persons as prescribed by the Arthasastra and the Smriti manuals. The dictum ‘Atithi devo bhava’ is well illustrated in the story of Buddhacarita. King Suddhodana expresses his respect to sage Asita who has come to the royal palace on hearing the birth of Siddhartha. He receives the sage with reverence by offering him ‘Arghya’ and requests him to take seat (I.49-54)

**Manners:**

In those days there was the custom of kissing on the forehead of the youngers by elders. While permitting his son Siddhartha to go to the pleasure garden, the king Suddhodana kissed the forehead of his son. Younger respected elders(II.11) so much that when the ladies wanted to go to the balcony to see Siddhartha(III.13), sought permission from their elders. The employees or servants talked to their masters with great humility and folded hands(VI.25).
Manners of salutation:

A man secures longevity, learning, glory, might and devotion to Gods by proper salutation to his elders, teachers and even with his younger. So one should salute them very politely and with traditional rites. Ascetics welcomed the guests with great courtesy, politeness and hospitality (VII.45). Asvaghosa observes the same manner of salutation as we see in the Buddhacarita that when Siddhartha enters to the hermitage of sage Arada, the sage becomes very glad at his sight and welcomed him aloud ‘Svagatam’ (welcome) ¹⁷. He was offered pure wooden seat covered with deer skin (XII.3) and then enquired about his health and other things.

Same manner of greetings has been observed in the visit of Suiddhodana’s “Purohita” and minister to sage Bhargava and to the future Buddha in the 9th Canto of Buddhacarita. The minister and the chaplain of Suiddhodana pay due honour to Bhargava and Siddhartha and are also duly honoured by them.

It was the tradition to see off the guests upto certain point at the time of departure. In cantoVII-verse 58 of Buddhacarita, we find that the hermits of Bhrgu’s hermitage saw Siddhartha off, who also saluted them in return and proceeded his way¹⁸.

Friendship:

Asvaghosa has described three-fold characteristics of friendship, such as – to restrain a man from what is unprofitable, to encourage
him to what is profitable and to stand by him at the time of adversity (IV.64,XI.4). The friendship among the honest increases with friendly acts but among cruels, it doesn’t stand firm (XI.3). The poet has mentioned the all time truth about friendship that everyone is a friend to a man at the time of prosperity(XI.4). Only the good friends do the same, on behalf of their friends and dharma (XI.11). Bimbisara was such a friend of Suddhodana, who offered half of his kingdom to Siddhartha in order to bring him back to the worldly affairs. The poet has also given the reference to the worldly experience about friendship as a wise enemy is better than a silly friend.\footnote{19}

\textbf{4.2.4. Description of hermitages and the duties of the hermits:}

During that period ‘Asramas’ were the centers of higher education and wisdom. Our poet is not tired of describing the plain living and high thinking of the inmates in the ‘Asramas’. In Buddhacarita we find the description of some beautiful hermitages like penance grove, hermitage of Bhargava, Arada etc. with deer sleeping in perfect trust and the birds sitting at peace. After leaving the capital Siddhartha enters into the penance grove where the sages pay great homage to him. They are busy with their ascetic practices. Some hermits are collecting woods, flowers and Kuso grass for sacrifice, some with their coils of matted hair soaked with water offer oblations to Agni twice with sacred texts.\footnote{20} The sages live on food which grows in the water, leaves, fruits and also roots.
4.2.5. Existence of different arts and culture:

The poem reflects the high level of contemporary arts. Several references imply the existence of painters with representational powers. As in the 8th canto the sorrowful damsels of the harem become unconscious, they drop no tears, they not sigh, they remain unmoved and stand like figures in a picture.

Fine Arts:

There are also occasional descriptions of sculptures explicitly or implicitly. The description of a lady leaning against the side of a window with her beautiful necklaces and slender body resembles a statue of a sala-plucker on a gateway. We find the existence of fine arts like singing and dancing of the young damsels and also one kind of musical instruments such as ‘Mridanga’ whose frames are bound with gold21. Several references in the epic imply the existence of goldsmiths in the cantos like (II-SL 21,22,30, V-SL, 83, VI-SL 56) and elsewhere.

Hunting:

Hunting was also mentioned as a pastime and profession, though Buddha doesn’t approve killing of anybody for a profitable outcome (XI.65). Hunters were of deceiving nature 22. Various types of animals, along with deer were hunted for their skin, ivory and flesh. In the days of Buddha, prostitution was a flourishing pursuit,
Amrapali was a famous courtesan at that time and her mango-grove was the most beautiful place at Vaishali. Asvaghosa refers to the women in Pramadvan and palace as expert in accessories of love. Their wiles agree with the courtesans of Arthasastra and they resemble royal courtesans described in it. They were well versed in their art of captivating the hearts of men. Thus prostitutes were an essential part of the society at that time.

**Professions:**

There are references of toy makers who make toys of different kinds like little chariot yoked with little oxen, elephants, horses of gold, dolls etc. the toys in addition to unguents of sandalwood and strings of jewels, fitted with magic herbs suited to the age of the child (II.21). The youngsters, especially princes were entertained by professional story tellers (V.2). The state patronised expert story tellers whose main profession was to be the companions of the princes or kings to entertain them. There lived a class of twice-born philosophers who are destiny anticipators or Astrologers. Brahmans, famed for learning eloquences on hearing about the omens (I.31), they forecast either the prince to be a Chakravartin or an free-thinking seer (I.34). These Brahmans seem to be professional soothsayers 23.
Amusements:

Music was an important form of amusements in the asvaghosa’s time. Asvaghosa was a brilliant musician by himself and in Buddhacarita, there are mentions of both vocal and instrumental music. The women of the palace were very skilful in the musical art, they played different musical instruments and produced beautiful musical notes with the strokes of their finger. The women who were employed in the palace to captivate the prince, were expert in playing different types of instruments like flute(V.45) or Vina(V.48), drum(V.50) etc. The poet has described the beauty of women in all postures, enhanced by makeup and ornaments.

4.2.6. Religious practices:

By Buddhacarita much light is thrown on the state of contemporary religion. There are mentions of some oblations to Agni and references to the Soma ceremonial. For the long life of his son, Suddhodana offers oblations in a huge fire, bestows the Brahmanas with gold, cattle etc and at the same time drinks Soma as enjoined by the Vedas.

Sacrifices:

There are also some references of animal sacrifices (Canto X, SL 39, Canto XI, SL 64-67), Brahmanical asceticism in canto VII. The existence of Saiva ascetics can be inferred from the description of a
Brahmana clothed in a tree-bark, with reddish eyes, tall and who has the habit of sleeping in the ashes (Canto VII, SL 51 & Canto 13, SL 31). We have an allusion to the birth of Skanda in the 1st Canto (SL 88)\textsuperscript{24} and also the belief in a Creator in Canto IX (SL 63) of Buddhacarita which should come under the head of Saivism. There are so many references of the rituals like birth-ceremony, initiation, marriage, sacrifices etc throughout the whole work.

\textit{Samskaras (Rites)}

Our poet has referred to some of the special Samskaras such as Jatakarma, Upanayana and Vivaha. Jatakarma Samskara or birth ceremony of a son was performed according to the manner suited to the family. To celebrate the Jatakarma of Siddhartha, king Suddhodana spent much of his wealth. Upanayana is the initiation ceremony of a Brahmanical student’s to studies. In canto II-verse 24, of Buddhacarita, Asvaghosa has referred to the existence of the custom of initiation to the rite called Upanayana. Vivah Samskara refers to the marriage ceremony. Our poet has referred to the marriages of Suddhodana with Mayadevi and prince Siddhartha’s marriage with Yasodhara\textsuperscript{25}.

\textit{Sacred Practices:}

Religious practices like Puja, Dan, Japa and Homa, were routine work in the society at that time. After the birth of his son, Suddhodana offered scarifies to gods together with incantation,
oblation and other auspicious rites (I.83) for the welfare of his son. The pious old women, performing luck bringing rites, prayed to gods for the good fortune of baby Siddhartha (I.30). ‘Dana’ (Gift) to Brahmanas was an important part of the religious ceremonies. For the prosperity of his son, Suddodana, gave in gifts of one thousand cows full of milk, with gilded horns and healthy calves to the Brahmanas(I.84). He gave rich gifts to the twice-born, wishing his son to become the lord of the world and not to retire to the forest before old age (I.48). For the recovery of his son the king Suddodana again and again muttered prayers (Jajapa) in the temples and performed various rites suitable for his intentions(VIII.15).

**4.2.7. Condition of woman in the society:**

In ancient Indian culture the woman held a reverend place. Manu attaches great importance to the woman with his works by saying that the Gods help with blessing where woman are worshiped.

Asvaghosa in his work under study has presented the good or virtuous (Sat) and bad(Asat) phase of a woman. Canto IV of Buddhacarita describes the wiles of a woman to conquer a man. Since Asvaghosa’s centre of discussion has been Buddha and his family, the description of women given by him are directly or indirectly concerned with the royal palace or the Buddha.
Asvaghosa presents the female characters very skilfully with all his interest in the variety of woman that add zest to life. The God like king Suddhodana has for his chief Queen Maya with a pure nature and free from anger, illusion and pride. She behaved as a mother to the subjects. She resembled incomparable Maya in splendour, beauty and steadfast. She is told to be free from weariness, sorrow and illusion, which hints at the quality of patience in a woman. She was hallowed by her vows when pregnant.

Gautami, the aunt and the step mother of Siddhartha, Yasodhara his wife, the maids of honour, the courtesans and opera girls delineated by Asvaghosa are all in their purely womanly character. Yashodhara was called the goddess of fortune, she was virtuous and endowed with beauty, modesty and gentle bearing.

The sages lay stress on the principle of chastity for woman. Asvaghosa too is for strict observance of this principle of chastity. The young wives of that celebrated family like Yashodhara, were affectionate and devoted. In an expression of her devotion to the prince she said that her desire was to secure that her husband should not leave her either in that life or in thereafter. The true sentiment of a loving and beautiful wife is expressed through the lamentation of Yashodhara at the departure of the prince to embrace the ascetic life.
Our poet has expressed another phase of the women in his description of ‘Pramadavihar’, where he described the wiles and giles of women. Here the women expert in love making were gathered to captivate his mind. They delighted him with soft voices, charming blandishments, playful intoxications, sweet laughter, curving of the eyebrows and sidelong glances (II.31). To tempt Siddhartha, they started with sweet gesticulations(IV.5), fell on the prince as if under the effect of intoxication(IV.30), singing sweet song to excite passion(IV.37), letting garments slip down under the pretext of intoxication(IV.33), displaying their hips, which had only transparent cover(IV.34) etc. Like this they started doing all the deeds which suits loose women’s action. Thus we get the description of the Asat phase of women in Buddhacarita.

4.2.8. The dress and decorations of the people:

Asvaghosa called dress as Vasas(V.60), Vasan(V.64), amber(IV.31), vastra(VIII.56) etc. The clothes worn by both man and woman in the images of the epic show one phase of the culture and tradition of that society. He mentions different dresses for royalty, monks, hunters, warriors and women. Royal people used to wear costly dresses studded with jewels. Asvaghosa states that the garments of Siddhartha are embroidered with golden thread designed into swans (drsvamsukam kanchanam hansacinham) in the Canto VI (SL 59)²⁹.
The clothes of the monks and forest-dwellers are mentioned as ‘Kasaya vastra’ and sometimes as ‘Aranyakā vasasa’. It is a yellow or saffron coloured dress. This dress consists of three garments and the indicator of the wearer as a monk (VI.61-63). The Brahmana or Saiva ascetics were described wearing bark-tree. Sometimes the mendicants in the forest lived naked (IX.18). Mara’s army are described either naked or clad in leather or skins (XIII.21). Some of them were told to have garments of snakes over their arms, while others were described as clad in red-cloth (XIII.22).

The dress of the women was called Ansuka (IV.33). Women of the upper class of the palace were described wearing peerless yellow garments (V.43). Ladies of the ordinary class, like the wives of cowherds generally wear garments of blue colour (Canto XII, SL 109 to 110). As a sign of mourning, dirty and torn clothes were mentioned. In canto VIII- verse 21, when Chandaka returned from forest without Siddhartha, women were described in dirty clothes.

In canto VIII, verse-48 of Buddhacarita we get the mention that when Siddhartha entered the forest he exchanged his royal dress with garments suitable for forest wear.

In Buddhacarita we also get the mention of beds and covers that were used in those days. The beds of the royalty were spotlessly white, covered with multicoloured bedcovers. These soft bed-covers were decorated with diamonds and beryl, had an
elegant canopy and framework of gold (I.17). Awning as a couch-spread was used for child delivery purposes (I.8). The forest dwellers used to sleep on the ground with a piece of cloth (VIII.58), whereas Saivites had the habit of lying on the ashes (VII.51).

4.2.9. Ornaments and Jewellery:

In Buddhacarita, jewellery is mentioned as Bhusana (V.60), Abharana (V.64), and Madana (III.14). The ornaments like Mala or Hara which were various kinds of necklaces, few of them were long enough to hang down upto breasts (V.52). Also there are mentions of special type of necklaces like Suvarna-sutra, Kantha sutra, Yoktraka (Canto VIII, SL 32) etc., a girdle is called Rasana or Kanchi with which small jingling bells are attached which produces sweet sounds (Canto IV, SL 33-34), ear rings like Kundala (V.41), Manikundala (V.53) – studded with precious jewels, A necklace worn by the woman is called a Yoktra The ear ornaments worn by the ladies and the gents are called Ratnakundalas. Nupur or anklets, armlets called Keyura (X.39), Valaya (V.81) or bangles, Jhaghana Vibhusana (V.58) etc.

From the Buddhacarita we know that garlands of pearls interspersed with medicinal herbs are also worn by the people. As we see on the occasion of the birth of Siddhartha people bring these garlands as presents (ratnavalisca-ousadhibhiih).
There were ornaments for men also. The king and the prince used a large number of Alamkaras (ornaments), for example, the royal Tiara with strings of pearls hanging over their shoulders, bracelets in the arms (IX.19), crown with shining jewels and necklaces (IV.40).

Asvaghosa also throws some light on the dress and ornaments of the animals. In Buddhacarita he shows that the back of the horse used by Siddhartha has a soft saddle and a long loose over cover (Canto V, SL 72). It was decked with ornaments like fresh gold-bells, golden trappings, decorated with waving chowries. The horses of the king are adorned with new gold ornaments reins and bells etc. (Canto II, SL 4)\textsuperscript{30}.

\textbf{4.2.10. Food and Drinks:}

\textbf{Food:}

In Buddhacarita, Asvaghosa indicated cereal food in general as ‘Anna’ (XII.96), instead of naming different cereals by name. To indicate plenty of fruitful grains according to season, he mentioned Krshi (II.8). He also mentioned ‘Nivara’, rice, ‘Tila’ and various other kinds of fruits and roots which were used as food. Rice was the popular crop and the staple food of the people of Kapilavastu. There were different varieties of rice produced at that time. He mentioned ‘Tandul’ for the variety eaten by Buddha (XII.96). While practicing meditation and living on restricted diet in the forest,
Siddhartha lived on fruits, Tila or sesame and rice grains (XII.96). When the vow of starvation was broken he took ‘Payasa’, a preparation of rice and milk (XII.111,112)\(^\text{31}\). From the Asvaghosa’s description it is apparent that the use of Tila with its various preparations, were known to the society.

From the time of Ramayana, Kanda (tubers), Mula (roots), Phala (fruits) were the food of saints and hermits. Our poet has referred to the hermits living on the food that are prescribed in the scriptures, i.e. the food that grows in the waters, e.g. fruits, roots and leaves (VII.14, XI.17), food picked up from the ground e.g. grass (VII.15), food that are pounded with stones or that can be husked by their own teeth (VII.16). There are mentions that some ascetics for their survival took cooked food or leftover food (VII.16).

Asvaghosa, according to tradition has mentioned fruit as the food for the hermits. Some of the fruits mentioned by him in Buddhacarita are bananas (XIV.48), Jambu or rose-apple (XII.101), and Jujube fruit (XII.96).

Asvaghosa’s reference to hunters suggests that animals were hunted, slaughtered and their meat was eaten. But Buddha forbids the slaughter of animal, in canto V-verse 5 of Buddhacarita, there is a description that Siddhartha mourns deeply the killing of small insects by the plough, as the slaughter of his own family members. Telling about the practice of sacrifices and effect of Buddha’s
teachings, the poet mentioned that the king offered sacrifices, but they were free from injury to living creatures (II.49).

**Drinks:**

In the time of Asvaghosa water, milk and its preparations, fruit juices etc. were mentioned as common drinks. King Suddhodana at the birth of Siddhartha, constructed wells for the use of common people (II.12). Asvaghosa has mentioned that these wells were full of clear water for use (I.23). To get the water, men had to dig deep. Some ascetics were mentioned to take only roots and water as diet (XI.17). Asvaghosa has referred to vast wealth of healthy, milk-giving cows with calves. Our poet has referred to only one milk preparation called ‘Payasa’ which is prepared with rice and was offered to Siddhartha by Nandabala (XII.111). Cow’s milk was used for sacrifice, Asvaghosa called such cows as ‘homaduha’. Asvaghosa has not named any other intoxicants except ‘Asva’, but has mentioned some finest intoxicating liquids which were sometimes taken by men, for ‘many nights and dawns’ (II.37). Some of the women sometimes took excessive liquid, swayed under its influence and thus lost self-control (XIV.90). They smelt of liquor (Asva) and had copper-coloured lips (IV.31)\(^{32}\).

**4.3 Political Condition as reflected in the Buddhacarita:**

State craft, popularly known as Rajadharma or political precepts envisaged by Asvaghosa reflects his respect for the works
of Kautilya, Manu and other authorities like the works of Brhaspati, Usanas or Sukra. The condition of Indian polity reflected in the Buddhacarita can take under the headings mentioned below.

4.3.1. The King and Kingship:

Dangers and Protection of Kingship:

Kingship involved lot of hardships and dangers. Asvaghosa has given a sporadic reference in Buddhacarita such as- “The sovereignty is abode of delusion, in which are found fearfulness, the intoxications of pride, weariness and loss of dharma by mishandling of others (IX.40). He portrays the king as a slave and compares kingship with slavery where a king can never be happy(IX.41). The kingship is exposed to many dangers, if a king relies on his sovereignty which is transitory, he will have many enemies who will ruin him, again if he does not rely on it, there is the happy king who is always trembling with anxiety (IX.46). Again in Buddhacarita we get a beautiful description of the necessity of the king to maintain the line of ancestors. Suddhodana maintained the kingdom for the sake of his son and his son for the family, family for his renown, fame for heaven and heaven for the sake of his self 33.

Spy system:

King appoints spies in his own and in the kingdom of his enemy. In Buddhacarita he has mentioned their existence and help but has
not elaborated their roles and services. They were trustworthy and would know everything secretly (IX.82)

*Justice:*

The judicial functions rest with the king. In administration the severity of action predominates (IX.48). A king who delight in quietitude, his kingdom collapses. Quietitude and severity are incompatible(IX.49). We also find that king Suddhodana used to give impartial and prompt judgement (II.39). The punishment for the culprits were imprisonment.(XI.53). The king gave preference to the justice which he considers holier than sacrifice.(II.39). Justice depends on the nature of the king as well, King Suddhodana, being a soft hearted person maltreat the culprits even though deserved cruel punishments.

*Ownership of land:*

Asvaghosa called kings as Bhumipala(II.47). In Buddhacarita he has mentioned two types of lands – one where the crops and herbs grew without much effort because it rained in due time (II.7-8)\(^{34}\), and the other where ploughman laboured hard, so much so that their bodies were discoloured by wind, dust and sunrays. The oxen too felt distressed with labour of drawing the plough (V.6). Our poet has referred to the safety of corps as one of the duties of the king. Under his order the whole land was cultivated and according
to the season the grains were grown and with strict administrative measures the land was protected.(II.8)

**Forest wealth:**

Asvaghosa has described the forest wealth of various types. It gives woods of various purposes such as ordinary wood for fuel and sacrifices. Arni for producing fire, Munjastalk for making ropes. For incense and makeup purposes, Chandana and Aguru, Chandana was considered auspicious and pleasant in summer.\(^{35}\)

Other than various kinds of woods, forest produces lac, which was used for making dyes with red-base and makeup. Tamal leaves are also used for famous make-ups. Tree-barks were used to make clothing or covering for certain ascetics. Bamboo was used to make musical instruments like flute. In addition to that various kinds, various medicinal plants, herbs are yield of the forest. The forests were full of various kinds of animals, which were hunted for flesh, skin, furs or tusks etc. Elephants from the Himalaya’s were the wealth of the country.

**4.3.2. Duties of an ideal King:**

Kautilya states that like a noble and learned householder, a king should rule cautiously for the welfare of his people.\(^{36}\) King Suddhodana, the father of Siddhartha and Nanda is the most illustrious scion of the Sakya race to whom the sakya realm passed
by lineal succession. Owing to his wise rule, excellent administration and efficient protection, his subjects live peacefully and without any fear. He stands as a living example of virtue and piety to the people. Kautilya Arthasastra also prescribes such kind of qualities of an ideal king as, he should feel happy in the happiness of his subject and should feel distress in their distress and should protect them from all future calamities and destroy all evils so that they can live a fearless and prosperous life. Suddhodana gratifies the thrust of expectant suppliants with the water of gifts. He rescues his subjects from all troubles as a father who rescues his distressed sons. Manu assigns the same important role to the king, a king is the father of his people and protects them from evils and misfortunes.

According to traditions, Asvaghosa has assigned the duties and qualities to the king. The poet has referred in Buddhacarita the seven limbs of the state and seven vices of the king by mentioning these words in canto II.41, which goes like this – he disciplined the one (mind), protected the seven, gave up seven and observed five, he won the set of three, he understood the set of three, knew the set of two and gave up the set of two. According to him a king should be self-controlled and free from passions (XI.31). In canto XI-verse 32, He has elaborated very well on the self-controlled man and on the worldly pleasures. The set of three won by a king are- Dharma, Artha and Kama(X.29), three Saktis, the strength derived
from treasury and kingship, or with wise policy, the enemies become neutral, neutrality turns in to allies, and allies unite with him with firmness (II.6). The two known things to the king are – good and bad policy (Nyaya and Anyaya), and two to be given up are Kama and Krodha (II.41).

Out of seven limbs of the state, the King was the first and the very origin of policy and administration. He was the pivot of administration. He was like carrying pole, which for the sake of the world, tolerate toil (XI.45)\(^{37}\).

4.3.3. Place of ministers in administration:

According to Manu the ministers play a very significant role in the administration of the kingdom as when the king gets absorbed in an important work or is unable to look after administration, deputes a wise and educated minister viz

According to Kautilya the administration of the empire is a chariot and the king and the ministers are its wheels. The administration cannot run smoothly in the absence of any one of them. This is echoed in the qualities with which Asvaghosa endows the ministers of the ideal Suddhodana. On the order of the king, the wise and virtuous ministers and chaplain go out for the forest hastily in search of the Sakya prince. With his firm devotion and respect for the king he relay the words of sorrowful king to Siddhartha and tries to convince him and bring him back.
**Council of ministers:**

At the time of Asvaghosa, to help the king in complicated and doubtful issues, he is provided with a council of ministers (V.27,V.40,IX.4). Asvaghosa has used the terms like ‘Sachiva’, ‘Mantri’ and ‘Purohita’ for ministers (VIII.82,IX.41) but has not elaborated the number and power of the ministers. They were independent in their action and thinking but obedient to the king. He also called them ‘Mati Sachiva’[^38]. They counselled the king in various state administration matters and also personal matters. When the king Sudhhodana was lamenting at Gautama’s departure for forest life (VIII.81), his Sachiva and Purohit who remained calm, well balanced and untouched by sorrow (VIII.82), advised him not to grieving and to make effort to search and bring back the prince (VIII,83,85).

The ministers were regarded as the eyes of the king. From their conversations with Siddhartha, it is apparent that they have huge knowledge in philosophy, human psychology and scriptures (IX.12-30.V.40).

**4.3.4. Utterance of various Nitis:**

Brhaspati and Sukra are the first authors of the works on polity which though not extant treated by Asvaghosa as the standard authorities and are equally called the fundamental treatise in the Mahabharata. There are many other references to
Brhaspati in Buddhacarita (Canto I, SL 41, Canto IV, SL 74-75 & Canto VII, SL 43). Asvaghosa employs the term Rajasastra for the science of politics and the principles of this science upheld by the poet appeared to have been based on the Rajadharma section of the Great Epic, while Niti at Buddhacarita (Canto Iv, SL 64) means the principles of worldly conduct. The Buddhacarita refers to Udayin as an authority on Niti which may indicate some collection of sayings or a manual of etiquette prescribing the rules for behaviour in society and for conducting affairs of gallantry. According to Sukraniti, subsidiary to the science of politics is the knowledge of the points of a horse as we have seen the description of an ideal horse in many Cantos of Buddhacarita like (Canto V, SL 73, canto VI, SL 4 ,55) and elsewhere. Asvaghosa mentions that horses are adorned with various auspicious marks. King Suddhodana has mentioned the policy of conquest of the subject with love and conciliatory polity. It was due to that good policy that he gave up long cherished dispute (II.43).

4.3.5. Devices to defeat the enemy:

As Suddhodana is the invincible king of the Sakyas, the vassal kings are all submissive to him. He captures the kings without dethroning them and receives their obedience and earnest favour. He takes particular care to please his servants, friends and relations by treating them with courtesy and considerations beyond their expectations and thus he secured their unflinching devotion to his
cause. He treats his attendants with the courtesy and affection due to beloved friends, his friends with the respect due to his own kinsmen and put his kinsmen on a footing of quality with himself with respect to honours, powers and enjoyment. As a result his enemies become neutrals, neutrality turns into alliance, and allies are united to him with peculiar firmness. He has only two parties but the third i.e, enemies does not exist.\textsuperscript{40} He breaks down the swollen pride of his foes with the battle-axe of good conduct instead of fighting\textsuperscript{41}. He does not need to apply the law of punishment or ‘Dandaniti’ as enjoined by the Arthasastra, Smriti etc. treatise, because of smoothly gliding administration.

\textit{Army and weapons:}

Asvaghosa has referred ‘Sakyas’, including Suuddhodana according to Ksatriyadharmaka, as great worriors (XIII.9). The soldiers of the king used breast plates to protect their bodies (XIII.4). The weapons mentioned by Asvaghosa are swords, arrows and bows, lances, javelins, club and axes. The swords are mentioned as ‘Asi’ by our poet (V. 1)\textsuperscript{42}. The Arrows were sometimes tipped with poison and the other end had feathers. Asvaghosa mentioned horses being used in the war and Kanthaka had own many laurels. Suuddhodana had large number of horses which he had either acquired by his military powersfrom his allies or by purchase(II.4).
4.3.6. Control over senses:

Kautilya says that the whole science of polity is based on the control of the senses. Good education and self control are the requisites of good government. Asvaghosa also laid stress on the ‘Indriya-jaya’. An ideal king should be free from all vices such as sensual enjoyments, gambling, drinking etc. king Suddhodana wins the six internal enemies, unattached to worldly passions, strong and resolute and resplendent with self control. In Buddhacarita Canto II Asvaghosa present Suddhodana as a king who cherishes no improper passion for women and with firmness he overcomes the rebellious horses of the senses.

4.3.7. Law of inheritance:

This law is accepted by Asvaghosa. He works on the lines of this law implicitly or explicitly as he depicts the anxious condition of Suddhodana arising from the failure of issue (santananasattu bhayam dadarsa). On the basis of heredity and the fact of being the eldest son, Siddhartha should entitle to become a ‘Yuvaraja’ but seer Asita predicts about his sainthood. Thus Suddhodana for the sake of his son’s prosperity and for rescuing his own lineage tries to raise Siddharthas attachment towards sensual pleasure. In this manner our poet follows the law of inheritance as already prescribed by ancient authoritative books.
Conclusion:

Now it is clear from the aforesaid discussion that Asvaghosa was well acquainted with political ideas, ethical codes, traditions and customs of ancient India. He respects all that is good in our cultural tradition and obeys all the rules of traditional customs as prescribed by sacred treatise like Smritisstra, Manusamhita etc. In his Buddhacarita he draws the picture of a highly civilized society and the work is a gift for all the readers who are interested in the fundamental social attitudes at that time. Asvaghosa’s words are not merely poetic but also embody a social philosophy adumbrated in the Smritis and practiced by the people at large. The science of politics though intricate, is an important topic of an ornate court poem and Asvaghosa demonstrates his political ideas very nicely which enhance the charm and gravity of this work.
References:

1. vayaśca kaumāramatītya madhyān sarīprāpya bālaḥ sa hi rājasūnuḥ |
   alpairahobhirbahuvārsagamyā jagrāha vidyāḥ svakulānurūpāḥ || 2.24

2. vihāya rājyarṁ viṣayeṣvanāsthaṁtvāḥ prayatnāradhipamya tattvam |
   jagatyaṁ mahatam nihartum jvaliṣyaṁ jīnānamayo hi sūryāḥ || (1.69)
   duḥkhānnavādvyādhivikṛnāphenaṁ jārātaraṁganānaranoravṛgat |
   uttarāyasyatyamuhuṃamāṃtarāṁ jagajjīnānamahāplavena || (1.70)

3. abhyuddhṛtaprajvalitāṅghotram kṛtābhisekāsyaṁ nāvākīṇam |
   jāpyasvanākūjitadevakoṣṭham dharmasya karmāṃtāvai pravṛttam || 7.33

4. viprāśca gatvā bahiriḥmahetoh prāptāḥ samitpuspavitrasthāḥ |
   tapahpradhānāḥ kṛtābuddhayo 'pi tam draṣṭumīyuna maṭhānabhīyuḥ || 7.4

5. kṣamaśipho dhairyagīdhamūlaścāritrapuṣpah smṛtibuddhiśākhah |
   jīnānadrumo dharmapalapradātāḥ notpāṭanaṁ hyarhati vardhamānymah ||
   13.65

6. tā bhrūbhiḥ prekṣitairbhāvairhasitairlalitairgataiḥ |
   cakrurākṣepīkāścestā bhitabhitā ivāṃganaḥ || 4.25
   rājñasta viniyogena kumārasya ca mārdavat |
   jahruḥ kṣipramaviśrainḥaṃ madena madana ca || 4.26

7. sthūlodaraḥ śvāsacalacchaṁ vṛṣraḥ srasṭāṁsabāhuḥ kṛṣapāndugātraḥ |
   arībeṭa vācaṁ karuṇaḥ bruvānaḥ pariḥ samāśīṣya naṇaḥ ka eṣaḥ || 3.41

8. kṛtvāpi rātrau kumudaprahāsāṃṁdoḥ karaiyadrajatālayasthāḥ |
   sauvarnaharmyeṣu gatārkapādairdvā sarogrjyutimālāmbe || 1.8

9. vihāya rājyarṁ viṣayeṣvanāsthaṁtvāḥ prayatnāradhipamya tattvam |
   jagatyaṁ mahatamo nihartum jvaliṣyaṁ jīnānamayo hi sūryāḥ || (1.69)

10. tadbhurīkṣvā tāvadvasudhāhigatayam kāle vanamī yasyasya śāstradrṣte |
    anīṣṭaṁbhādhu kuru māpyupeksāṁ sarvesu bhūteṣu dayā hi dharmāḥ || 9.17

11. brahmāṅrīxfdīrṣuravjūṣṭaṁ punyāṁ samiṣe himavān hi sāilaḥ |
    tapāṁsti tānyeva tapodhanānāṁ yatamāṁkarṣānbhulibhavanti || 7.39

12. tataḥ kumāraṁ suragarbhakalpaṁ sneheṇa bhāvena ca nirvisēṣam |
    māṭṛvasaṁ māṭṛsamaprabhāvā samvardhayāmātmajavadbhūva || 2.19

13. makheṣu vā vedavidhānāsamskrtau na dampati paśyati dīksitāvubhau |
    samāṁ bhubhuṣū parato 'pi tatphalam tato 'syā jāto mayi dharmamatsaraḥ |
    || 8.63

14. māyāyatiṣya divaukaśaṁ khe yasya prabhāvātpraṇataiḥ sūrobhiḥ |
    ādhrāyaṇa pāṇḍaramātapatram bodhāya jepūḥ paramāśīṣaṁca || (1.18)

15. naraṃtrapiḥ putraṇmaṇaṣṭo viṣayamatāṇi vīmucya bārmdhanāni |
    kulasadṛśamacikāradyathāvavatpriyatanayāṁ tanayasya jātakarma || (1.82)

16. atho naremṛdhraḥ sutamāgataśrūḥ śrāsyupāṅghārya cīrāṁ niṅkṣya |
    gaccheti cājñāpayati sma vācā snehāṇa caināṁ manasā mumoca || 3.7
17. sa kālāmasagotreṇa tenālokyai va dūrataḥ |
    uccaih svāgatamityuktah samīpamupajagmivān || 12.2
18. paramamiti tato nṛpātmajastamṛṣijanaṁ pratinarthya niryayau |
    vidhivadanuvihdhāya te 'pi tāṁ praviviśurāśramiṇastapovān || 7.58
19. varāṁ manusyaśasya viśakṣano ripurna mitramaprajñāmavyagapeśalam |
    suhṛdbruṇeṇa hyavipaścita tvayā kṛtah kulasāśya mahānupalavah || 8.35
20. kecjjalakinnajatākalāpā dvīḥ pāvakaṁ juhvati mamitrāpūrvam |
    mīnaiḥ samāṁ kecidapo viśāhya varṣamti kūrmollikhitaiḥ śāriraṁ || 7.17
21. kalairhi cāmiśkarabaddhakasāñārikarāgranṛbhihatairmṛdhamaiḥ |
    varāsaroṇtyasamasāśca nṛtyaiḥ kailāsavatadbhavanam rārāja || 2.30
22. vyādho 'bravītkāmada kāmāmārdanaṁ viśvāsyā mṛgān nihataḥ |
    arthastu sakropama yādvanena harita pratichānaya śuklametat || 6.62
23. pritaśca tebhyo dvijasattamabhyāḥ satkārapūrvam pradaṇau dhanānī |
    bhūyādayam bhūmipatiryaḥthokto yāyājjarāmetya vanāni ceti || (1.48)
24. bhavanamathā viśāhya śākyarājō bhava iva śaṃmukhajanmanā pratitaḥ |
    idamidamiti harṣapūrṇavaktro bahuvhidhapuṣṭyaśaskaraṁ vyadhatta || (1.88)
25. kulāttato 'smai sthirāśilasamutātsadhvīṁ vapurhrūvinayopapannāṁ |
    yasodharāṁ nāma yaśovīśālāṁ tulyābhidhānāṁ śrīyamājūhāva || 2.26
26. tasyātiśobhāviṛtātisobhā raviṇprabhēvāstataḥ prabhāvā |
    samagraśeṣvinivahāgradevi babhūva māyāpateva māyā || || 1.15*
27. na khalviyaṁ svargasukhāya me sprhā na tajjanasyātmavato 'pi durlabham |
    sa tu priyo māmiha vā paratraṁ vā kathāṁ na jahyāditi me manorathaṁ || 8.66
28. vāgbhīḥ kalābhīrālalitaśca hārārmaṁdaiḥ sakhelaimadhurāiścā hāsaiḥ |
    tāṁ tatra nāryo ramayāṁbabhūvshrūvamcitairdhanirikṣitaścā || 2.31
29. atha hemakahalfnāpūrnakvātraṁ laghuśayāstaraṇopagudhāṛṣṭham |
    balasattvajvatvaropapannāṁ sa varāśvāṁ tamupānināya bhartre || 5.72
30. nānāmcabhimarāhvahemabhāṁdaśirahūṣitairāṁbasataistathānaiḥ |
    saṃcukṣubhe cāsya purāṁ turāmgaṁbalena maityṛā ca dhanena cāptaiḥ || 2.4
31. sā śraddhāvārdhitaprītirvikasallocaṇotpalā |
    śirasā pranipatayaināṁ grāhāyāmāsa pāyasam || (12.111)
    kṛtvā tadupabhognena prāptajanmaphalāṁ sa tāṁ |
    bodhiprāptau samartho 'bhūtsaritarpitaṣaḍīṁdriyāḥ || (12.112)
32. kācīt tāmṛadharoṣṭheṇa mukhenāsavagarindhinā |
    viṇīśāśvāsā kārne 'syā rahasyaṁ śrūyatāmiti || 4.31
33. babhāra rājyaṁ sa hi putraheṭoḥ putrapāḥ kulaṁ rāthairaiḥ yaśase kulam tu |
    svargāya śabdarvāṁ divamātmaḥetordharmārthamātmasthitīmahācaṅkṣa || 2.53
34. tathāṣya marūḍā-nilameghaśa-baddhaḥ saudāminikūrṇḍalamaṁditāṅgaḥ |
vināśmavaś-sāśānir-patadosaiḥ kāle ca dese pravavarga devaḥ || 2.7

ruroha sarhiyak phalavyadathārtu tadākṛtenāpi kṛṣiśramena |
tā eva caivausadhaya rasena sāreṇa caivābhyadhikā babhūvṛuḥ || 2.8

35. tato mahārāṇi ca candaṇāni ratnāvaliścauṣadhibhīḥ saγarbhāḥ |
mṛgaprayuktān runrathakāṁśca haimānācakrire 'smai suhṛdālayabhyaḥ || 2.21

36. “Vidyavinito raja hi prajanam vinaye rataḥ
Ananyamprithivim bhunte sarvabhutahite rataḥ”
(Arthasastra book 1,Ch 5, p. 36)

37. ājñā nṛpatve 'bhyahiketi yasmātmaḥāmti duḥkhānyata eva rājñāḥ |
āsaṁgakāśthapratimo hi rājā lokasya hetoḥ parikhedameti || 11.45

38. śrutavinagunyānvinastatastam matisacivaḥ pravayāḥ purohiśaṣca |
avadhiṣṭamāmucacyathāvāna ca paritaptamukhau na cāpyaśokau || 8.82

39. aḥitāt pratiṣedhaṣca hite cānupravartanam |
vyasane cāparyāgastravidhaṁ mitralakṣaṇaṁ || 4.64

40. “Madhyasthatam tasya ripurjagam madhyasthabhavah prayaṇu suhṛtvam Visesato dadhyamīya matraṁ dvavasya pakshabaparasta nasa”
(Canto II, SL 6)

41. “Yuddhadarte vṛttaparasvadhena dviddarpa-mudvrttamavebhīdista”
(Canto II, SL 40)

42. sa tathā viṣayaṁ vīloḥbhyaṁ ānaḥ paramohairapi śākyarājasūnuḥ |
na jagāma ratīṁ na śarma lebhe hṛdaye sinha ivatitudeḥdhaṁvīdaḥ || 5.1

43. “kṛtsnam hi sastramindriyajayaḥ” (Arthasastra B-I,Ch 6,p.37)

44. “Nadhiravat kamasukhe........diyendriya...vandhumscā puranasca etc (2.38)

45. “Naṁsreyasaṁ tasya tu...........kamesu sanga sakyaraja etc
(Canto II, SL 25)

***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 the are from Buddhacarita by Asvaghosa. References from the sources other than theses are mentioned along with their bookname.