CHAPTER IX

INTELLECTUAL AND AESTHETIC LIFE

A. INTELLECTUAL LIFE

Introduction:

Intellectual accomplishment constitutes one of the standards by which the cultural advancement and status of a particular society or people can be determined. The early texts of the Buddhists and the Jainas incidently throw light on the pursuit and state of learning in the republics of the Buddha's time and from them we come to know that the republican society had made distinctive attainments in the intellectual sphere of life.

Early Education:

These republican peoples appear to have put a very great premium on learning. This is very clearly demonstrated by the law of the Sakyam land under which no father would give his daughter in marriage to any person who was ignorant of the traditional arts and
science. The Lalitavistara tells us that the father of Gopa, on whom the Bodhisattva's choice had fallen, refused to give her in marriage to the Sakyan prince until and unless he proved his proficiency in the traditional arts of the land, which included not only archery, but also writing, arithmetic and many other sciences. The general education of the child was imparted at home, for the Indian system of primary education was mainly a transmission of hereditary skills in certain arts and sciences and crafts. The existence of some sort of public schools imparting elementary education is faintly suggested. The Lalitavistara refers to the visit of the Bodhisattva to a writing school, where he takes the writing tablet, asks his teacher what alphabets he was going to teach him, and gives a list of sixty-four kinds, including those of the Chinese and the Huns. Making due allowance for the legendary elements in the above accounts, they, however, clearly indicate the fact that the general or elementary education consisted in the learning of the proverbial three Rs. viz., Reading, Writing and Arithmetic.

2. Pre-Buddhist India, p.299.
Higher Education and Its Centres:

After the completion of general education, the republican youths were sent out to distant places and countries for the pursuit of higher learning at the universities or institutions of higher education. Of all such places and institutions Taxila, in the extreme North-West, was by far the most important and widely renowned. It was the chief intellectual centre of the age, attracting students and scholars from different and distant parts of the country. The Jātaka stories are replete with references to the flocking of students to Taxila from far off countries like Banaras, Rājagriha, Mithilā, Ujjainī and Kosala, the 'Central Region' and the Sivi and Kuru kingdoms in the 'North country.' The fame of Taxila as a seat of higher learning was evidently due to its "world renowned teachers" (Disāpāmokhā Āchāriyā) who were authorities, specialists and experts in the subject they professed. Taxila was indeed "the intellectual capital of the Indian sub-continent."

There was a steady and regular movement of qualified students drawn from all classes and ranks of society towards Taxila to complete their higher education and drink deep at the fountain of higher learning. Dr. R.K. Mookerji has very aptly observed: "Thus the various

5. Jātaka references are collected in Pre-Buddhist India, p. 899 f.n.5.
centres of learning in the different parts of the country became affiliated, as it were, to the educational centre or the Central University of Taxila which exercised a kind of intellectual suzerainty over the wide world of letters in India.

Vārāṇasī or Kāśī was another celebrated seat of higher learning, which ranked only next to Taxila. It too, like Taxila, had teachers of world-wide fame. There were certain subjects in whose teachings Kāshi appears to have specialised, specially in music as it is till the present time. However, Kāśī as a seat of higher learning was largely the creation of the ex-students of Taxila, who set up as teachers and carried thither the culture of that cosmopolitan educational centre which was moulding the intellectual life of the whole India.

Mithilā, the capital city of the Videhan Republic, had a brilliant tradition of higher learning. In the age of the Upaniṣad, it was the main centre of learning and culture. The celebrated philosopher king Janaka and Yājñavalkya, who defeated all the philosophers of the time in metaphysical discussion

7. Ibid., p. 490.
8. Ibid., p. 490.
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held at the court of King Janaka, belonged to Mithilā. It was here that Gautama and Kapila wrote treatises on medical science, and Nimi and his successor Janaka 10 Videha wrote treatises on Āyurveda. It may be fairly assumed that this ancient tradition of great learning must have been alive in the time of the Videhan 11 Republic.

The City of Vaiśālī, the metropolis of the Vaijjan Republic, was itself a prominent centre of learning. It was here that the Buddha had held so often important conversations with the Lichāhavīs on religious and metaphysical questions of great 13 import. For example, Oṭṭhadhā Līchāhavī Mahāli with a large followers held discussion with the Buddha on 14 the question of Divine Vision. Other such important discussions held by the Buddha in this city are available in the Mahā-Sīhanāda, Culla-Śahehaka, Mahā-Śahehaka, 15 Tevilja-Śahehagotta, Sumakkhatta and Ratana Suttas.

9. SB., XIV.6.1.4; Brihadāranyaka Up. III, 1.5 ff. (Thirteen Upanisads, pp.101 f.

13. For details, see Early History of Vaiśālī, pp.163 ff.
15. DFPN., II, p.945; Cf. Sat. Mos. 246, 153 (Telovāda and Sigāla).
The Lichasnavis had constructed the Kūtagāra-hall for holding religious and philosophical discourses. It was in this hall that the Buddha held many of his important discussions.

Other Centres of Learning:

Besides these centres, the hermitages of the truth-seekers, who had renounced the world, served as schools of higher philosophical speculations and religious trainings, "where the culture previously acquired would attain its fruition or a further development in a particular direction." Some of the boldest speculations in Indian philosophy naturally emanated from these sylvan and solitary retreats which were far away from the 'maddening crowd.' Such hermitages were of different kinds which we shall note in the following text.

The Āśrama was an Āranyaka school founded and maintained by a distinguished Āṣi. The Āśrama of Ālāra Kālāma and of Uḍḍaka Bāmaputta, Āśramas: situated between Rāja-griha and Uruvelā, were famous for training in yoga practices. The Āśramas of the Jaṭilas organised on the

\[17. \text{Sarbhanga Jat. and Mahāgovinda Jat.}\]
Brahmanical lines were also famous. The Bodhisattvas after renouncing the world took lessons first under Kālāma and then under Uddaka.

The orders of the Brāhmaṇas and the Samanas were the most important among the multitude of the ascetic orders characteristically existing in the Eastern India in the Buddha's time. The Brāhmaṇas are described as Tevijjas, having knowledge of the three Vedas, as Pāgadkas, having knowledge of metre, as Vēyyākarmas, having knowledge of grammar, and as also, proficient in Jappa (recitations), Mīghaṇḍu (vocabulary), Kōṭubha (etymology) and Itihāsas (history) which was held to be the fifth Veda, etc. They are also described as Vādaśāla or disputatious, Lākāyatas or causists and Vīvantas or sophists. They were divided into three different sects which are mentioned as Tithiyas, Ājivikas and Mīganṭhas. These sects were constituted by disciples gathering round the famous teachers among whom six are mentioned as living in the time of the Buddha viz., Pūrṇa Kasapa,

19. Of. Rhys Davids: JRAS., 1898, p. 197; The Indian Seets and Schools in the time of the Buddha;
21. ibid., pp. 381-82.
Makkhali Gośāla, Ajīta Keśakambalin, Pūkudha Keśabhīmara, Saṅjya Belatthaputta and Nigaṇṭha Nāṭaputta. They were itinerant scholars visiting by turn the chief centres of culture and civilizations which included the republican capital cities like Kapilavastu, Kusinārā, Pāvā and Vaiśāli.

The order of the Saṃśānas were different from that of Brāhmaṇas. While the latter exclusively consisted of persons belonging to Orders of the Brahmin castes and was based on Saṃśānas: the Vedic orthodoxy, the former were open to the men and women of all the castes and were critical and disapproving of the Vedic thoughts and institutions. The four divisions of the Saṃśāṇa orders mentioned are, Maggajinas (victorious by the way), Maggadesins (teaching the way), Maggajīvins (living in the way) and Maggadūsins (defiling the way). Disputes among the Saṃśānas caused the growth of different schools of philosophy of which as many as sixty-three are mentioned in the time of the Buddha. These numerous ascetics and philosophical circles were always wandering through the country in search of opportunities to fight out their differences in public disputations before their adherents, opponents and the general public in the

22. Ibid., p. 382.
23. Ibid., p. 385.
25. Ibid., V.538; SBE., I, p. 98; Cf. Maḥā Davids : JRAS., 1898, p. 197.
manner of the Greek sophists. They devoted themselves to the democratization of learning, evangelisation of truth, social and moral upliftment of men and women, and the development of the living languages. The Buddhists were only one among the other Samana sects of the country, and as such, the Buddha himself was described as 'the Samana Gotama,' and his disciples as the Samanas who followed the son of the Sākya house.

Originally, the Vihāras or Saṅghārāmas were the places where the Buddha used to stay with a group of his disciples. At first they were retreats used during the rainy seasons when it was difficult for the Bhikkhus to travel about. But Vihāras gradually they became the established centres of Buddhist education and learning. All education, sacred as well as secular, was in the hands the Buddhist monks who were the custodians and bearers of the Buddhist learning and culture. The republican countries were studded with such Vihāras and Saṅghārāmas. It may be noted here that in modern times in some Buddhist countries almost all the boys went to the monasteries and received at least some elementary education at the hands of the monks. Thus

in Burma, before the country came under the British control, almost the whole male population passed through the monasteries and were taught by the monks. Those who did not intend to join the religious order stayed till they were twelve years of age and received lessons in reading, writing and arithmetic as well as some religious instructions. There is no doubt that the system of popular education in connection with the Buddhist monastery is an ancient custom, and it has been rightly claimed that the presence of the Buddhist monasteries in India in ancient times implies a widespread popular education there during the time they flourished.

Constituents and Types of Learning:

At the time when the Buddhism and Jainism arose, India had a long and very rich tradition of learning. This was to be found in the vast Sectarian and varied Vedic Literature. The early texts of the Jainas and the Buddhists offer varying accounts of the Vedic branches and subjects of study. The early Brahmanical enumerations of the subjects of learning are found in the Chāndogya and Brhadāraṇyaka Upaniṣadas. Briefly stated, the Brahmanic learning of the time

30. Chāndogya Upaniṣad, VII.1.4; Brhad-Āraṇyaka Upaniṣad.
consisted in the knowledge of the Vedas as well as the eighteen Sippae. It must be noted here that the period under review was the 'most creative era in the history of the Hindu intellect,' when phenomenal achievements in the realm of philosophy, sacred laws, epic literature, philology, grammar, astronomy and several fine and useful arts like medicine, ship-building and sculptures were made. As a consequence of the growth of the new branches of learning which had most intellectual appeal and rise of the protestant movements led by the Upanisadic, Jaina, and Buddhist thinkers, the Vedic studies had fallen into the back-ground and greater attention began to be paid to the new branches of learning referred above. The learning of the Jainas consisted in the acquisition of general knowledge (Laukika) and of special knowledge (Lokottara). The general knowledge consisted

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II. 4.10 (Thirteen Upanishads, pp. 251 and 100-101);

31. The Vedic knowledge consisted of the knowledge of the first three Vedas and other auxiliary subjects which are elaborately discussed by Dr. R.K. Mookerji: op.cit. pp. 106 ff. and 188-89 ff.

32. The Sippae meant practical arts and sciences, which included archery, military arts, medicine, magic, snake-charming, conveyancing, administrative training, music, dancing, painting, engineering etc:

Altekar : Education in Ancient India, p. 151, appendix IV

33. Ibid., pp. 150-51.
in the learning of grammar, arithmetic, astronomy, geography, science of music, Rāmāyana, Mahābhārata, drama etc., while the Lokottara meant the knowledge of the Jaina doctrines gained from the study of the Āgamas, Adhyayanas (lectures), Praśna-Vyākarnas (questions and answers), expositions, manuals and 34 digests. The Buddhist learning also consisted in the knowledge of the subjects designated as Lokiya and Lokottara. The first one covered the learning of the Jātakas and the cognate subjects, and the second one in the knowledge of the Doctrines of the Buddha gained from the study of the numerical groupings of the doctrines, kindred sayings, exegesis, catachism and 35 the manuals and digests. The Buddhists tabooed the study of several subjects like Sanskrit, Lokāyat, 'Low 36 Arts' etc. The monastic orders of the Jainas and the Buddhists were the centres of their respective learning.

Besides the sectarian learning of the Brahmins, Jainas and Buddhists, there was something like secular or general learning, an idea of which we can have from the courses of Secular Learning: study prescribed at the University of Taxila which has been accepted by one and all the scholars to be the seat of the highest

35. Ibid.
36. Chullavagga, V. 33. 1.
learning in the age of the Buddha. The three Vedas and the eighteen Sippas are frequently mentioned in the Jātaka to constitute the course of study at Taxila. It appears that the Atharva-Veda was not included in the course of study. The Jātaka's references to the 'Sacred Texts' and the 'Holy Books' or the 'Law' may be taken to indicate some of the sacred literature of the Buddhists, for there is a direct mention of the Vinaya scholar and a Sūtra scholar. Besides theology, the different arts and sciences (Sippas) studied were: elephant lore, magic charms, spell for bringing back the dead to life, hunting, spell for understanding all animal's cries, archery, the art of prognostication, charm for commanding all things of sense, divining from the signs of the body and medicine. There was a specialisation of learning by extensive study of one particular branch of knowledge. Both the theoretical and the practical sides of learning were emphasised and the learning of literature of a particular subject was followed by its practical applications. Both the Buddhist and the Brahmanical systems laid equal stress on the efficacy of the method of debate and discussion in education.

37. Jātaka's references are collected in the Pre-Buddhist India, p.303 f.n.2.


39. Pre-Buddhist India, p.303.

40. ibid.


42. ibid., p.452.
Medium of Education:

There was no common medium of education in all the three different educational systems or orders of the time. In the Brahmanical school Samskrit was obviously the medium of instructions. But in the Buddhist schools the medium of instructions appears to have been vernaculars. The community of the Bhikkus was made of persons hailing from different parts of the country and as such they differed sharply in their dialects. We are told how two Bhikku brothers, Brähmanas by birth and excelling in speech and pronunciations, for the sake of reducing the confusion of tongues among the Bhikkus, made a proposal to adopt Samskrit as their common language. "The Bhikkus corrupt the word of the Buddha by repeating it in their own dialect. Let us Lord, put the word of the Buddha into Samskrit verse (Chhanda)." But the Buddha did not approve of the proposal, as it would not conduce to conversations but rather hinder them. Samskrit would repel the ordinary people or masses who were to be reached through their own vernaculars. Thus the Buddha with perfect wisdom ruled: "I allow you, O Bhikkus, to learn the words of the Buddha each in his own dialect." Thus the story clearly indicates that Samskrit was superseded as medium

43. Chullavagga, V.33.1; Cf. R.K.Mookerji : op.cit., p.449.
of education in the Buddhist schools by vernacular dialects. The same must be the case in the Jaina and other heretical schools which were equally opposed to Brahmanism.

Progress of Learning in the Republics:

The youths of these republics went out to distant countries and centres of higher learning to complete their education. Taxila and Vārānasi were the most reputed places for higher education. The Buddhist texts tell us that a LochohHAVI youth named Mahāli went out to Taxila to learn Sippas or arts and returned home after completion of his education. Thereafter, he devoted himself to the cause of educating the LochohHAVI youths. It is said that he trained as many as five hundred LochohHAVI youths who also, when educated, took up the same task and in this way learning spread far and wide among the LochohHAVI. It is further added that when Mahāli, due to over exertions, lost his sight, he did not forsake his mission of educating the LochohHAVI youths. The Republican government offered him a house near by the gate which led from Śrāvastī to Vaisāli and also the revenue from this gate which amounted to one hundred thousand. This

incidentally shows that the Republican government was not indifferent to the cause of learning which received liberal patronage from it. The Mallas, though a martial people, also prized learning very highly. The Buddhist texts tell us that one Bandhuła, the son of a Mallian Rājā of Kusinārā, went to Taxila for higher learning. He was at Taxila at the same time when Prince Prasenjī of Kosala and Lichchhavi Mahāli were there, and like them he returned home after completing his higher education. The Sākyas put great premium on learning. A Sakyan youth was considered unfit for marriage unless he attained certain proficiency in the traditional sippas (arts and science) which included not only archery, but also writing, arithmetic, and many other sciences. For example, when Rājā Suddhodhana sent a proposal to Gopa’s father asking her hand for the Bodhisattva, the latter refused with the remark that he could not ‘make over the girl to a prince reared at home among luxuries and ignorant of the Sippa and the military art.’ Further, the Mahāvāstu tells us that the Bodhisattva had to compete with five-hundred Sakyan youths in the knowledge of Sippas for the hand of Yasodharā. The Bodhisattva in his childhood had his education in various sciences and arts of the time at

46. Dhammapada (Faus.), p.211; Dh.A. (Aṭṭhakathā) : HOS., p.51.

47. Lalita-vistara, Eng.Tr., p.203.

48. Mahāvastu, II.73; SBE., XVIII, v.70.
Kapilavastu. The Sākyas had a technical college built in the mango-grove which was 'a long terraced mansion for the learning of crafts.' They also had a school of archery which was located in the capital city of Kapilavastu. Dr. B.C. Law observes that because of the war-like nature of the Sākyas, the school of archery must have been a very flourishing institution. The City of Mithilā, the capital of the Videhan Republic, had a brilliant tradition of high learning associated with the names of the Great philosopher king Janaka, Yājñavalkya, the reputed philosopher of king Janaka's court, and the famous philosophers of Mithilā, Gautama, Kapila etc. Although we have no particular knowledge about the state of learning in the other republics, it may be fairly assumed that they were equally keen about the acquisition and pursuit of learning.

Democratisation of Learning:

In sharp contrast with the monopoly of learning by the Brāhmaṇas in the Vedic Age, there was a democratisation of learning in the Age of the Buddha, when we find at the Taxila University youths of all sorts and conditions of life, of different classes and castes, had...
all their divisions and distinctions merged in the democracy of learning. Princes and nobles, merchants and tailors, and the poor students who maintained themselves on charity and could not pay their tuition fees, all rubbed shoulders with one another as fellow disciples of a common school and teachers. The similar thing must have prevailed in the other educational centres of the time.

Development of Language and Literature:

These republics were the storm-centres of the anti-Vedic and anti-Brahmanic socio-religious and philosophical movements spearheaded by the Buddhist and the Jaina thinkers. The Buddha and Mahāvīra and their disciples in preaching their own faith addressed the masses in their dialects and not in hieratic Sanskrit. Consequently, Prākrits or vernaculars developed as the literary languages and became powerful rivals to Sanskrit. Most probably, though it cannot be proved with definiteness, both Gautama Buddha and

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described as शास्त्रवाच्य : (versed in the Šastras)
which makes a definite reference to the cultivation of thought and learning in the Ganas. See also Jayaswal : HP., p.107, f.n.6.

Mahāvīra preached their doctrines in the old Māgadhī dialect; although, it may be noted that the extent canonical texts of their sects are written in a language which shows great divergence from it. The early Jaina scriptures are lost, but even the earliest preserved texts (the Śvetāmbara canon going back to the middle of the 5th century) show a great influence of the Māhārāṣṭri Prākrit. Regarding the Buddhist canon the best preserved are that of the Hinayāna school (Theravāda) in Pāli which was "one very important and early Prākrit." The great importance of the growth of Māgadhī to the position of a literary language can be gauged from the fact that 'Māgadhī was the official language of the Mauryan court and the Edicts of Aśoka were composed in it, although the language in which they are inscribed in different parts of India is evidently affected by local variations." Thus we find that these republics had not only the credit of effecting a socio-religious and philosophical revolution, but also an equally important revolution in the sphere of language.

Literature:

We also notice a remarkable development in the field of literature. In the Sixth Century before our

55. Age of Imperial Unity, pp. 282 f.
57. Ibid., p. 392; Cf. ibid., p. 27.
era there was in India very considerable amount of literature of a special sort. As Professor A. H. Sayce Davids observes: "Hampered as it was by the absence of written works, by the necessity of learning by heart and of constantly repeating the treatises in which it was contained, the extent of the literature is evidence of a considerable degree both of intelligence and of earnestness in effort among the people of India in those days." A great deal of it, perhaps a larger portion of it, has absolutely perished, but a considerable part of the results of the literary activity of each of the three different schools (Brahmanio, the Jaina and the Buddhist) have survived, and which we shall briefly note in the following text.

Buddhist Literature:

The early Buddhist Literature, contained in the Pāli language and dealing mainly with religion and ethics, "grew up gradually among those followers of the Buddha who dwelt in these republics and kingdoms specified above." In another word, these republicans, who were largely the followers of the Buddha, had made a great contribution to the development of this literature. It is generally held that the canonical

58. Buddhist India, Ch.IX, p.59 ff.
59. ibid., p.70.
60. ibid.
61. CHI., p.170.
literature in the Pāli is not more than twice as extensive as the Bible. The Sutta sections, consisting mainly of dialogues between the Buddha and various interlocutors, is literature in the same sense as are the dialogues of Plato, though the stiff Pāli style has not the grace of the Greek philosopher. The Vinaya, containing the exposition of the monastic rules, retails many socially interesting anecdotes concerning the occasions which dictated these rules, and it is of the highest documentary value in regard to the constitution of a religious order. The Abhidhamma, which is a dogmatic statement of the psychologic and philosophic discriminations, is technical. In this literature teaching pure and simple alternates with works of imagination which, though naively didactic, are sometimes charming. The Pāli canon contains everything - sermons, anecdotes and hymns. The Thera-Gāthā (Songs of the Elder Monks) and the Therī-Gāthā (Songs of the Elder Nuns), which are the hymns of the monks and nuns to the glory of the Buddha, have striking merit of lyric poetry. The general theme of these hymns is the joy of renunciation.

62. F.W. Thomas: Legacy of India, pp. 188-89; Or. CHI., pp. 170 ff.; Buddhist India, Ch. I, pp. 70 ff.
Some hymns being in dialogues form are real ballads. The Gāthās are human documents and we have therein a happy mingling of pleasure, pathos and satire. And finally we have the Jātaka Literature. According to Gokul De, a Jātaka originally consisted of a verse or verses embodying in a concise form a past episode, generally with a moral understood with the help of a prose narration which for most part remained implicit rather than explicit, changing according to circumstances. Generally, the Jātakas are assigned to the Pre-Buddhist period, but the composition of the Jātaka collections has passed through several stages and quite a large portion of them are assigned to the age of the Buddha and the subsequent period. The actual Jātaka is a story in which the Bodhisattva plays a part in one of his previous births whether as the hero of the story or as a secondary character or as a spectator only. The Jātaka book of more than five hundred stories of Buddha's previous incarnations in various animal and human forms is so rich in homely observations of man

64. ibid., p.265.
65. Calcutta Review, Jan., 1930, pp.78 ff. 'Significance of the Jātakas.'
68. Pre-Buddhist India, Tracing Up, p.XX.
and beast, in shrewd humour and ideal conduct, that it has been rightly evaluated to be "a Classic of World Literature."

Jaina Literature:

The Prākrit scriptures of the Jaina also grew up largely among the followers of this sect in these republics. The Jaina canonical texts are undoubtedly of different ages, the oldest going back to near the time of Mahāvīra and his first disciples. The Jaines call their sacred books as Śidhānta or Āgama. Besides the twelve Āgamas which are the most important part of the canon, the Jaina Canon contains about thirty-six subordinate works, a dozen of which are called Śūtras. The part of the Canon composed in the verse are more archaic than the prose portion. In style the Jaina canonical texts show a mixture of prose and verse; and "the poetry of the Jaines is better than the prose." and the style is somewhat more ornate than that of the Pāli scriptures. The first of the four Canonical texts called Mūla Śūtras is the Uttarādhyayana Śūtra, a religious poem whose oldest part consists of a series of maxims, parables, dialogues and ballade of an ascetic type which have parallels in the Buddhist Literature.

69. F.W. Thomas : Legacy of India, p.189.
70. A.A. Macdonell : India's Past, pp.70, 73.
Brahmanic Literature:

The rise of heterodox religions like Buddhism and Jainism appears to have provided "the impulsion to the composition of systematic manuals of Brahmanic worship." And this led to growth of the Sūtra Literature. The Sūtras are concise treatises in which the Brahmanic religion of its ritual side was systematically condensed with a view to preserve the ancient sacerdotal literature. The oldest of the Sūtras seem to go back to about the time when Buddhism arose. The Sūtra Literature has a style of its own, consisting of brief rules strung together (Sūtra-thread). Much of the Vedāṅgas (the limbs of the Veda) also developed during this period. The Vedāṅgas are described as auxiliary works bearing on the Vedas and composed in the Sūtra style, comprising the subjects of religious practices, phonetics, grammar, etymology, metre and astronomy. The Vedāṅgas aim at explaining, preserving and practically applying the sacred texts. The most outstanding works of this category are: Yāska's Nirukta which is of great value from the point of view of exegesis and grammar and is highly interesting as the earliest specimen of Sanskrit prose of the classical type, and Pāṇini's Astādhyāyi

74. Macdonell: op. cit., p. 58.
75. ibid.
76. ibid., pp. 58-59.
77. ibid., p. 59.
78. ibid., pp. 59-60.
which must be regarded as the starting point of the Post-Vedic age, for it almost entirely dominates the whole of the subsequent Sanskrit Literature. Nirukta is dated anterior to Pāṇini whose famous grammar is assigned to a period not earlier than the Fifth Century B.C. 79 Macdonell observes that "By the beginning of this period (500 B.C.) the Sanskrit language reached its final development." Although we have no definite knowledge, it is most likely that these republics, which had quite a good percentage of Brāhmaṇas among their citizens, must have made contributions to the development of the Sanskrit Literature during this period.

Literary Figures:

The republics had the unique credit of producing a galaxy of learned figures. The name of the Buddha, who came from the Sakyas Republic, most impressively stands out. He bequeathed 'the greatest religion to the world' and also a great system of philosophy. As Dr. Radhakrishnan has very aptly observed: "The revolt of spirit against matter has dominated the history of Indian thoughts since the time of the Buddha. All thinkers subsequent to him have lived in the shadow of the Great Renunciation." The next in importance and influence is the name of Mahāvīra.
who belonged to the Jñātrika people, a constituent of the Vaijyan Republic. Although the Jaina system of thought is usually associated with his name, much of it he inherited from the earlier Tirthankaras. Dr. Radhakrishnan has rightly remarked: "The realistic metaphysics and ascetic ethics may have come down to Vardhamāna from his predecessors, but the theory of knowledge is probably due to him, and is not without its interest to the modern student of history of philosophy."

"Āḷāra Kālāma, who is known to have been the teacher of the Bodhisattva, belonged to the republic of the Kālāmas. Kāyapa, the most learned of Buddha's disciples, had a special knowledge of the metaphysical views set forth in the Abhidhamma-Piṭaka, and after the Master's death, he was asked to recite them at the First Council held at Rājagṛha. Upāli, the Sakyan barber, is frequently mentioned in the sacred writings as the first propounder of the ecclesiastical law of the Young Church, and it is quite probable that he had a special share in the framing and the scholastic transmission of the old confessional liturgy, from which has sprung the whole ecclesiastical literature of Buddhism. Ananda, Mallian, who was the most beloved disciple of the Buddha, had a special knowledge of the religious doctrines set forth in the Sutta-Piṭaka, and he is said to have recited

82. ibid., p. 294.
83. ibid., p. 343.
84. Oldenberg: Buddha, p. 159.
them at the First Council. Further, we learn from the Thera and Therī Gāthās that a number of saints, both men and women, from these republics, on attaining Arahantship, composed devotional songs "which are fine lyrics and, in the opinion of some critics, worthy of being ranked with those of Kālidāsa and Amaru." For example, a number of such verses are attributed to Monini Therī, Ambapālī, Mahāprajāpatī Gotamī, Vajjīputta Therī, Ambapali, Mahaprajapati Gotami, Vajjiputta Theru, etc.

Although, the list is obviously incomplete, it is quite suggestive.

Women's Role in Learning:

Learning was definitely not confined to the manfolk in these republics. The republican women had also made great attainments in the intellectual field. We know that quite a large number of them renounced the world and joined the Buddhist order where they received instructions in the Buddhist doctrines and perhaps also in reading and writing. Some at least no doubt attained to higher proficiency in learning. At all events there are numerous references in the Buddhist Literature to the intellectual attainments of many of

the Buddhist nuns. Some of those belonging to the
order became famous as teachers and scholars. This
was also true with the women followers of the other
religious systems of the time, though not to the same
extent as in the Buddhism. Thus it is quite clear that
the republican women played an important role in
the sphere of learning.

Learned Conferences:

The picture of learning in these republics would
not be complete without reference to the frequent philo-
sophical discussions in public conferences which were
normal and at the same time a very important feature
of the intellectual life of the age of the Buddha. Such
conferences were usually held in the king's court, or in
the Santhāgāra, or in the Samayappavādaka-Śāla, or in
the anāthā mango-growers or parks. The early Buddhist
Literature is full of references to such places where
public discussions and debates took place. For example,
we have mention of a Hall in queen Mallikā's park at
Śrāvasti, the Gabled Pavilion erected by the Līchhāvīs
in the Mahāvana outside the Vaiśāli City where the Buddha
often stayed and delivered important discourses, the

88. Vide F. E. Keay: op. cit., p. 76-77; See also I. B.
    Horner: op. cit.
89. Dialogues, I, p. 244 and f. n. 2.
90. AN., V, pp. 133-34.
sweet-smelling Champaka-Grove on the lake of queen Gaggarā at Champā, the Mora-Nivāpa (the place where peacocks were fed) and the Ambapālī-Vana. These discussions and debates were due to the proselytising tendencies of the religious teachers of the time, often resulting in conversions and propaganda and borrowings between the different sects and schools.

B. AESTHETIC LIFE

Introduction:

These republicans had high artistic sense. Our heritage of art goes back to the time of the Harappā Culture which we find in a fairly mature state as early as 3000 B.C. Although the link between the Sindh Valley art and the Mauryan art is missing, and a complete hiatus separates the two, literary evidence leaves no doubt that the activities of both the architect and the sculptor continued during the intervening period. In fact the

91. Dialogues, I, p.144; Sumangalavilāsinī, I, p.279.
92. MN., I.29; DN., III.36 ff.
96. Age of Imperial Unity, p.483.
traditions of Indian art have been continuous. However, in the treatment of the progress of art in these republics, we must take note of the fact that the austere ideal implied in the teachings of the Buddha continued to dominate the early Buddhism and a vague sort of a ban lay on all art which was considered as motivated by the ideal of mere ephemeral pleasures. The early Buddhism appears to have been puritanical in its attitude towards art. The Buddhist prohibition on art is implicit in the Eight Precept observed by all the Bhikkus and the law devotees on the Uposatha days which runs as: "Nacca-sīta-vādita-visūkhadassana veramani sikhāpadem samādivāmi" (I observe the precept of abstaining from dances, songs, instrumental music and theatrical performances). The psychological attitude of the early Buddhist aesthetic is clearly summed up in the Visuddhi-Magga as: 'Living beings, on account of their love and devotion to the sensations excited by form and objects of sense, have given high honour to painters, musicians, perfumers, cooks, elixir-prescribing physicians and other like persons who furnish us with objects of sense.' And further, the Dasadhamma-Sutta says "Beauty is nothing to me, neither..."
the beauty of the body, nor that which comes of dress," and it enjoins: "Form, sound, taste, smell, touch, these intoxicate beings; cut off the yearnings which is inherent in them." The stringency of this view is hardly to be wondered at, if we consider that the art at this time was motivated by the vaporous emotions of pleasure-loving peoples. This was an age predominantly of gay and splendorous living. The seductive charms of lovely women, "adorned, garlanded and redolent of sandal wood," were a favourite theme of the refined connoisseurs of the Buddhist Literature, and even "the dry, hieratic prose of the texts of the Sermons which enumerate the impressions of beauty (collect) together scores of synonyms, all of which express the sense of pleasure." Thus the monks of the Brotherhood were expressly forbidden to paint pictures on the monasteries and make symbols of wreaths and creepers on the stūpas, which were enjoined by the Buddha for worship. However, the cultivation of art in its various aspects was not neglected by these republicans who were largely under the influence of the Buddha's teachings. The republican youths are mentioned


100. ibid.

as going to Taxila to learn Šilpas or Arts. The construction of shrines, chaityas and monuments inside and outside the cities and towns became the order of the day. The Bhikkus were master-builders and themselves superintended the construction of such buildings, like their counterparts in the Medieval Europe who excelled in many of the fine arts-painting, architecture, sculpture etc. We have mention of Vatthu-Viggā or the science to test the site for house-building. We are also told that the Bhikkus exhorted and taught the architectural art only to those men who provided them with requisite clothes, food, lodging and medicine—wealthy persons, a weakness which the Buddha too sometimes betrayed.

With this brief introduction, we proceed to discuss in the following text the progress of art in its various aspects in these republics.

ARCHITECTURE

(a) Secular:

We know from the Buddhist Canon that, long before the time of the Buddha, populous cities and towns with large buildings existed in India. An idea of what these early cities and towns looked like, may be had from certain representations of them on the
reliefs of Bhārhat, Sān̄chi, Amaravati, Mathura etc. In these reliefs the republican cities like Kapilavastu and Kusinārā have been shown along with other contemporary cities in the monarchies. The usual standard constructional plan of the early Indian city or town was as follows. It was surrounded by a mast or moats and further protected by a wall (Pākāra or Prākāra) running all round. The plan was rectangular, usually square, with gate or gate-houses (Dvāra or Dvāra-kottaka) in the middle of each side, the gate-way being approached by a bridge across the moat. Four main streets from the four gateways led to the centre of the city, which was laid out in quarters (Bhāgasomitaṃ). Quite distinct from the gate-houses stood occasionally Toranas usually situated at the far end of the bridge communicating with the gate-way. Such Toranas were made of free-standing upright pillars supporting one or more architraves at the top, and apparently they had no value for defensive purposes and were probably meant as ornamental accessories. The walls were usually made of bricks, although the wooden walls of palisade construction is suggested. However, the use

105. Mahāparinibbāna Sutta; SBE., XI, p.99; Buddhagocarīya, 484 ff.; BI., Ch.II.
106. The Age of Imperial Unity, p.484-85.
107. ibid., p.484.
108. ibid., p.485.
109. ibid., p.484.
of stone was not unknown, which was usually used for
construction of pillars and staircase.

The early Indian reliefs also enable us to have
an idea of the buildings within the cities. The building
usually consisted of several storeys,
the topmost storey having a wagon-
Construction: vaulted roof with gates at the either
end and with pointed finale at the
top. They usually faced a court occasionally enclosed
on the either side by subsidiary structures, but left
open in the front. The upper storeys were provided with
balustraded varandahs (Alindas) in the front. They are
sometimes found to be supported on pillars which are
either square or round, sometimes with the so called
'Bell Capitals' at the top. The upper floor was negoti-
tiated by stair-ways supported on a frame work of beams
and rafts resting on pillars. The entrance to the great
houses was through a large gate-way, and to the right
and left of the entrance passage were the treasury and
grain houses. Generally, the residential constructions
included "a residence, a sleeping room, a stable (Bhār-
bandha and Hathibandha—Mahāvagga, I.61.1) a tower, 

111. Bl., p.34.
112. Cf. Sāñchi East-Gate.
114. Cf. The Age of Imperial Unity, p.435.
115. Cf. Buddhist India, p.34.
one-peaked building, a shop, a boutique, a storeyed house, an attic, a cave, a cell, a store-room, a refectory, a fire-room, a kitchen, a privy, a place to walk in, a house to walk in, a ghantaghara, a ghanta-ghara-room, a lotus-pond, a pavilion, a park." Although a palace of stone is once mentioned, it may be fairly supposed that in earlier times the super-structure at least of all dwellings was either made of wood-work or brick-work. In either case it was often covered, both internally and externally, with fine Chūnam (fine chalk) plaster work and was brilliantly painted in fresco with figures and patterns. Elaborate details are given in the Vinaya-Texts for the constructions of the smooth plaster-basis on which the frescoes were painted. The names of the four commoner patterns have been preserved (Vinaya-Text, 2.67; 4.47) viz. Wreath-work, Creeper-work, Five ribbon-work and Dragon's tooth-work, besides the imaginative drawings of men and women. When the figures predominated the result is called a picture gallery (Chittagara). Although we cannot suppose that the decorative art had reached the perfection afterwards attained in the Ajantā frescoes, the descriptions show that it had

116. Mahāvagga, III.5.7; SBE., XIII, p.304.
117. Jātaka, VI.269.
118. Buddhist India, p.34.
119. SBE., XX, pp.170 ff.
120. Vinaya Text, Chullavagga, VI.3.2; VII.6; V.14.4.
121. ibid., V.3.2.
already advanced to a stage far removed from the early beginnings of the pictorial ornamentations. Besides the palaces and dwellings of the rich, other notable secular constructions were public gambling-halls, hot-air baths (Vinaya Text. III, 105-110; 297), open-air bathing tanks (D.N: Rhys Davids, Buddhist Suttas, p. 262, foll.). But the great houses must have been few in number. There was probably a tangle of narrow and evil-smelling streets of one storeyed wattle and daub huts with thatched roofs, the meagre dwelling places of the poor. And the villagers kept up their tradition of huts made of straw and clay, and since then there has been little change in their way of life. The houses were all together, in a group, separated only by narrow lanes, and the entire clustered dwellings were enclosed by a wall or stockade with gates or Gāmadvāra.

The above features of the secular architectural art of the early India largely holds good with that in these republics. The republicans had built fine cities with several storeyed palatial buildings adorned with gates, triumphal arches, towers, pleasure-gardens and

122. Ibid.
123. Jat. VI, 291. Cf. ibid., I, 290; III. 91.
125. Cf. ibid., pp. 35-36.
126. ibid., p. 35.
127. ibid., p. 23.
ponds. Vaiśālī, the metropolis of the Vajjian Republic, was the most splendidous city of the age. According to the description of the ruins of the city as given by Hiuen Tsang, its old foundations were 60 to 70 Li in circuit, and the royal precincts were about four or five 189 Li round. This would mean an area of about twelve miles in circumference for the town, and the palace precinct was less than a mile in circuit. The city was of square size, as the tradition of the existence of three parallel walls erected at a regular and equal distance would suggest. The splendidous beauty of the city is borne out by literary evidences. The Mahāvagga, one of the oldest books of the Pāli Canon, tells us that at the time the Buddha lived, Vaiśālī was opulent, prosperous town, crowded with people, abundant with food, there were 7707 pinnacled buildings, 7707 pleasure-gardens and 7707 lotusponds. The Lalitavistara gives a similar account: 'The rich, good, generous and happy city of Vaiśālī, inhabited by numbers and adorned by covered courtyards, gates, triumphal arches, windows, palace towers, lofty mansions, gardens and groves, over-stocked with flowers, rivalling the domains of the 'Immortals in beauty.' The Tibetan

130. JRAS., 1902, p. 274.
131. ibid.
132. Jātakaas, Nos. 94 and 142.
Dulva (III, f.n.80) also gives an equally brilliant picture of this city; "There were three districts in Vaiśālī. In the first district were 7000 houses with golden towers, in the middle district were 14000 houses with silver towers, and in the last district were 21000 houses with copper towers; in these lived the upper, the middle and the lower classes according to their positions." Gilgit Manuscripts give us a similar account. The Romantic Legend of the Śākya Buddha describes the city of Vaiśālī 'Beautiful as the heavenly mansion.' Beside Vaiśālī, the next important republican city was the Kapilavastu, the capital of the Śākyas and the birthplace of the Buddha. This city was surrounded by seven walls and is estimated to have been four thousand Li in circuit. The royal precincts were built of bricks and measured 14 to 15 Li round. The city contained palatial buildings of which mention may be made of the principal palace of king Śuddhodhana, the sleeping palaces of queen Mahāmāyā (described in the Midāna Kāthā as 'Golden mansion') and three weather-conditioned palaces, meant for the hot, cold and rainy season and built of nine, seven and five

137. Trans. by S.Beil, p.28.
storeys respectively. The city was adorned with pleasure-gardens and bathing-ponds. Lotus-pools, one containing the blue, another red and the another white. We have a definite knowledge of the beautiful Morya Mahārāja built by the Sākyas in the Himalayan region where a section of them fled being oppressed by the Kosalan king Vidūdabha during the life time of the Buddha. The another important city was Kusinārā which was the capital of the Mallas and which has become immortal in man's history because of the attainment of Parinibbāna by the Buddha therein. It was built of bricks and occupied a circuit of about 12 Li or two miles. The next important city was Pāvā, the capital of Mallas of that branch, which was one of the eight cities to obtain a share of the relics of the Buddha and which is identified with a large mound covered with broken bricks in the Padarōṇā village. And finally there was the city of Mithilā, the capital of the Videhan Republic, which is frequently described as seven leagues or about fifty miles in circumference. Besides the above important cities and towns, there were many others in these republics containing numerous buildings which shared the general architectural features.

142. Mahāvastu, II.115; MN., I. 504; Buddhacaryā, p.6.
144. Mahāvastu, II.p.117.
146. AGI., p.364.
147. ibid., p.366.
The construction of the Mote-Hall or Santhāgāra was quite a unique feature of the constructional works of these republics. It was their Parliament House wherein the sovereign republican assembly used to hold its regular sessions to transact the important administrative business. The Santhāgāra was a mere roof, supported by pillars, without walls. Besides the Mote-Hall at the capital city, other towns and important places had such a hall or Pavillion. The land of these republics appear to have been virtually studded with such constructions.

(b) Religious:

The oft-quoted observation that 'Indian art is the hand-maid of religion' is true of the architectural as well as of the other formative Introduction: arts in these republics. The desire for a permanent habitation was more keenly felt in the religious than in the secular constructions, and this explains why the change from the perishable to durable materials occurred much earlier in

150. GHI., p.156.
151. HI., p.10.
152. ibid., p.10.
the respect of the sacred constructions. The growth of new and unorthodox religious sects like the Buddhism and the Jainism etc. in the Sixth Century B.C., must have given a great impetus to art. The Stūpas, Chaitya-Halls and monasteries, which formed important monuments of the Buddhists and the Jainas, were constructed in large numbers. We have clear and ample evidence of the prolific architectural activities in religious construction of the different denominations. But a very few of such constructions survived, as they were generally built of impermanent materials. However, we are able to have an idea of them from their representations on the early Indian reliefs. The important categories of the religious constructions in these republics are briefly discussed in the following text.

The beginnings of the Buddhist art appears to be associated with the memorial monuments (Chaityas) erected on the sites of the Four Great Events of STŪPA the Buddha's life and in other places. Each of the Great Events and sites was represented by a symbol and no Buddha's image appears in the early art. The relics of the Buddha formed one of the major objects of Buddhistic worship. These relics were of three categories viz., Śārīrika (corporeal), Uddēśika (memorial) and Paribhogika (objects having been of use to the Buddha.

like the sacred spots, the holy trees, etc.). According to the Buddhist tradition, the oldest corporeal relics of the Buddha are his hairs which he gave to Tāruṣasa and Bhallika who were merchants and who enshrined them in their native place in Grissa. After the death of the Buddha at Kusināra in the Malla country, all the republican states claimed a share of his last remains, and each constructed a stūpa on their individual share in their own country. Thus originally there were only eight stūpas, of which seven were built by these republican peoples in their own capital cities. Besides, stūpas were built over other kinds of the Buddha’s relics which included his tooth, shadow and foot-steps, garments, bowls, stick etc. It may be noted here that the custom of rearing stūpas appears to be pre-Buddhist. In the Mahāparinibbāna Sutta, the Buddha instructs Ānanda to erect at the crossing of four high-ways (Chātummahāpatha) a stūpa over the remains of his body, after it was been burnt on the funeral pyre, in the same manner as the stūpa of a Universal Monarch (Chakravartin-Rājā). According to Buddhaghoṣa, Buddha caused a relic shrine built over the last remains of his erstwhile and beloved disciples Sāriputta and Moggalāna. Unfortunately, none of the

154. Mahāparinibbāna Sutta; Buddhacaryā, pp.508-10.
156. Vide RII., pp.36-38.
158. Dīgha Commentary, II, p.102; Dhammapada Commentary,
ancient stūpas has survived and we are able to have some idea of their early and original form from the later examples. The earliest of the stūpas now extant represents a plain and simple structure consisting of hemispherical dome (anda), placed on a low circular base and surmounted by a square box (harmikā) which is further crowned by a parasol or umbrella (Chhatra), the symbol of the Universal Paramounty. The dome was the principal element of the stūpa and was surrounded by a 'Pradeśanī-patha' (a passage for circumambulations) occasionally fenced off by a railing or a wall. Although the stūpa originally meant only a 'mound of earth' (this is the meaning given to it by Colebrooke in his translation of the Amara-Kosha), in the course of time it assumed a structural order. Even in the time of the Buddha, its size had already reached a considerable dimension, and the solid dome executed by the Śākyas over their share of the ashes from the Buddha's funeral pyre must have been about of the same height as the dome of St. Paul's measured from the roof.

(continues)

160. AGI., p.379.
162. ibid., p.38.
The stūpas having the character of sacred monu-
ments were known as Chaityas, and the Chaitya-hall was
really a shrine in which the votive
CHAITYA Chaitya occupied the place of the altar.

It has been observed that 'Chaitya' is
a religious term while 'Stūpa' is an architectural term
for a relic mound. Such sanctuaries appear to have
existed from very early times and it is not surprising
that the worship of Chaityas was a popular theme in the
early Indian art. The Chaitya was definitely Pre-
Buddhistic, for the Buddha himself alluded to the regular
worship paid to the Chaityas by the Vajjians. But in
the course of time Chaitya became a Buddhistic shrine.
In the time of the Buddha, the Chaitya appears to have
been residential buildings for religious teachers. The
Lichchhavis of Vaiśāli are said to have built many
Chaityas inside and outside their great city and having
dedicated the best among them to the Buddha and his
church. That these Chaityas were beautiful and fine
buildings where one might prefer to dwell as long as
one liked, even to the end of a kalpa, is clearly
indicated by a passage in the Digha-Nikāya wherein the
Buddha, while he was staying at the Chaplá Chaitya,

163. 2500 years of Buddhism: op.cit., pp.280 ff.;
Cf. Percy Brown: op.cit., p.20 and A.K. Coomaraswamy:
op.cit., p.28.
165. Mahāvastu, I, pp.299-300.
Speaking about the each of the Chaityas, remarks that it was charming and then suggests to Ānanda that the Tathāgata might be inclined to live there for a kalpa or for the remaining part of a kalpa. Chaitya appears to have become a Buddhistic shrine only after the Buddha's death. Unfortunately, we do not have any survivals of the early Chaitya-halls, and the extant ones, which are hewn out of living rocks, are certainly the excavated copies of the wooden structural buildings of which we find sculptured replicas in the early Indian art. The Chaitya-hall of Bhāja has been considered to be the earliest example of such constructions and which has been assigned to the Hinayāna Period of the Buddhist art (Second Century B.C.) . As to its final structural plan, Mr. Percy Brown writes as follows: "The prayer hall of the Buddhist temple, and usually referred to as Chaitya-hall, as it accommodated a Chaitya or Stūpa, took the form of a large vaulted hall having an apsidal and divided longitudinally by two colonnades into a broad nave and two aisles. In the apse stood the stūpa, also carved out of the natural rock, consisting of an elaborated representation of the structural tumulus... But the most striking fact in connection with the plan and the general design of the Buddhist Chaitya-hall is its undeniable resemblance to the Graeco-Roman basilicas.

168. ibid.
a type of structure which was evolved in Europe about the same time. The earliest of the rock-cut Chaitya-halls is a closer copy of its proto-type wooden construction. The countries of these republics, which were predominantly Buddhist, were dotted with the Chaitya-halls.

Samghārāma or Vihāra was another important form of the early Indian religious architecture. It was associated with the Buddhism and Jainism, but more particularly with the former as evidenced by the extant examples.

The monastery in India was designed on such the same line as the private house - a square block formed by four rows of cells along the four sides of an inner quadrangle. In the earlier period, they were usually built of wood on a stylobate of stone or brick. But with the development of monastic organisation, it became an elaborate brick structure with many adjuncts. Generally, it consisted of several storeys, and along each side of the inner courtyard, there usually ran a long corridor with the roof supported on pillars. The structural remains of the early Vihāras belonging to the centuries before and after the Christian era have been found in many places; but in most instances it is only the foundation that can be traced now, and these do not call for any special

169. ibid. 170. ibid.
171. AM., IV, p. 309; Buddhacaryā, p. 196.
172. The Age of Imperial Unity, p. 502; Cf. Percy Brown: op. cit., p. 27.
The land of the republics was virtually studded with the Samghāramas or Vihāras which were constructed both individually and collectively in the honour of the Buddha and his Saṃgha. For example, the famous courtesan of Vaiśālī named Ambapālī constructed a Vihāra in her mango-grove inside the Vaiśālī City and presented it to the Buddha and his order. Further, the Saṅghavāsī are stated to have constructed numerous Vihāras on the sites of the old Chaityas and offered them to the Buddha and his Saṃgha. The Chinese traveller Hiuen Tsang, who visited India early in the Seventh Century A.D., refers to nearly one thousand monasteries in ruins at Kapila-vastu. The most magnificent monastery mentioned in the early Buddhist Literature is Kūṭāgāra-Sālā. According to the Northern Books, it was situated on the bank of the Monkey tank; the hall lay from north to south and faced east; and there was shade in the front of the house. Buddhaghosa describes it as a prāsāda or storeyed building built on pillars and having a pinnacle above it. It resembled the chariot of the Gods 'Deva-Vimāna.' Fa-hien has described it as a double-galleried Vihāra.

173. Mahāparinibbāna Sutta; Buddhacaryā, p. 495.
177. Dīgha Commentary (Sumangalavilāsini), PTS., I, p. 309.
Part of the monastery consisted of a storeyed house with a hall below surrounded only by pillars instead of walls. These pillars held the gabled room which formed the main part of the Buddha's Gandhakakuti there. On the top there was kuta or peak, so that there were two galleries, one below the other above, and from the upper storey rose a pinnacle as seen in Vimānas referred to by Buddhaghosa.

The sculptor's art is as old as the Indus Valley culture, and the antiquities discovered at Mohen-jo-daro and Harappā bear eloquent testimony to it. The Jātaka stories refer to a stone image of an elephant, lively statues of beautiful women and also images of deities. The Lalitavistara refers to the images of gods, Siva, Skanda, Nārāyana, Kuvera, Moon, Sun, Vaiśravāna, Sakra, Brahmā, the world protectors and others who were all upset from their places and fell at the Buddha's feet as soon as the Bodhisattva's right foot was set in the Sakyan temple at Kapilavastu. The Yaksha cult being very popular in these republics, it may be fairly assumed that the images of Yaksha and Yakshini must have been made in a pretty large number, of which we get some idea.

180. Jat., IV, p. 95.
183. Lalitavistara, p. 134(117); Mahāvastu, SBB., XVII. p. 22 f.
from the extant Yaksha images belonging to the Mauryan and later period. It is interesting to note that the later Buddhist legends describe the making of images of the Buddha at an early period and even in his lifetime which may indicate making of wooden images at sometime anterior to the earliest known stone figures. No specimen of the sculptural art of these republics has survived. We have some images resembling the effigy of the Mother Goddess of Harappā found in the stūpas at Piparahwā (C. 400 B.C.) which may be taken to be the earliest surviving specimen of the sculptural art of the period intervening the Harappā culture and the Mauryan Age. However, in the Northern India, the art of sculpture was certainly kept alive which flowered brilliantly in stone figures and reliefs under the patronage of the Mauryan emperors.

We have abundant references to the art of painting both in the Brahmanical and the Buddhist Literature, some of which definitely go back to the centuries before the Christ. The Mahābhārata speaks of one Chitrālekā, a maid of honour to princess Ushā, as a gifted portrait-

188. Dowson : op.cit., p.327.
painter, and also describes a painted Hall. The Vinaya-
Piṭaka tells us that the celebrated courtesan of Vaishali
named Ambapali invited painters from various countries
and asked them to paint on her walls the figures of
kings, traders and merchants seen by them, and that it
was on seeing the portrait of king Bimbisāra so painted
that she fell in love with him. The same text also
makes several references to the pleasure-houses of King
Praenajit containing Chitragāraṇa or picture-halls or
galleries. Besides portraiture and mural paintings,
we also find mention of such widely-known practices as
Lepya chitrāyas, Lekhaya chitrāyas, Dhūli chitrāyas etc.
Literary records having a direct bearing on the art of
painting are indeed numerous, and they go to show that
from very early times painting, both secular and religious,
was considered an important form of artistic expression
and was widely practised by both classes and masses.
This appears to be equally true of these republican
peoples as indicated by the intense fondness of Ambapali
for paintings discussed above.

189. ibid.
190. Vinaya Piṭaka; Referred by M.R. Ray: Age of Imperial
Unity, p.528. Cf. Mahā-Ummācka Jātaka, Theri and
Thera-Gathās and Mahāvamsa refer to paintings.
192. Age of Imperial Unity, p.528.
193. ibid., p.523-29; Cf. J.C. Jain: op.cit., p.186 f.
The early Jaina and Buddhist texts throw sufficient light on the development of Gandhabha Veda (Science of Music) which was concerned with four main subjects, viz., dancing (Nacca) singing (Gita), playing an instrumental music (Vādita) and dramatic performances (Visūkadhassana). Music, dance and drama were widely cultivated as highly cherished arts and enjoyed popular patronage in the places and peoples included in the area of the Buddha's ministration. This is most strongly indicated by the fact that the Buddha prohibited his Bhikku disciples from enjoyment of dances, songs, instrumental music and theatrical performances. In connection with Vādita or instrumental music, these texts give us:

194. For details, See B.C.Law: India as Described...
195. Lalitavistara mentions singing, dancing and dramatic exhibitions in the list of the fine arts. Emc.Tr.,
    pp.213-14; Cf. Kalpa-Śūtra (211); SBE., XXII, pp.282-283.
196. Dialogues, I, pp.7-8. The prohibition is implicit in the Eight Precept observed by all Bhikkhus and by the laity on the Uposatha Days: 'Nacca-gita-
    vādita-visūkadhassana vermani Sikhāpadam samādīyāmi (I observe the precept of abstaining from dances,
    songs, instrumental music and theatrical performances)
    Cf. Āchārānga-Śūtra, II, 11.14; SBE., XXII, p.184.
classified list of musical instruments, which, as pointed out by Dr. B. C. Law, is more or less the same as that given in the Kāmasūtra of Vātsyāyana or as found in the sculptural representations at Bhārhat and elsewhere.

Akkhanam or ballad recitations was associated with singing and instrumental music. The Sakka-Pañha Suttanta of the Dīgha-Nikāya and the Vangaśa-Samyutta, the Eight Section of the Samyutta-Nikāya, record the Buddha's high appreciation of music and poetry respectively.

Music and Dance (Naccā-Gīta) usually go together. Besides acrobatic dances, serene dance, with waving of hands, regulating foot-falls and graceful movements, performed with accompaniments of vina or vanu, was in vogue since early days. The Jātaka Atthakathā tells us that Rājā Suddhodana appointed 44,000 female dancers and many others who were expert in singing and instrumental music to amuse the Bodhisattva. The Pāli texts speak of very high accomplishments of the famous Vaiśāli courtesan Ambapālī in the art of dancing, singing and flute playing. Vārānasī or Kaśi was the most celebrated

197. Dialogues, I, pp.7-9; Āchārāṅga-Sūtra; SBE., XXII, p.183; Lalitavistara (Eng.Tr.), p.277; Cf. Pre-Buddhist ..., p.313 ff.
198. India as Described . . ., p.260.
201. The Book of the Kindered Sayings, I, p.247.
203. Jat. IV, pp.284, 324; VI, p.265, cited by R.L.Mehta
centre of learning in the art of music and dance.

Besides, Folk-dances were very common which were performed at festivals and Samajhas in which the rich and the poor freely participated.

As Mulka Raj Anand observes: "Drama is organically related to impulse, the quick of life, the throbbing, rhythmic flow of instinct and emotions which give rise to all movements. The love-dance of the cocks before the mating seasons, and the war-dance of the cocks at all the seasons. Although the origin of Indian theatre is still obscure, its beginning may be traced, as in other civilisations, to the ritual miming, song and dance. Dramatic performances find frequent mentions in the early texts of the Buddhists.

205. Vinaya Text, Mahāvagga, VIII, I; SBE., XVII, p.171.
207. For example, Dulva (Rockhill : Life of Buddha, p.63) speaks of continuous festivities among the Lichehavis and especially refers to Sabbarettivāra which was full of songs, instrumental music and perhaps dances, and in which the kings and princes and other dignitaries participated.
208. Sigālovāda Sutta, Buddha-caryā, p.258; Cf. Dialogues, I, p.8; Cf. SBE., XXII, p.185.
209. The Indian Theatre, p.15.
and the Jaina, and the prohibitions on their enjoyments by the Buddhist and Jaina monks, only serve to show that theatre was a very popular source of recreation attracting even those who had renounced the world. The Lalitavistara mentions dramatic exhibitions and masquerades in its list of Fine Arts of the time. The theatrical performances in this period appear to have been of two principal types represented by Phekkham and Sobhanagarakam.

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211. Dialogues, I, p.7; Āchārāṅga Sūtra, SBE., XXI, p.184.
213. Dialogues, I, p.7 f.n.
214. ibid., p.9 f.n.