CHAPTER – 5

WOMEN AT HOME

Women at home, not only in the ancient Indian context, but also in the world context are seen in three major stages of their life. Ever since a female child is born, she remains protected under the supervision and care of her parents, until she is married off to another family. In this stage of her existence, her role is that of a daughter and she has to remain completely dependent on the parents, except, in some rare cases. She does not have enough of individual independence of action and thinking. She shares the gotra or clan identity with that of the parents. When a women gets married to a person belonging to another family her status completely changed including her Gotra to that of her husband. She assumes new duties and obligations of a wife.

Which transforms her status and personality in the society. She has to adopt herself to the traditions of her husband’s family and for go much of her ownself that developed her parents house. In Ancient Times woman was looked upon as a living property of the husband and the family. As such she was under the complete control of her husband and in rare cases, she was given equal rights, however the woman gave birth to a male child was always preferred over the other wives. Wherever polygamy was in vogue. The responsibility of the woman increases as a mother and as a wife.

It is in irony that her entire physical and mental dedication has to tune with the wishes of her husband during his life time and to that of her children after his death. When we read the Buddhist literature and particularly the Jātaka stories, we find that the above mentioned analysis of the status of the woman in three different stages is applicable for the period that we identify as the Buddhist period or the period of the Jātakas.
The woman characters represented in these stories belong to either of the three stages. After keen observation, we can notice that in many of the characters the daughter, the wife and the mother get reflected in their activities and roles in the stories concerned. Interestingly, a few characters are found to be represented with all the three statuses of the daughter, wife and the mother. For instance, the case of Yaśodharā, who later became the wife of Gautama Buddha, although originally she was the daughter of an important dignitary of the kingdom of the Kapilavastu. Later, still as she gave birth to Rāhula, the son of Gautama and Yaśodharā, the latter became transformed into Rāhulamātā, that is the mother of the Rāhula. In all these three stages of her life, she has been represented with some sense of dependence on either of the ends.

Although from the very beginning, she was a lady of no means, and in fact a great personality with independent thinking and course of action, her personality has also shown the shifting nature of her dependence throughout her life. It is indeed interesting that Manu, the ancient Master lawgiver, has stated in his Manu Samhitā that the woman is dependent on her parents in the maiden state, she becomes dependent on the husband at the stage of her married life, and finally in the old age, she becomes a dependent on the children, particularly sons. The study of the Jātaka throw light on the study of woman as a daughter, wife and mother. It will be useful to take the stock in a running way, instead of treating them separately for each of the categories, because, as has been stated above, there are continuations and spill overs from one stage to the other.

(A) Woman as daughter, wife and mother

Yaśodharā is mentioned in the Jātakas and identified in various Jātakas as wife of Buddha and mother of Rāhula in previous births of the Gautama Buddha. Yaśodharā was wife of Buddha in his birth as Gautama or Siddhārtha. When she
became mother of his son Rāhula, she became famous with the name of Rāhulamātā than the wife of Buddha.6 After enlightenment and establishment of the order, one day, he visited Kapilavastu and came in palace of his father as Master of the faith. All ladies worshipped him. But Yaśodharā refused to go and determined that if she had any virtue, Buddha would come to see her. Buddha personally went to Yaśodharā and allowed her to worship him as she wished.

As has been already stated above, Yaśodharā as an example of the transformation of the daughter and wife and finally to the mother. However, it shows that Yaśodharā maintained her independent individual status even after the Buddha left home. When the Buddha visited Kapilavastu, she did not give up her own ego and refused to visit the Buddha. She compelled Buddha to come near her. Buddha had failed to affirm her bent of character, and indeed, it was a victory of the wife over the husband in matters of an explainable conjugal conflict of the mind.7 She also joined the order and has been glorified time and again in Buddhist literature as the mother of Buddha’s son. So, Yaśodharā is a great example of high position of woman in the role of wife and mother. When, once Yaśodharā after becoming Nun was not well, she was personally attended by her son Rāhula that was against the rule of the order. It depicts that mother’s status was high that even rule was broken sometime. Glorification of Yaśodharā as Rāhulamātā even by Buddha is a great proof of high respect of woman as mother in the days of Jātakas.

As mother and wife, woman was so pious devoted good lady that she was respected by her family also. When chief queen and wife of Gautama Buddha thought to herself, that my husband and son became ascetics. Why should not I enter in the same life? So, she entered the nunnery and order, so she would be able to see her loving son and supreme Buddha continually. When she was ill, Rāhula arranged mango juice for her by begging from king.
Role of Mahāpajāpatī Gautamī is described as good wife and Great Mother in all Buddhist texts. In various Jātakas, she was identified by Buddha as his mother in previous births of him. Mahāpajāpatī was wife of Suddhodhana, who brought up his child Siddhārtha as real mother. There were some references, which show that she loved Siddhārtha more than his real son Devadatta. It is said that when Mahāmāyā died, seven days after the birth of the Buddha, Pajāpatī looked after the Buddha and nursed him. She was the mother of Nanda that she gave him to nurse and herself nursed the Buddha. When Suddhodhana died, Pajāpatī decided to renounce the world. The Buddha had a great love for Pajāpatī and when she lay ill, there was no monk to visit her and preach to her that being against the rule, but Buddha did break the rule for his mother and visited his mother Mahāpajāpatī Gautamī.

We get the picture of a lady Mahāpajāpatī primarily as wife and the mother is more glorified. Woman as wife was secured and honoured, because when Suddhodhana died, Mahāpajāpatī renounced the world, which justified that woman was happy in the role of wife, after her husband, for her world was empty and nothing else. As mother, woman was also respected to high esteem that even Buddha Master of the faith did break rule just to see his mother Mahāpajāpatī Gautamī. Woman in any role, wife and mother got honour in the days of Jātakas, not only in our own days.

Kosala Devi has been mentioned in the Jātakas, which depicts three stages of a woman in the society. She was daughter of Mahā Kosala and sister of Prasenajīt. She was married to Bimbisāra and a village in Kāsi was given to her for bath money as part of her dowry. She was the mother of Ajātšatru, when pregnant with him, she desired to drink blood from the right thigh of her husband. When she came to know by the astrologers that this presaged the birth of a patricide. She tried to bring about an abortion, but failed. Bimbisāra satisfied her wish to drink blood from his thigh.
When Bimbisāra grew old, Ajātśatru imprisoned him. But, Kosala Devi waited upon Ajātśatru, and took food to Bimbisāra in jail, till she was absolutely prevented from doing so. After his death, she died of a grief and Prasenajit made a war on Ajātśatru to avenge her death. There is a reference to the status of the woman, who became the darling of the husband and she even could wish for the drinking of blood from his thigh. Also, there is reference to the move for abortion, resorted to by the would-be-mother. Here a unique example of a wife daring to take the food for the prisoned husband even at the risk of her life. The sum total is that of an interesting pictograph of many of the salient features of the status and role of woman as daughter, wife and mother.

Yasodhara, Mahapajapti and Kosala Devi in the Jatakas are devoted wives who were not always with their husbands in their palaces but in odd situations, they loved their husbands so much. Yasodhara in the palace after the renunciation of Buddha gave up all comforts and took meal once in a day. Mahapajapati after the death of her husband joined the order. When Bimbisara was executed by Ajatasatru, she died of grief. A wife who possessed the two qualities of chastity and devotion was looked upon as a jewel under Buddhism and Brahmanism. As mothers Yasodhara, Mahapajapati and Kosala Devi got due recognition. When Yasodhara was ill, Rahula arranged juice for her, Buddha Break rule for his mother in the order, Ajatasatru allowed Kosala Devi to visit the Bimbisara in the jail. Sometimes men gave their mother’s names when described their identity. Buddha spoken on the duties of children towards the parents specially for mother. Mother among all the objects should be placed first. Who strikes his father, mother by words, he should be treated as an outcast. Both in the canonical and non-canonical literature, duties are mentioned for children’s.

Mallikā was devoted and beloved wife of the king Prasenajit. The king founded her sagacious and practical minded and consulted her and accepted her advice, when in any difficulty.
Mahāsupina Jātaka narrated an incident, when Prasenajīt was in any trouble, he was helped by Mallikā. Though Mallikā was an exemplary wife. She could not produced a son. She had only one daughter by Prasenajīt. It disappointed him. But the Buddha assured him that women were sometimes wiser than men. Her daughter’s name was Vajirā, she was the only daughter of Prasenajīt. The above details about Mallikā are self-explanatory. Mallikā was a good daughter, who worshipped Buddha before marriage. She was faithful, devoted wife, who helped her husband in every sphere, as wife her status was influential; she was consulted by Prasenajīt on important matters.

She was also a good mother, who was satisfied with her only child as daughter. So, woman got due respect in place of wife, because Mallikā was honoured as wife of Prasenajīt. Status of woman as mother was also not less; she was respected by Buddha as mother, whereas Prasenajīt was not so happy on the birth of daughter. But Buddha suggested to Prasenajīt that in society, there were some intelligent daughters, whose role in some cases were prestigious for parents. So intervention of Buddha about roles of daughter and suggestion to Prasenajīt, to respect the mother of girl child shows that status of woman as daughter, mother was in respectable, honourable position in the society. In the Samyutta Nikāya Gautama have given admonition to king Prasenajīt of Kosala on discovering that he was not pleased with Queen mallika because she had given birth to a daughter. According to Buddha girl off spring is better than male child.

Khema was also an important figure in the list of female character of the Buddhist period. She was wife of king Bimbisāra from Punjab region. She was extremely beautiful. Once Bimbisāra told her that she should visit his religious master, in the beginning, she refused to visit the Buddha, but ultimately, she accepted the wish of Bimbisāra, as a result of this, she was impressed by Buddha and became a Nun by the consent of Bimbisāra. Here Khema is an example of an ancient Indian woman enamoured with female beauty.
Although, we do not know about her pre-marital stage, it is apparent that as she was married to Bimbisāra, she became extremely conscious of her beauty, which at that time doubtless, the richest possessions of a married woman. But that she refused to visit the Buddha, who was her husband’s religious master, shows that wife’s position was sound in family, so Khemā had verily an independent voice, and even the king did not compel her with royal order to visit the Buddha. Khemā was indeed the reflection of a few rare examples of the strong ladies, who could remain with her own independent views, and had not to be completely dependent on the husband’s views. No doubt, it was difficult to keep up the independent opinion. It is another matter that because of her curiosity and possibly because of an understandably move for experimentation, she had to change her opinion by being a spiritual item for transformation. However, she had to take permission of her husband before becoming a Nun. Under Buddhism and Brahmanism wife was fully devoted to her husband, considered as jewel.

Vāsabhakhattiyā was a girl of slave offspring, in the palace of Sākayans. She was given in marriage to Prasenajit.²² She became a mother of Viḍūḍābha, son of Prasenajit, who succeeded Prasenajit on the throne. This Jātaka story contains the proof of good position of woman in role of daughter, wife and mother. It tells us that when, once a slave girl became child of royal family, she got honour as daughter in royal family.

Status of woman as role of wife was also respectable, because when Vāsabhakhattiyā became queen of Prasenajit, she got full honour by society as well as by the Buddha himself. Woman as mother was also honoured, when she became mother, her original family and strata was not kept in view, but given full honour as mother. So woman as daughter, wife and mother enjoyed good status in the society. In Bhaddhasāla Jātaka reference of Nāgamunḍā throws light on the sound position of woman, as in role of wife and mother.²³ Nāgamunḍā was a slave of the Sākayan king.
But, she became a consort of king and mother of princess Vāsabhakhattiya. As wife, status of woman was increased, when she became a wife, she was given honour in family, whether in royal or noble. It did not matter that from which family she belonged. When Nāgamunḍā, a slave, girl became consort of Sākayan king, she was honoured, as wife of king and mother of princess, Vāsabhakhattiya. Status of wife and mother was in good situation that even a slave girl got due place, when she got respective roles in society as mother and wife. In Therīgāthā commentary there is a reference that woman got due honour in the family and society when she became mother.

Kisāgotamī was foremost Therī during the time of the Buddha. But before becoming a Nun, God gave her status of wife and mother. Alongwith the role as religious Nun, her life story depicts her in role of mother and wife also. Before a status of Nun, she was wife of a rich noble man, where she was disdainfully treated. But, when she became a mother of a son, she was honoured. Example of Kisāgotamī for us has great importance to analyse the position of woman in role of mother. In role of mother, woman got respect in the eyes of every family member, because when Kisāgotamī became a mother of son, suddenly, she improved her position and received too much respect. We can say that motherhood was a parameter through which woman could improve her position and get due place. In this case, status of a mother proved for Kisā as miracle with her.

In the Alīnacitta-Jātaka, there is a reference of queen, who was also a mother. When she was pregnant, her husband died. King of Kosala waited to attack and grab the rule of that merciless country. But, when people and courtiers of that state send a message to the king of Kosala that our queen is pregnant, Astrologers predict a statement that she will bore a son after seven days, then we will fight with him. King of Kosala waited till that day, but did not attack the state. So, mother was respected even by enemy.
Position of women as mother was good. After death of the king, she gave birth to a son and saved the rule of her husband’s kingdom. She was devoted and faithful wife. As a mother she was definitely honoured. In Therīgāthā commentary there is a reference in which reference of Kisa-Gotami showed that woman got due honour in the family and society when she became mother.

In this story, near Rājagriha, the daughter of rich merchant had intimacy with a slave. She fled away with him due to fear of her parents. The position of daughter was good, because merchant had no son. Parents were satisfied with only daughter. Affair and marriage with slave shows us, there was no strict restrictions on girls. During that time, wish for getting a son, was not popular among people. They were satisfied with a baby girl. Daughter of wealthy merchant, after marriage led a life of good mother and faithful wife. Being the daughter of wealthy merchant, she was satisfied with her poor husband. In this chapter, we find a reference that after the marriage of daughter of wealthy merchant with slave, her parents gave her sum of money and looked after her children in their own house.

In the Indriya-Jātaka, we get a reference of the good status of woman as wife. She was portrayed in this Jātaka as a loving, caring, devoted, faithful wife and mother, who looked after her husband and children in her family. In this story, a young man of a good family in Sāvatthī thought that he should renounce the world and become an ascetic. So, he gave up his property and house to her wife. After joining the religious order, he felt that he was happy with his householder’s life and often remembered that his wife used to salute him, took his empty bowl and gave him well-cooked food. After becoming a saint, he visited his house, and his wife gave warm welcome to him. As he felt that he could not live without her wife, he decided to leave the religious order and came back to his worldly life. Woman as wife was so virtuous that sometimes, after joining the order, husband felt that he should go back to his worldly life and spend life of a householder and
layman. Women were so honoured that husbands after renouncing the world, gave all property to their wives. She provided him with every comfort and gradually tempted him with desire to become a householder again. Though hard and fast low of but wife exercised her right over the inheritance of her husband. In the \textit{Therīgāthā commentary}\textsuperscript{33} there are references which reveal us that property was left to the wife.

Daughters got due respect in society, whether in middleclass or high and royal families. Relation of daughter was respected in every way.\textsuperscript{34} Princess Devagabbbā was spared by her brothers, because it was against the society that they killed their sister. On the basis of forecast of a Brāhman that one day, her sons will destroy the lineage of Kamsa.

They spared also her daughters and very delighted on their birth, they gave a name lady Aṉjanā to their sister’s daughter. Devagabbbā was spared, because she had daughters. Devagabbbā’s brothers thought and decided that they cannot put their sister to death and if she bears a daughter, they will spare the baby also. On the hearing of future about the destruction of kingdom and lineage of Kamsa, they spared the Devagabbbā and her female babies because of the great relation of daughter. The caring and loving virtues of woman as mother are highlighted in the \textit{Jānakas}.\textsuperscript{35} Devagabbbā was loving mother.\textsuperscript{36} She exchanged her sons with the daughters of Nandagopā’s daughters, because of protection from death at the hands of her brothers.

She brought up daughters of Nandagopā as her own daughters, on other side, Nandagopā was also good mother. She looked after Devagabbbā’s sons as her own children. As mother woman was always proved a source of kindness, loving and caring nature. The self Sacrifice of the mother at the risk of her own life for her children is well described in the \textit{Sutta – Nipāta}.\textsuperscript{37} In the literature, it is revealed from the references that mothers have love for children of Both sexes. Mother love for daughters is illustrated in the \textit{Therīgāthā commentary}.\textsuperscript{38} Matricide
and parricide are terrible crimes. In the *Milindapañha*, it is said that he who has slain his mother or his father will not admit into the order.

Status of woman as wife was very great. In this *Jātaka*, we get a reference that relation of wife is so great that woman as wife takes many birth of same person. In Ananusociya- *Jātaka*, refers to the relationship between a man his wife birth after birth. A landowner who had lost his wife. He was in so great shock that he forgot to wash himself, neglected his meal, did not perform his duties, woman, in role of wife, was deeply loved, cared by her husband. Buddha narrated a story to him. In the previous birth, she was wife of the same person. She was followed by her husband and became ascetic. She was not willing in married life, but for the happiness of her parents, she married and led a life of faithful wife in the society at that time, then her husband decided to become an ascetic, she was followed by him and died as ascetic’s wife. Thus, we can understand, how the women were free to spend their personal life. More so, husband also followed her and fulfilled her wishes. According to Buddhism Wife’s position in the family was important and full. She enjoyed the right of almsgiving and learning the Dhamma. She had a considerable amount of authority.

As wife, queen Anoja was too good. She helped his husband in many good works and lastly when king made his renunciation, she followed him with her companions. She was his chief consort. It was obvious, virtuous wife was able to deserve the seat of chief consort.

It shows that woman in role of good wife was always respected, whether she was in royal or ordinary family. It can be inferred from this story that the woman got her place among the wives of her husband on the basis of her merits. Queen Asandhimittā was chief queen of Dhammāsoka. He gave for her use, one of the eight loads of water from Anotatta. She donated her costly ornaments to the Bodhi tree, when a branch was taken to Ceylon. King gifted her a Karavīka bird which was like that of Buddha’s voice.
As wife, woman was respected, her feelings, wishes were honoured and fulfilled by their husbands, whether he was king, rich person or poor.\textsuperscript{43} In \textit{Therīgāthā} a woman was no mere household drudge, but she had authority in the home and respect equally in the temporal and spiritual matters.\textsuperscript{44} During the \textit{Vedic age} and \textit{Buddhist epoch}.

In \textit{Asampadāna Jātaka}, the Bodhisatta was born in Rājagriha and known as Sankhaseṭṭhi, worth eighty crores. He had friend, Piliyaseṭṭhi, when Piliya lost his wealth, he was helped by his friend Sankha. When Sankha himself becoming bankrupt, went with his wife for help from Piliya. At the entrance to the city, he said to her, “Wife, it is not befitting for you to trudge along the streets with me. Wait here a little till I send a carnage with a servant to bring you into the city in proper state.” It shows that woman was protected and honoured by her husband. Position of women as wife was adorable.\textsuperscript{45} According to the \textit{Therīgāthā commentary} Wife asserted her authority with her husband by sharing all important issues of home with home.\textsuperscript{46}

Woman was always respected in the society as mother. Whether her actions were against the moral values of women, but, she was respected by any third person as mother.\textsuperscript{47} In \textit{Asātamanta Jātaka}, the Bodhisatta was once a famous teacher in Takkasila. A young Brāhmaṇ of Benares came to study under him, when he went back home. His mother was anxious that he should renounce the world. She sent him back to the teacher for further studies. The teacher had a mother, aged 120 years.

When the youth came back to learn, his teacher asked to look after the old woman. Teacher’s mother old woman falling in love with him, hatched a plot to kill her son. Bodhisatta made a wooden figure and placed it in his bed. The mother thinking to kill her son, but when she felt that it was false, she fell down dead. After her death, her son burnt her body. When the flames of the pile were quenched, graced her ashes with wild-flowers. We have concluded from above
passage that women could as mother commit wrong actions; wickedness was shown in her thinking, but her son gave her full respect as mother.

Even after the disclosure of the plot of killing her son, who was Bodhisatta, saw lustful, profligate, wild nature of his mother, but after her death, he cremated his mother with full honour. So, status of woman as mother was good and respectable. In *Asātarūpa Jātaka*, there is a reference in which position of women as daughter, wife and mother was sound in the society. Suppavāsā was a daughter of King of Koliya. She was married to Mahali of Licchavi clan. When she was suffering for seven days in great labour pain. She sent her husband to the Buddha and bear a greeting for her safe delivery and a healthy child. She bore a son, whose name was Shivali. Again, she sent her husband to invite the Buddha at her home for seven days. Finally, she gave her son to the order. Later on, he became an Arahant. So feelings of a wife were honoured and cared by a husband. Position of women as wife was good. As mother society appreciated her motherhood, as a daughter of king of Koliya, she shined the name of her father. Although activities of wives were confined within certain spheres domestic, social and religious. But their position in general was good the Buddha gave talks to the householders and their wives. According to *Majjhima Nikāya*, Sometimes men gave their mother’s names when described their identity. Buddha spoken on the duties of children towards the parents specially for mother. Mother among all the objects should be placed first. In the *Sutta Nipāta*, Who strikes his father, mother by words, he should be treated as an outcast. Both in the canonical and non-canonical literature, duties are mentioned for children’s as well as sons who support their parents.

In the *Asitābhū Jātaka*, there is a story of servant of the Master’s two chief disciples, who had one beautiful and happy daughter. She married into a good family. But, her husband did not care for her. She thought that her husband did not want her. There was no need for her to remain in the household. Finally, she
became a saint. But, in spite of all these, she was honoured by society as a good daughter and wife.

Society called her devoted, faithful good wife, but her husband was criticized for his neglecting nature. According to our point of view, position of woman as wife in society was good.\textsuperscript{53} Position of daughter was also better. Parents were satisfied with their one daughter. If they had no son, they did not bother and wish for a son. When daughter of servant of Master’s disciples granted permission by her parents to join the order, it gives a picture that wishes of daughter were fulfilled and respected. In the \textit{Dhammapada Commentary},\textsuperscript{54} in one reference rich householder Maha Suvanna a big tree with flags and banners. He made a vow that “Should of be granted a son or a daughter, of will pay you great honour”.

Position of woman as daughter was high. The girls whose parentage was not known even they were regarded as daughters by the society.\textsuperscript{55} In the \textit{Āsanka-Jātaka}, Bodhisatta was born as ascetic. He got a girl in lotus; he took her to his hut and tended her like his own daughter. The king of Benāres had fallen in love with her, but the ascetic did not give his consent easily to king to marry his daughter. He had to put a condition before king to tell her name, because he wanted to judge his love was true or not. When the king after spending three years found her name, ascetic gave consent to the king to marry with her daughter. So, we come to know from this \textit{Jātaka} story, as daughter, woman was cared. Her marriage was fixed with able life partner, whether he was from royal family. Marriage of daughters was fixed keeping in view of their whole life. They were not considered a burden on family and society. Parents were bothered about the future of their daughters. In the \textit{Dhammapada commentary},\textsuperscript{56} Reference of samavati who was orphoned and later adopted by the householder Mitta. Another Instance occurs in the \textit{Dhammapada commentary} a king took Kana and “made her as his own oldest daughter”. 

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Position of daughter was good. Parents were bothered about her, even after her marriage and in case of unsuccessfulness of her marriage, they helped her, daughter could go back to home of her parents. Girls could remarry again.

Parents married their daughter again, in case of her separation from former husband. We get a reference of Isidāsi Therī. She was daughter of wealthy merchant and she remarried three times, but unfortunately, her marriage was always unsuccessful. In Babbu-Jātaka, there is reference of woman, who got sympathy in society, when her husband got second wife, because she was not able to obey his orders. All that was done by her unknowingly. Her husband punished her by getting second wife, but she was helped by king and Buddha himself to overcome from that sad situation and made all arrangements for her new married life with another man. It all shows that injustice with women as in the capacity of wife was not bearable in the society of ancient time. Woman as wife got due help if any wrong action of her husband shocked her. In Dhammpsada commentary there are references which support this tradition that remarriage of woman did not look down upon in the society.

In the Ucchanga-Jātaka, three men, who were ploughing on the outskirts of a forest, were mistaken for bandits and taken before the king. While they were being tried, a woman came to the palace and with loud lamentations begged for “bare to be covered.” King ordered a box full of clothes to be given to her. She refused it. She meant that she wanted a husband not clothes. She answered the king, husband is a woman’s real covering, woman who is husbandless, is just like kingless kingdom. Without a husband if a woman were clad in garments costing a thousand pieces, looks bare and naked. King was pleased with her answer. He freed her husband along with her son and brother. So, we get a good picture of a devoted wife, who was faithful to her husband; very darely, she came to palace of the king and with her answers, she pleased him. King freed her husband, brother, son. So, at that time woman was so wise, because of her intelligence, she got her
husband freed. Wordings of her supported the tradition that what was the position of woman in the family.

In this Jataka the wisdom and intelligence of the poor lady is highly appreciable. It also refers to the status of woman in our traditional society. So that women as wife, got a great respect, love, care from her family that is why she said to the king without husband woman is just like a kingless kingdom. Virtuous women in the Manicora Jātaka render us information about a good pious lady, who saved her husband from the death only by her virtues. God of heaven Sakka came for her help only due to her good virtues as a good wife.61 It all depicts that virtues of good wife were recognized in society as well as in the heaven among gods. Gods came for help of good virtuous wives in the time of trouble and saved their husbands.

In the Mātanga Jātaka, Diṭṭhamanglikā’s story proved her great daughter and good wife. As daughter, she sacrificed her life and saved her family’s prestige by becoming a wife of a Caṇḍāla, who was ready to degrade her family to get her as his wife at any cost.62 In keeping her family’s fame and respect, she married to a Caṇḍāla boy. Her great sacrifice changed her husband, he attained supreme knowledge and became a Mahābrāhma. It is also an instance of a virtuous wife, who proved a source of inspiration for her husband to transform himself to a good person.63 Sujātā was sister of Visākhā, but she was too obstinate, haughty and proudy. She was daughter-in-law of Anāthapiṇḍika, who was a great follower of the Buddha.

One day Buddha visited his house, he noticed Sujātā was not like her sister Visākhā. So he preached a Sujātā Jātaka to inculcate good virtues about a good wife to Sujātā. Ultimately, due to that preaching’s, Sujātā became a virtuous wife.64 All this shows that woman as a virtuous wife was considered a good source for family fortune in the society as well as by the saints like Buddha and the Sakka (heavenly god). Woman as a good wife was considered a fundamental foundation
of a house and society. So Buddha preached a *Sujāta Jātaka*, in which he discussed and praised woman as good wife.

Discussion of good qualities of wife by the Buddha shows that woman as virtuous and pious, wife was honoured and recognized in the society by the saints as well as by the gods of heaven. Woman by her virtues laid the foundation of a happy family and a harmonious society. A wife who combined the two qualities of chastity and devotion was looked upon as a jewel both under *Brahmanism* and under *Buddhism*.65

In the *Vessantara Jātaka* Amittatāpanā was the young wife of the old Brāhman Jūjuka of Kālinga. Her parents had given away her to old Brāhman in payment of debt. One day, she insisted her husband to provide her slaves to her help in the household works. In this story, we find that an example of obedient, good daughter, who sacrificed her life to lessen the burden of debt on her parents.66 Sometimes daughter were used as medium of exchange for the welfare of the family, not only in royal families, but in the middle class families also. It might be possible that she sacrificed her life in the favour of her family, because she was not forced by her parents. But, we cannot form our views that position of woman, as daughters was not good. It can be inferred that when Amittatāpanā became wife of old Brāhman, she occupied very strong position, so her wishes of slaves were fulfilled. There is no doubt that status of women as wife was good as well as pious. According to *Saṁyutta Nikāya*, Women as wife acquired a position of command and behaved themselves queen in their own homes.67

Visākhā was famous in the *Jātaka* stories as great lay worshipper of the Buddha. But, her position as daughter and as wife was also respectable and at high esteem. In the house of her parents, she worshipped Buddha and her family provided every comfort to her to fulfill her desire. As daughter, she enjoyed full freedom and liberty not only in the house of her parents, but in the house of in-laws also; as wife she allowed to carry on her pre-marriage habits and charity works after marriage in the house of her husband.68 As wife status of women was
considered so pious, so that Visākhā’s ambition was fulfilled to construct a Vihāra for the Buddha.69

She visited Buddha daily and fed five hundred monks at her house.70 Not only as lay worshipper, but as good daughter and as good wife, she was honoured and blessed by the Buddha on many occasions.71 According to Buddhism i.e., Aṅguttara Nikāya, Wife’s position in the family was important and full. She enjoyed the right of almsgiving and learning the Dhamma.72 She had a considerable amount of authority.

In the Vidhurapandita Jātaka, Anujjā was wife of Vidhura, he was great Councillor in the court of king Mithilā. When, he was going in the mouth of death, her wife Anujjā encouraged him to accomplish his duty, in all these, Anujjā showed her braveness, intelligence in the time of difficulty of her husband. In all circumstances, we get the good picture of women as in role of wife in the family, she was considered by her husband as a source of inspiration in the time of any difficulty.73 So, that Vidhura fulfilled his duty due to the help of brave wife. Same was instance of Amarādevī, who was wife of councilor of Mahosadha in the court of king of Mithilā. She assisted her husband in important decisions and protected him from conspiracies in the court. All this renders us with information that in the family woman as wife was honoured and her views were respected by her husband.74 According to Dhammapada commentary, Wife asserted her authority with her husband by sharing all important issues of home with home.75

Son of Āmarapālī was accepted by society and in religion as monk, while his mother was on the rank of Nagarasobhinī of the Vaisāli city. He became an Arahant, whose name was Vimalā Kondañña. All this depicts a honourable position of women as mother. Motherhood of Āmarapālī was recognized and honoured by society as well as by Buddha, so that her son became an Arahant and no bad remarks or treatment was committed by society against her.76 As good wife
and daughter, status of women as mother was not less than other roles of the women.

In some *Jātaka* stories, motherhood proved as medium to change the bad attitude of the family and the society against some lower and poor women. The status of a mother was honourable in society. Padmavati was a courtesan, but when her son bone from Bimbisāra became a arahant society give her a lot of respect because of her son’s status, as Abhyamātā. So, we have noticed whether woman from lower level, she got due respect because of a mother of great personality. Relation of mother was honoured. In the verses of *Dhammapada commentary* and *Samyutta Nikāya* Mother is honoured by the verses about her position.

In the *Cullakunāla Jātaka*, Avavādakā a Licchavi girl, she and her three sisters learned one thousand thesis for discussion from her parents. It all shows that daughters in ancient time were not restricted to get higher education. As, daughter position of women was high. They were equipped with the knowledge and education by her parents. In the *Therīgāthā commentary* there is refer once which shows that unmarried girls might go unabused and led their life in the home of their parents and looked after her own property. Subha was the daughter of Goldsmith and mistress of great possessions. She managed her own property.

Wicked, cheated, bad wives were projected in *Jātakas* by the tales preached by the Buddha to the monks, common people, gathering of lay worshippers which are source of this information that in society all women were not alike, some of them were good and some of them bad. In *Anabhritti-Jātaka*, a lay brother came to know about his wife’s misconduct and remained upset for many days. When his master enquired about that, he narrated a story of his previous birth in which both of them were also husband and wife. When his teacher imparted a teaching of unfaithfulness and of woman’s wicked nature, this changed the nature of lay man’s wife. She gave up her naughtiness. This *Jātaka* throws light on the
concern of the husband about the ill nature of his wife. Buddha preached his wife and set her on the right path.

In Culla-Kunala Jataka, we have a story of a queen, Pingiyani, who had an affair with a royal groom. The King eventually caught her. The Kakati Jataka records the wickedness of the queen of Benares. Who has developed an affair with another King named Garuda, who used to come and play dice with the King in disguise as a ordinary man. One day king Benared found that this queen was note in the palace. So he sent his councilor Natakuvera to find her. Natakuvera found that the queen was living with King Grauda. The queen enticed Natakuvera not to report to the King about his affair with the Garuda King. One day the King of Benares and Garuda were playing at dice. Natakuvera sang a song exposing his experiences in love with Kakati. His experiences in love with Kakati realizing his folly Garudal left her at Benares. She continued to enjoy the status of a queen.

The Sussondi Jātaka repeats the same story of wickedness of wife with different actors. Radha Jātaka reveals the picture of deceitful nature of wife. Who was caught by her husband but when she came to know that her wickedness disclosed to her husband, she changed herself and became a faithful wife to her husband. We have same story in Kosiya Jataka as narrated in the Radha Jātaka about the wickedness of a wife. Who was pardon by her husband. Asatamanta Jātaka is story of wicked lustful mother who indulged in an affair with a student of her son, who was a teacher. When she died, she was cremated with full honour by her son.

We cannot make a one view point that women were wicked and lustful, because in different circumstances, in different families, at different levels, whether from royal, noble, ordinary, lower class, each Jātaka tale renders us information about each woman in different ways. On the basis of two, three tales, we are not able to say all women were of deceitful, lustful nature. As in our present days, in society we have devoted, faithful wives, on other side some
incidents still occur today, which are against the basic virtues of a good wife, but it does not mean that women do not get respect, she gets respect, honour in society.

So discussion about bad attitudes of some women in the Jātakas does not indicate the viewpoints about all women of society. In Jātakas, Buddha discussed evil nature of women just to eradicate bad opinion from the society. But, he did not declare that all women were wicked, evil natured, illusion in the world. In some Jātaka tales Buddha praised good virtuous women as wives, as daughters, as mothers, which indicate that in the mind of the Buddha women had an honoured place. Examples of deceitful wives in the Jātakas are from all strata of the society, when they were caught by their husbands, they were punished. Some of them changed themselves and were not divorced by their husbands.

So, we can say that woman in ancient times in role of wife did not suffer from bad attitude of society. They were forgiven by their families keeping in view the welfare of their family and the society. As in our own days presently, in the days of Jātakas women of ancient Indian society did commit wrong actions, but they were treated liberally, softly, which justified that woman as mother, wife and daughter enjoyed lot of freedom, liberal trend of society towards them.

According to Nāgasena, the rulers, “Kshatriyas established his decree, "whosoever commits adultery shall be liable to be fined or beaten or mutilated or broken or executed" equally with the thief, the dacoit. Substantiation of these punishments is revealed by Jataka Stories about wicked wives. Where it is said that, on account of such conduct, a certain wife deserved death, imprisonment, mutilation. She escaped these fearful fates, but was deposed from her position as wife. Even adultery in the eyes of Buddhism is unforgettable crime, whether it is committed by woman or man.

As a daughter, wife and mother position of woman in the other Buddhist texts is good and justify the picture which we get from the Jatakas. As a daughter the position of woman was not so bad. The birth of girl child was no longer
despised and looked down by the society. The girls were allowed to enjoy good deal of liberty girls enjoyed full freedom in the selection of their life partner.

Both in the canonical and post canonical literature there are references about children that daughters as well as sons-who supported their parents. Mother was rewarded by children’s obedience to her wishes. She deserved her position at home as the good friend. Daughter we also loved by their parents. It is well illustrated in the Therigāthā commentary. Sumedhas father was “stunned with grief” at her proposal to enter the order because he loved her so much and he wanted to her married. Examples of Daughter’s love for their parents are recorded in the Dhammapada commentary and in the Majjhima. Matricide and Parricide are terrible crimes. In the Saīnyutta Nikāya Gautama have given admonition to king Prasenajit of Kosala on discovering that he was not pleased with Queen mallika because she had given birth to a daughter.

In the Dhammapada Commentary, in one reference rich householder Maha Suvanna paid a tribute to a big tree with flags and banners. He made a vow that “Should of be granted a son or a daughter, of will pay you great honour”. In the Jatakas Brahmadatta and Kasiraja and a brahmin woman are all recorded to have a prayer for either a son or a daughter. In the Dhammapada Commentary, prince Bodhi believed that it would be the same whether one destined to have a son or a laughter daughter. In the Dhammapada commentary, Reference of samavati who was orphaned and later adopted by the householder Mitta. Another Instance occurs in the Dhammapada commentary a king took Kana and “made her as his own oldest daughter”.

In the Therigāthā commentary there is refer once which shows that unmarried girls might go unabused and led their life in the home of their parents and looked after her own property. Subha was the daughter of Goldsmith and mistress of great possessions. She managed her own property. In another instance of Anatha pindika’s daughter Sumana who remained unmarried because of her failure to obtain a suitable match. In the Dhammapada commentary and in the
Therigathā commentary there are reference through which it is revealed to us that girls have more voice in the selection of their life partner. Daughters were so much loved by their parents so that they got wedding portion which consisted presents on the occasion of their marriage.

As a mother she was definitely honoured. In Therīgathā commentary there is a reference in which reference of Kisa-Gotami showed that woman got due honour in the family and society when she became mother. Sometimes men gave their mother’s names when described their identity. Buddha spoken on the duties of children towards the parents specially for mother. Mother among all the objects should be placed first. Who strikes his father, mother by words, he should be treated as an outcast. Both in the canonical and non-canonical literature, duties are mentioned for children’s as well as sons who support their parents. In the verses of Dhammapada commentary and Samyutta Nikāya Mother is honoured by the verses about her position in the home that she should be rewarded by obedience of children to her wishes. She is the source of much devotion and genuine admiration. The self Sacrifice of the mother at the risk of her own life for her children is well described in the Sutta – Nipāta. The mother’s love of her son is frequently represented in the Dhammapada commentary. In the story of one mother who refused to forsake her son. In a story of mother’s love for her children is narrated in the Therīgathā commentary where mother of angulimala, the robber, took provisions to stop her son from committing acts of theft. In the literature, it is revealed from the references that mothers have love for children of Both sexes. Mother love for daughters is illustrated in the Therīgathā commentary. Matricide and parricide are terrible crimes. In the Milinda pañha, it is said that he who has slain his mother or his father will not admit into the order.

Although activities of wives were confined within certain spheres domestic, social and religious. But their position in general was good the Buddha gave talks to the householders and their wives. As wife a woman was no mere household
drudge, but she had authority in the home and respect equally in the temporal and spiritual matters.

During the Vedic age and Buddhist epoch, there was no hard fast rule against the polygamy. According to Buddhism Wife’s position in the family was important and full. She enjoyed the right of almsgiving and learning the Dhamma. She had a considerable amount of authority. A wife who combined the two qualities of chastity and devotion was looked upon as a jewel both under Brahmanism and under Buddhism. Women as wife acquired a position of command and behaved themselves queen in their own homes. Wife asserted her authority with her husband by sharing all important issues of home with home. Though hard and fast low of but wife exercised her right over the inheritance of her husband. In the *Therīgāthā commentary* there are references which reveal us that property was left to the wife. In *Dhammapada commentary* there are references which support this tradition that remarriage of woman did not look down upon in the society. As lay worshipper position of woman was good. The Buddha gave the Dhamma to uspasikas or lay disciples.

(B) Women and Their Household Responsibilities

In the *Jātaka* stories, we got glimpses about the women household responsibilities. Women at home in role of daughter, wife and mother contributed in various works. All works, whether within the four walls of the house or outside the house, these works came under the jurisdiction of the women’s household activities. Women at home controlled the affairs of the family. Women’s main household responsibilities were fetching water from well, cooking food for family members, to look after their children, take care of their husband, fulfill the needs of their in-laws, do work on agricultural field, help family members in good charity works. We can say, our techniques of works are
different from ages to ages, but the role of women in above mentioned activities till today is almost same as in the ancient Indian society.

In Jātakas, there are many references in the tales, through which we get the clear picture of above said activities of women. In the Kāka Jātaka, a lady served food for her husband and his friends. Visākhā a great lay worshipper lady, fed 500 monks daily at her house. She visited Vihāra as a laywoman. She fanned her father-in-law, while he took meals. In the Sujāta Jātaka, we get glimpse of a rich lady, who was daughter-in-law of a big merchant Anāthapiṇḍika. She was busy in household works and worshipped Buddha and his monk by serving food. In the Manicora Jātaka, Sujātā a wife of a Brāhman prepared food for journey. In the Vessantara Jātaka, we get glimpse of a rich lady, who was daughter-in-law of a big merchant Anāthapindika. She was busy in household works and worshipped Buddha and his monk by serving food. In the Kula Jātaka, four wives of Magha, who helped him in religious works and performed many household activities.

In the Takka Jātaka, wife of Brāhman helped in selling curd. In the Kosiya Jātaka, a lady served food to her husband. In the Suvannabhūma Jātaka, household works of a Brāhman lady were mentioned. In Sujāta Jātaka, a daughter of fruiter collected and sold fruits, in the Kunāla Jātaka, before becoming a noble lady, she was daughter of tailor and in her parents home, she performed the duty of arranging food for family members. In the Cūla Nandiya Jātaka, mother asked son to get a wife, who would look after him. Royal ladies as wife, daughter and mother also performed basic duties, which were obligations of a lady towards her house and her family members.

In the Bhaddasāla Jātaka, in the Kummasapinḍa Jātaka, queen Mallikā and queen Vāsabhakhattiya of Prasenajit performed their duty as a wives. They worshipped religious master of Prasenajit, Buddha and his monks. Both queens served food to Buddha and monks. In Indriya Jātaka, there is reference of performing duties as a wife in the house in a so good way, consequently a husband of a lady left the order, because his wife looked after him so well. In the various
Jātakas, we find glimpses of the women and their household responsibilities and privileges. Most of the female characters represented in these Jātakas have been touched upon in various other contexts. Instead of repeating them and their occupation in monotonous way, we refer here to the principle features of these characters relevant to this point as we find, the female child had the responsibility of living within the prescribed decorum of the respective families. They enjoyed the protection of their parents, but at the same time, they fulfilled the obligations of the responsible daughters of the family and groomed themselves as prospective wives for other families. They looked after the parents, attended to the household work and maintained their personal duty and enchant for being attractive packages for other families to accept.

Similarly, as they stepped into the house of the husband, mostly, as per the selective decisions of the parents, they did perform almost the same role in a more mature way in the family of the husband. They had to be always very faithful to the husband. Also, there are instances of wife’s virtues being recognized as assets of her honoured and high position. When they became mothers, their major duty was shifted towards the offspring, and the attention had a three-fold diversity: one for the child, one for the husband, and one for the in-laws and family. In fact, the Jātaka stories are basically meant for social teaching regarding the duties and privileges of the men and women for the maintenance of harmony in the society.

(C) Dress, Ornaments and Cosmetics

From the reading of several Jātakas, we come to know, about aspects of dress, cosmetics, and ornaments etc., which were prevalent during the period concerned. Jātakas enable us to brief together well-neat picture of these items. References are made occasionally to dress, ornaments, perfumes, floral ornaments
and other forms of personal decorations for the woman of the period. The *Jātakas* being the stories of the dialected nature, references to pomp, glory and lavishness are minimal in them.

Emphasis has been given more on personal virtues, which are ornaments of spiritual nature irrespective of the male or the female. However, some references of dress ornaments and cosmetics have been made in respect of the ladies of the royal house and the families of the rich merchant. Public women in the *Jatakas* like Sama, Sulasa, Kali understandably had lavishness and style of their personal selves in these respects. In this context we refer to a unique ornaments named Mahālātāpasādhana which was presented to Visākhā daughter of Dhañanjayasethī at the time of her marriage.

It took three months for preparing it, with day and night constant working on it by the goldsmiths. But, in spite of this, the concerned ornament remained unfinished, because of the marriage day being very close by. One can imagine not only the lavishness of the ornament, but its high standard of excellence for workmanship. It is not surprising that it became a celebrated item to be mentioned gloriously in the *Jātaka* story. It needs no saying that this was not the alone item of the ornament that Visākhā possessed. There were many other items of various categories and standards. The above picture comes out to be true, when we look at the Buddhist visual arts presented through sculptures and paintings based on the *Jātaka* narratives sculptures from Bharhut, Sāncī, Nāgārjunikonda and many other places where several *Jātaka* stories are visually represented.

At Bharhut, even some visual narratives are attested or attended with identificatory inscribed levels. In these representations several female characters are shown with lavish ornaments like necklace, bracelets, earrings, torques and anklets and the like. The dress they wear are mostly of the dhoti type for the lower portion of the body, the upper part is covered with transparent bodice type garment. Some glimpses about the type of the prevalent dress, ornament and other accessories may be gleaned from the Mural Paintings of Ajantā. The overall
picture that comes out of our above analytical study is that of a society well disciplined with female characters fulfilling their obligations of daughter, wife and mother and got respect in the society.

Although they were inclined towards worldly possession like lavish garments and the ornaments the relevant accessories of cosmetics and the perfumes. But they seem to be ordinary human beings that we see around even today. So the Jātakas project their worldly aspects, as well as give emphasis on their social values.

*The Royal and Lay Costume of Women*

The best specimens of the women's costume are exhibited in the life-size busts of two queens on the bosses of the rails, and in the life-size figures of Yakshinis and Devatas in six of these examples the upper part of the body appears to be quite naked, but in the seventh, that of the Yakshini Chanda, there are marks of the folds of a light muslin wrapper under the right breast. Probable, that an upper garment of a light material is intended to be shown by the sculptor, and that for the sake of displaying the different necklaces, and collars, and girdles, he has omitted the folds and traces of the muslim wrapper. In the smaller figure of Maya Devi there is not the slightest trace of any upper garment; but as she is sleeping amongst her women attendants, the Chaddar may have been laid aside.

It is quite certain, that the women did wear an upper wrapper, some of the courtesans, Apsarases, when they wished to tempt Śakya Sinha, uncovered their bosoms. About the lower garment there can be no mistake, as every female, high and low, is represented as wearing a dhoti, exactly the same as that of the men. It reaches very little below the knees. The heads of the women are always covered by elaborately worked veils or Chaddars of which two very fine specimens are Yakshini Chanda, and the Devata Chulakoka. In the latter example the covering seems to be a simple veil, which falls backwards over the shoulders down to the waist. But in the former the thin flowered cloth is passed
twice over the head. These veils appear to have been very richly and elaborately ornamented; Strabo\textsuperscript{125} mentions “garments embroidered and interwoven with gold” as being carried in processions.

These were probably intended for presents, just as brocades and shawls are now carried in separate trays at Darbars for the same purpose. The hair was parted in the middle, and always appears just under the front edge of the veil\textsuperscript{126}. In the bust of the queen either the hair or the head dress comes to a point at the top of the head. The arrangement is well shown in the figure of Chanda Yakshini and also in the attendants on Māyā Devī\textsuperscript{127}.

**ORNAMENTS**

Indians seem to have great love for personal ornamentation and consequently the jeweller’s are reached a high degree of perfection in ancient India. This is amply borne out by the earliest examples of jewellery from Harappa\textsuperscript{128}. Literary references to personal ornaments are abounding\textsuperscript{129}. However, only a few texts give adequate descriptions of different types of ornaments. Among those the most important is the *Arthaśāstra* of Kautilya\textsuperscript{130}. The love of Indians for ornaments can e said to be almost proverbial for figures in early Indian art\textsuperscript{131}. The richness and profusion of the ornaments worn by most of the figures in the Sculptures, both male and female, are very remarkable. This tests of the ancient Indians was duly noticed by the Greeks, as Strabo remarks. The two sexes have in common earrings and necklaces\textsuperscript{132}, as well as armlets and bracelets, and embroidered belts. The women use forehead ornaments, long collars, garlands, zones or girdles, and anklets. There are no nosering; I will now describe each of these varieties of ornament.

**Forehead Ornaments**

A few women are shown wearing a thin, disc-shaped ornament on their forehead. It appears to be suspended from the parting of the hair (simanta) of means of a chain which, however, is not seen because of the elaborate head-dress. Such head ornament is very common in the Suṅga\textsuperscript{133}, Sātavāhana\textsuperscript{134} and the
Kushāṇa art and is referred to as lalatika in literature. These appear to be worn by every female just below the parting of the hair on the top of the forehead. The star shape is common, and the ornament is then called simply Sitara, or the “Star”.

**Earnings**

These ornaments would seem to have been almost universally worn, both by men and women.136

*Strabo*, indeed, says that their dresses were worked with gold and precious stones. Necklaces are worn by both male and female. The common ear ornament is a large, heavy, slab-like, squarish pendant. This type of ear-ornament is fairly common in the Sātavāhana and the Kushāṇa period. It is sufficiently large to cover the ear-lobe completely. Large pearls, either single or double were also worn as ear ornaments. Another variety of ear ornaments is a cylinder, supended horizontally.

*Armlets, or bracelets* on the upper arm, are worn by all, both males and females. Bands of gold set with precious stones. *Armlets* are now called *baju*, and are usually made of gold or silver beads.

*Bracelets* are worn by both male and female, whether human, as King Magha Deva and his attendants and the *Queen Māyā Devi* and her attendants, or *semdevine* as the Yakshas, Devatās, Nāgas, and Apsarases.

**Girdles or Zones**

The most remarkable of all the ornaments of ancient India are the elaborate girdles or zones which were worn by the women.137 There is no female without a belt of several strings of beads, in addition to a broad embroidered belt, which is also worn by the men. This girdle is known by several names.

With these specimens before us, we can more readily believe *Strabo’s* account of the Indian indulgence in ornament.138

**Neck Ornaments**

The variety of neck ornaments in the reliefs is indeed interesting. The common among these is a heavy necklace composed of a number of strings of
either beads or pearls. Because of their slab-like nature these necklaces justify the appellation *phalaka-hāra*. They can be further sub-divided in such varieties as the *dvi-phalaka*, the *tri-phalaka* and the *apncha-phalaka hāras*. Some ladies are shown wearing simple, single stringed necklaces. They are comparatively shorter than the *phalaka-hāras*.

Among these can be cited the specimens occurring in an early painting at Ajantā\(^2\) and in the Mathurā art of the Kushāna period.
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