Before giving some account of Mahayana centres in the Deccan and South India, a few words may be usefully prefaced regarding the basic differences between Mahayana and the quantam Hinayana Buddhism. The origin of Mahayana is obscure, but very ancient, much more so than is usually held. Its basis is the great idea of Deliverance being pursued not for one's own good as the Arhat did in Hinayana, but for the good of the entire sentient world; superhuman, human, and subhuman. Even Asoka had a glimpse of it when under its potent impulse he dedicated his children Mahinda and Sanghamittae to the conversion of Ceylon. Even earlier, we hear, that the elder Buddhism had already created the imaginary type of the great choice between personal escape from liability to rebirth and the rescue of others from the pains and perils of the saṃsāra in the view of the hermit Simeaha. Far, far back in the days of the Buddha Dipankara he had realised that he might if he pleased then and there cut off the roots of life and cease to be. “But what” he thought to himself, “Would I attain deliverance alone? I will embark on the ocean of existence in a ship that will convey men and devas.” By the innate force of such an idea, the welfare of others came to be preferred to individual security, and a new creed with a new discipline of ten bhūmis was developed in the place of the eight fold path of the original faith. it is not our aim to trace this development of doctrine or the accompanying theology and mythology in detail, but will note as a landmark a beautiful legend about Dinnaga. When he followed the suggestion of the sovereign in whose dominion he was residing, and resolved to devote himself to Arhatship, the Bodhisattva ‘Manjusri’ himself deigned to remonstrate with him: “Alas! how have you given up your great purpose, and only fixed your mind on your own personal profit, with narrow aims, giving up the purpose of saving all?”

Mahayana proved more popular because of its ultra-altruistic ideology, by its wide range of forms for devotion and worship and above all by the levelling of the quali-
fications for its followers by opening the church alike to the monks as to the householders. By its new ethics, centring around the Bodhichitta and the six paramitas (perfect virtues), namely, āsta, sila, ksanti, virya, dhaya and prajña and accessibility of Bodhi-sattvalokadh for all, it struck a tactical victory over Hinayānism. The main difference between Hinayānism and Mahayānism, however, was the realism of the former and the negativism or idealism of the latter. The philosophy of the creed centred around Sunyavāda of which a great exposition had been given in the Mahāyānī doctrine of the celebrated southern monk Acharya Nagarjuna of the Mahayana school, who should be historically placed in the middle of the 2nd century A.D. As regards worship, Mahayanists presented offerings to Tara (Prajnāpāramitā), Manjūsī, and Avalokiteśvara. The accounts of Fa-tien (c. fifth century A.D.) and Huin Tsang (seventh century A.D.), would tend to suggest that Hinayānism ia its main schools of Sarvastivadins, Mahisasakas, Theravadins, Sammiśyas and Mahasangikas prevailed for quite some time, along with Mahayana development of the Mahāyānīts and Yogacāra schools, and among the southern centres are named the already famous towns in the Andhra country in the Guṇter area like Nagarjunakonda, Goli, Gammadiduru, Ghatnāsila etc., and Kanipura in Tamilnad. It is interesting to note that Aryadeva who succeeded Nagarjuna, as his disciple and one of the four luminaries of India, held charge of Nalanda as its chief Abbot for many years and is said to have retired to Kanchi towards the close of his life and passed away there in the second century A.D. He wrote the treatise Āryakundaka.

Buddhapalita was another Mahayana monk from the South who wrote a commentary on the Mulamadhyamika sūtra of Acarya Nagarjuna. Bhava Viveku, again from the south, wrote an independent treatise called Tarka Jodha and essentially followed in all his works the method of Svātāntrikas, (direct reasoning) as different from Buddhapalita's method of Prasangika (reducio-ad-absurdum) on the lines of those of Nagarjuna and Aryadeva, in treating the thesis of Sunyata. Another Chandrakirti, also from the south, was again the Abbot of Nalanda and in his travels in the south he defeated many teachers in the Kenkana tact (from where he came) and established many monasteries. Of the Yogacara scholars of Mahayana Buddhism, Vasubandhu is doubtless the most famous and had a very long career at Nalanda and counted among his pupils Dignaga who was originally
of a Brahmana family from Kanchipuram, and wrote the *Pramataramsaya*, Niyugamasa, and *Prajnaparamitaupaditsarya*. He lived perhaps towards the end of the fifth century A.D. or slightly later. His own disciple Dharmapala, who was also a native of Kanchi, is quoted by Hiuen Tsang and Turonata. He was also in charge of Nalanda Mahavihara.

In the Pali literature relating to the Mahayana Buddhism, the most significant era may be said to have begun with the oldest Pali grammar namely *Kaccayana Vyakarana* by Kaccayana, who was a successor to Buddhaghosa and Dharmapala. As Kaccayana seems to have utilised Kaisika vritti (seventh century A.D.) the upper limit of his age is thus available. The Dipavamsa and Mahavamsa were composed during the latter part of this epoch. The commentaries mention Kanchipuram, Kaveripattinam, Madura, Uragapura and Anuradhapura as well known centres of Pali Buddhism.

In the realm of art, the important Indian centres (leaving aside Gandhara—now in Pakistan) of such activity under the Mahayana dispensation had been around Ajanta and Ellora and Aurangabad, in the Upper Deccan, Ter, Cherzalra in the lower Deccan and Lower Krishna basin, Ratnagiri in Kalingadesa and Kaveripattinam and Nagapattinam in the Tamil country. It is important to realise that the architectural forms of the main types of Buddhistic structures whether rock-cut or of brick and mortar, had been more or less alike, and comprise the Stupa, Chaitya and Vihara or Sangharama. While in the rock-cut tradition, inevitably only the facade and interior receive the greatest ornamentation, in the brick tradition, the accent is on exterior ornamentation of even more prolific motifs and elements than would have been possible on the heavier rock medium.

In the last mentioned place in the Tamil land, however, the Vihara, which went by the name Chulamani vihara, enjoying the patronage of the overseas Saitendra king of Sri Vijaya (Palembang), Kataha (Kedah), by Sri Vijaya-otturagavarma, whose father’s name it was, took the shape almost of a multi-storeyed Dravida temple, but without its minor turrets. This was around the second decade of the 11th century A.D., during the time of Raja Raja I. This monument was razed down by Jesuits for building their institutions in the last century.

**AJANTA**: This was verily one of the most glorious interludes in Buddhist art under Mahayanasim in India, when the
brush and paint of the artist dedicated itself to Buddhist cause and was guided by equally persevering merits of Mahayana order, flourishing in the Vakataka kingdom, whose rainy season sabbharama (Vassa-vassa) was located at Ajanta. Mahayanaism considered Hinayana Arhatship inadequate and replaced it by Bodhiattvavahod where guiding others to salvation is the supreme goal, engendered by a pervasive sense of humanity. Mahayanaism did not certainly bother about having to import Hindu gods in its pantheon. Indra, who was already Sakra to Hinayanaism became Sattananya and Vajrapani under Mahayanaism, and his world was the Trayas—trimesloka, i.e., 3rd. Brhatara's attributes were transferred to Menjari (the god of wisdom) and Padmapani; Sarasvati continued to be a consort of the former. Padmapani is a variant of Visnu; Virupaksa, Garasa, Sampatra (Sahas Bettas (seven sages), Mahakala, Adivaya etc., were all duly gathered into the Buddhist pantheon. The five skandhas or elements that Buddhists believed in were Rupa, Vedana, Samjna, Samskara, and Vijñana. These are apotheosised into the five Dhyani Buddhas complete with their associative counterparts like Varadhan, Ratnasambhava, Amitabha, Amoghasiadvah and Akshobhya, and portray the yakhyana, varada, dhyana, alhaya and bhumisparsa mudra respectively. They have their Taras also. Maitreya or the future Buddha is in the Tusita heavens and is to descend to earth 4000 years after Gautama Buddha. He usually holds, in Indian sculpture, lotus in right hand or Dharmachakra mudra, while his left has a vase, Avalokitesvara is the Bodhisattva who reigns between the time of Gautama and Maitreya, and is said to take 108 forms all of which have been elaborated in painting in the Macchandar Vahel Vijara at Kathmandu, Nepal. Rhys Davids has remarked that "Mahayana theology is the greatest possible contradiction to the Agnostic Atheism which is the characteristic of Gautama's philosophy!"

In the Buddhist art at Ajanta, the notable and ubiquitous elements are: the Nagas; Hariti and Parichika; Buddha's meeting of Yakshas and son Rahula; Temptation Scene of Buddha; river goddesses Garga and Yasmina; dwarfs; Apsaras and ganas. The Jataka stories are portrayed all over the walls and repeated over and over again in many caves. The most outstanding of these Jataka tales depicted at Ajanta are Sibi Jataka and Mahajansaka Jataka, all in Cave 1 (dateable to early seventh century A.D.), and Nagugiri Jataka, Shuddhanta Jataka, Visvanatra Jataka, Negrodhamuga Jataka (in Cave 17).
ELLORA: The Buddhist Caves at Ellora would seem to pertain to a period between the sixth and eighth centuries A.D. This was again an important seat of Mahayana Buddhism and with the resurgent Brahmanism in the seventh century A.D. the activity was apparently shifted to Aurangabad. The litanies of Avalokitavesvara in Cave No.4 (seventh century A.D.); Bodhisattva Vajrapani; and the shrine of Padmapani Avalokitavesvara and the sculptures of Mahanandjirai in Cave No.8; the litanies of Tara in Cave No.9; the Raktakevarama shrine and sculpture in Cave No.10 and 11-the latter cave also having the three Bodhisattvas Manjusri, Indraketu and Padmapani and what is likely to be Prajnaparamita (on the third corridor wall); the Buddha Mandala in cave No.12-the largest Buddhist excavation at Ellora- including such rare forms as Brakure, Chodula and Vajrapravastu, the sixth Dhyani Buddha flanked by Padmapani and Vajrapani, are all the most outstanding elements of Mahayana-nism and what is clearly the incipient Vajrayana Buddhism at Ellora.

Ter and Chazarla were apparently the extensions in Mahayana times of the Buddhist activity already set in motion under the Hinayana vetaires in a good many centres in Andhrapadha of the Satkarni and their successors in lower Krishna, as at Nagarjunakonda. These two places represent perhaps the only two extant vestiges of an almost complete spacial block temple which were originally dedicated to Buddhism and which by natural succession of that creed by nascent Brahmanism, were converted to its use—at least in the case of the latter. They could perhaps be dated to the fifth-sixth centuries A.D. This temple at Chazara is indeed of the greatest importance from the early architectural view point. The fact that the temple is called Kapotesvara and that Sibi Iataka is sacred to Buddhism makes this old Buddhist chitta of considerable significance. Its age is supported by an inscription in the temple by Sat-Sahamalla, the son of Asvatthamadhras Mahadevi, the daughter of the king Kandara of the Ananda gouta line. This Kandara line is a rare dynasty and appears to have ruled in the Krishna area around fourth or fifth century A.D.

AURANGABAD CAVERNS: The caves here, about 12 in number are, though not as impressive as those of Ajanta or Ellora, form indeed an integral stage in the devolution of the Mahayana pantheon. The litanies of Avalokitesvara
and the impressive Dance scene in the Cave No.7 are perhaps the most outstanding examples of its art-expression. There is no doubt that the sculptors of these caves have already attained great control over rock-art and were at the same time caring more for self-expression than for traditional forms. The entire range of caves is date-able perhaps to the late seventh to later eighth centuries A.D. There is a Hemayana Chaitya also (Cave No.4). There is a striking representation of Mahaparinirvana of the Buddha in Cave No. 8 and 9.

NAGARJUNAKONDA: A study of the provenance of Buddhist sites in South India would show that there were five main ancient routes which converged in the Vengirastra and led to Kalinga, Dravida, Karnataka, Maharastria and to Kosala respectively. Necessarily the lower Krishna Valley was a particularly propitious zone for the proliferation of the Buddhist creed and River Krishna (Maioslos of the Greeks) was the life giving arterial water-way that united the trading patrons given to far flung voyages and devoted monks who annihilated distance to spread the gospel of the Buddha. The valley of Nagarjunakonda (in Guntur District) was discovered in 1936. Since then systematic salvage excavations for nearly six years from 1954 had to be undertaken to retrieve all that was historically and archeologically valuable in the valley before leaving it to the rising catchment water level of the giant Nagarjunasagar project; the hundreds of sites of early Buddhist faith, mostly of Mahayana that dotted the valley have revealed an outstanding and new chapter in the history of Andhra Pradesh and of early Buddhism at Vijayapuri, as the city here was anciently called, and at Sri Parvata as the hill range from here to Srivilliput was also perhaps called. From the scores of inscriptions that we have here (one of which would seem to be also of the time of Yajna Satakarni) which are mostly of the Ikshvaku (Ikshaku) dynasty—the successors of the Satavahanas here—we get a glimpse of the remarkable part played by nearly half a dozen distinguished ladies of the royal house and princesses, who though their lords were patrons of Hinduism, themselves promoted the cause of Buddhism. We have names of many viharas of the various denominational sects of early Buddhism like Bahusriyati Vihara, MahisaSaka Vihara, Chala Dharman Vihara, ApamanaVamaseyia Vihara Purvaselbiya Vihara, Kulaha Vihara and Sinhala Vihara, not, to mention the Mahi chaitya in the core of the valley which is mentioned as holding in its bosom the corporeal relics of Lord Buddha himself.

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Thousands of sculptured panels and friezes in greenish limestone were recovered from the site, giving us a continuous bas-relief narration of the life of the Buddha. The scenes are from both Buddha's life as well as from the Jatakas. Andhra stupas are distinguished by the erection of the five Ayaka pillars on the cardinal directions at the front of the drum, on the padakshinapatha. It is these which carry inscribed records often. Inscriptions were mostly in Prakrit, but Sanskrit records were also found. One of them belonging to the fourth-fifth centuries A.D. mentions a Dharmakathika or Dharma narrator by profession who is said to have been well versed in horoscope casting and for whom the yellow flag or 'order' furnished amply.

Another inscription from a place called Jaggayapatetta in Krishna District mentions the setting up of an image of Buddha in high relief for universal beatitude, by one Chandrasprabha, a pupil of Jayaprabhadacharya, who in turn was a pupil of the venerable Nagaratnacharya. This Nagaratna was obviously the later Tantric guru (Siddha Nagaratna, who was one of the 84 Siddhas) and not the great founder of the Madhyarasa school. This Nagaratna was perhaps living in the fifth century A.D.

A third record from a place called Cummidoturru, also dateable to the fifth century A.D. which states that for the universal beatitude, has been set up an image of Bhagat (Buddha) by Samana Rahuta, pupil of Acharya Dharmadeva, who in turn was the intimate disciple of Acharya Maugalyayana. The information on the religious life of Buddhist monks at Nagaratnakonda reveals that the Thera Vada (Vibhaya Vada) school of Ceylonese Buddhism flourished side by side with Mahayana Buddhism in the valley, although the latter was dominant.

Here was a typical stupa at Bhuttipulu which is said to have been a Mahasutra enshrining a bone relic of the Master with flowers of gold and pearls in a crystal casket. Andhradesa gained a name for producing Buddhist authors of repute who learned by rote the entire canon and were known as Dharmakosakas, while the Dharmakathakas delivered learned discourses on them.

It is accepted, on all hands, that the Mahayana type became deep-rooted in the soil of central and south India. Hence, those things, associated with the concept of Buddha
as a God also grew side by side. A lofty conception of Buddha was evolved, as typified in one passage in the Nagarjuna treatises. It says that, "The Supreme Buddha, honoured by the lords of gods, omniscient, compassionate towards all sentient beings, freed from lust, hatred and delusion, which have been conquered by him; the bull and musk elephant among spiritual leaders; perfectly enlightened one, who is absorbed by the best of elements." Yet another record describes him as one, "who has shown the road to welfare and happiness to gods and men and all beings; who has conquered and put down the pride and arrogance of Mara's hosts, called lust, hunger, fear, desire, thirst, delusion and hatred; who, of great power, is possessed of the ten powers; who has set, in motion, the wheel of law pertaining to the eight-fold path; whose graceful and well formed feet are marked with the sign of the wheel; whose splendour is that of the newly risen moon; whose sight is lovely as that of the autumnal moon and who is magnified by the thought of the world."

In South India Buddhism lingered even after 1000 A.D. The records of Andhra in the 12th and 13th centuries show that the famous Amaravati stupa was still in good preservation. Provisions were made for perpetual lamps at this stupa as also in another stupa at Dipalākot by some Brahmans, merchants, lamas and a chief of Keta family, Kena II and his relatives (A.R.E., Madras Govt. 1914-15; pp 16-17 and 303-05). Further, two records from Belgama in Shimoga District and Lattumul in Dharwar District show the worship of the Buddha and Tara along with some Brahmanical deities and sometimes even of the Jain, in temples. In one such case, the worshipper was no less a person than Atkadevi, the elder sister of Western Chāṇḍāya king Jagadekamallāja Jāyavatmā III (1138-1381). Indeed by this time or in a slightly earlier period, Buddha had been included in some regions as one of the avatars of Vishnu. But orthodox Buddhists of South India at this stage preferred to migrate north and we have many such instances furnished by the Tibetan Tangyur, of Vajrayānas of South India and Deccan. However, a very large number of images of Mahayana and Vajrayāna patthana dateable to the 11th-12th centuries A.D. found in the Mayurbhanj and Nilgiri tracts of Orissa suggest the continuation of these doctrines in these regions at this time. The best among such sites, though dating slightly earlier, found in Orissa is Ratnagiri.
RATNAGIRI: This site in Orissa, excavated by the archaeological Survey of India, has yielded considerable architectural, iconographic and other material for the reconstruction of the developed Mahayana and Vajrayana Buddhism that was flourishing in Kalinga from around the 8th century A.D., with well-accepted Vajrayana cult leanings. Two brick Viharas and a main stupa built in the typical Buddhist form, were exposed, while the monasteries were more based on contemporary Brahmanical temples. These confirm the testimony of Tibetan traditions that Ratnagiri was a great centre of Mahayana and Vajrayana learning and art. One of the monasteries there was multi-storied and was in occupation from circa 8th-13th centuries A.D. The second one had a shrine on the back wall. Images of bronze, stone and terracotta were yielded in profusion by this site, and indeed their enumberance is the chief feature of the site.

TAMILNAD: The two sites of Kaveripattinam ('Kapiris emporium' of Ptolemy and Periplus) and Nagapattinam further down on the coast, have been great centres of later Buddhism. Recent excavations in the former site have revealed what promises to be a part of an apsidal chaitya and a good wing of the attached vihara. Within the structure, amidst stucco carvings of the structure and broken parts of stucco heads and legs of considerable stylistic interest, was also retrieved a small bronze Buddha in seated posture, of solid statuary of rather crude, modelled workmanship with a flat back and relief front, although the entire piece is intended to be in the round. It was perhaps a privately worshipped icon of one of the monks living in the monastery there. The age of this bronze image and along with it, that of the structural vestiges with which it was associated would appear to pertain reasonably to the sixth and seventh centuries A.D. if not later still.

The Chulamani Vihara at Nagapattinam was a brick structure erected on the style of overseas Dravidian order of Greater India, rising at least in two storeys. A copperplate record of the 11th century A.D. states that Raja gave the village of Anamangudi for the maintenance of the Buddhist shrine in this vihara. Dharmapala in his commentary on the Netti-pakiram mentions this as Dharmasoka Vihara and it was here that he composed this commentary.
Rare Buddhist bronzes have been found in South India. Of these the earliest was found in Buddhagaya (Indian Antiquary, 1. p. 153) and Amaravati, both in Andhra Pradesh. These which portray standing Buddha with various types of drapery have been dated from fourth century A.D. to sixth century A.D. on stylistic grounds. A full cache of bronzes was also discovered some years ago from Naggapattinam, some of them inscribed, apparently from the site of old Vihara there. Some of those have been dated to the early period (670-1070 A.D.) and a large number of the rest to the later period (1070-1250 A.D.) It is obvious that it was the bronze casting art that was fostered almost for the first time in Tamilnad by Cholas that gave a fillip to casting of the Buddhist bronze image, as found in such profusion at Naggapattinam. The Vihara here was once and for all lost to us, when it was summarily dismantled to make way for Jesuit activities during the British times. We have lost with it, for ever, a least known chapter of pre-mediaeval Buddhism in Tamilnad.

KANCHIPURA: This was a stronghold of the Buddhists with the Raja Vihara and its hundred monasteries. Many Buddha images have been discovered in the town, particularly around the present Eramonathra shrine premises. In a 14th century Korean inscription in verse, writing in 1378 A.D. Li Se mentions one Dhyanabhadra who was born of a princess of Kanchi to the king of Magadha; it is stated that he visited Kanchi and heard a sermon given by a Buddhist preacher there on the Koranda-vyakha-sutra.

In spite of the fact that Mahayana itself continued for quite some time in the early mediæval period in the deep south, it did not develop any Vajrayana pantheon and creed but combined the Mahayana iconography and hieratic ritual. In the Kalingadesa particularly and in Belagal and Madhudasag, Vajrayana became incipient even by the 8th-9th centuries A.D. It is probably due to the development of Sakta cults in these northerly regions which were translated into Vajrayana Buddhism also, whereas, such a sakta devolution in iconography did not take place at all in the south. Further, it was perhaps the early adoption of the Buddha into the Viņṇata Avatāras in the south, as attested by the Pallava inscription in the Advaraha cave temple at Mahabalipuram, that robbed Buddhism of all individuality and perhaps this, coupled with the high zeal with which
Hinduism was fostered by the Pallavas, the first well-known king of which dynasty dealt with the Buddhist institutions in a most satirical manner (as in his burlesque 'Matka viduar') that was responsible for the exodus of Buddhist acharyas to the north, and even farther to Nepal, Tibet, China etc.

KERALA: Srimalasam on the west coast near Ambalapuzha had an early Buddhist settlement in the ninth century A.D. We have a very fine seated Buddha discovered at this place and preserved in situ.
AN ART BOOK FROM NAMGYAL INSTITUTE OF TIBETOLOGY

RGYAN-DRUG MCHOG-GNYIS (Sa. Ornaments and Two Excellent) reproduces ancient scrolls (1670 A.D.) depicting Buddha, Nagarjuna, Aryadeva, Asanga, Vasubandhu, Dinnaga, Dharmakirti, Gunaprabha and Sākya-prabhā; reproductions are as per originals today after 300 years of display and worship with no attempt at restoration or retouching. The exposition in English presents the iconographical niceties and the theme of the paintings, namely, the Mahayana philosophy; the treatment is designed to meet also the needs of the general reader with an interest in Trans-Himalayan art or Mahayana. A glossary in Sanskrit-Tibetan, a key to place names and a note on source material are appended. Illustrated with five color plates and thirteen monochromes.
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