

# LIFE OF BUDDHAIN BUDDHIST ART

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Humans, being intellectual and curious creatures keep amending and progressing the omnipresent values of life in accordance to art. Even according to the eternal rules of nature whichever methodology originates, getting amended and improved reaches a state of imminent finality. However during the time interval, due to the outbreak of any other methodology, the ancient methodology approaches its downfall and destroys the self-created values of life itself. In the same context, India witnessed an intellectual and conceptual revolution in the 6th century BC. Human instinct of curiosity wanted to rip through the veil of Vedic belief and rituals and to re-analyze the concepts. Consequently, the new thoughts were tried to amend and re-lived by imposing the ancient religious system as a result of which Buddhism originated. Observing theoretically, Vedic religion and Buddhism were each other's complementary, with the sole difference that Buddhism didn't include casteism and fake displays.

Nearly all of the 6th century BC of the spiritual society of India was the period of conceptual revolution. During these extreme situations, three religious preachers - Swami Mahavir, Gautam Buddha, and Makhali Gosal re-analyzed the fake display and belief. Out of which Gautam Buddha had the most influential personality. Originated by whom, Buddhism not only was practiced in India but in various Western countries over the years.

Buddhism was at its peak between the 4th century BC and the 1st century BC. During that period, the amendment of the Vedic religion to the Bhagvat religion occurred, and gradually the popularity of Buddhism declined. The information regarding the life of the originator of Buddhism, Gautam Buddha (563 BC - 483 BC), is not only obtained from Buddhist literary texts but also from remains of Buddhist art. In the development of these artistic remains, there is not only the contribution of Indian communities but also of the foreign communities-shak, Pallav, greek, Kushan, Sinhalese, Tibetan, Chinese, etc.

Art originated and developed in the same way as human civilization and culture. The evidence of Indian art is found long before the origin of the civilization and reached its peak in the Buddhist period. The Mahayana group of Buddhism had a special contribution to the glorification of Indian art throughout the world. It is noteworthy that how Buddhist literature is capable of throwing light on Buddhism so is the Buddhist art capable of illuminating the life and life values of Gautam Buddha.

The first ever mention of Buddha's life is found in the Mauryan era. Initially, the Mauryan emperor Ashoka established stone pillars in every significant place related to Buddha's life as well as engraved the importance of those places along with Buddha's sayings on the pillars. Later on, he also saw the constructions of memorials called stupas on which painting was done even during the Shung era. In the gradual development of Buddhist art, the third stage of development of Buddhist art(mainly the art of sculpturing) was at its ending

stage. However final stage implies that despite the tolerant nature of Gupta emperors the lack of encouragement from them led to its impending downfall. Nonetheless using the three forms of the art-plenty amount of Buddhist foundations, sculptures, and art, the life of Buddha could be painted.

In the initial centuries of Christ, as a result, unprecedented progress of the Panchratra sect. , Mahayana group emerged as an opponent sect. Its followers abandoned the preacher form of Buddha, supposing him as an extra essential power, and began to worship him as a God. The followers of the Mahayana group, to make Buddhism a source of the welfare of mankind stressed the sermon of the Bodhisattva life.

According to the followers of Buddhism, before taking birth in the Shank clan Buddha had to take birth several times but he acquired Buddhism only in his last life. According to the Jataka tale, Shakya sage meditated for wisdom in his 547 births to acquire virtue enlightenment. The kind of incidents that occurred in his last life resulted in him identifying his past life's incidents. This is how each story turned into jataka tales. In Jataka tales, the word 'jata' (taking birth) and 'tale' both prove their meaning. These jataka tales being the carriers of positive thoughts of those times' lifestyles are important even today.

All of the stories reminisced by Gautam Buddha (approximately 500) were compiled in the Pali Jataka books. These books are in the form of passages. A genius called Aryashur created 'Jataka mala' and 'Bodhisatvadmala'(collection of the virtues of bodhisattva) based on Jataka books and traditionally heard stories.

The Sanskrit word 'bodhisattva' is created out of two words- 'bodhi' and 'satva' the meaning of which are 'Buddhism' and 'creature' respectively. Which means a creature that works hard to achieve Buddhism. It is well said in Bodhicharyavtara (Sanskrit)-"bodhi gyane satvam abhiprayoesyati bodhisattva". 'Bodhi' and 'satva' denote enlightenment. According to the Mahayana group, the creature that develops the conscience of the bodhi in itself acquires Buddhism in the end. The basis of the teaching of the Mahayana group is the conscience of the bodhi, the mere receiving of which leads to freedom from all vices. Like it is mentioned by God in the Aryaganda vyuha (Sanskrit) - "bodhichittam hi kulpatram beej bhutam sarva buddha dhramanaam".

Although the beliefs of Buddhism were vested both in Mahayana and Heenyana, still the followers of Heenyana stressed the life values of the bodhisattva that focused on the abandonment of self-happiness for the happiness of others. due to the belief of abandoning one's whole ego and the fruitless working spirit, the imagination of the bodhisattva soon reached the pedestal of people. As a result, Jataka landscapes were painted on various artistic remains. Which are imaginary and lead the related Jataka tales and spirits. Due to the fluidity in such landscapes, the tale can be easily understood.

The first-ever representation of the life of Bodhidatava was done on the Bhaehut stupa of the Shung era, the motive of which was to attract the worshipers through worship. These jataka tales are engraved in the vedikas, toran dwaras, and stone inscriptions under the stupa - vastu-kala. most of the Jataka tales are present in the bharhut stupa and later on in the Ajanta murals.

All the characters of the Jataka tales are mainly in three forms - human, animal, and

bird. significant among the human forms are Vesantar, Vidur Pandit, Shyama, Shivi, and Asdhrash. In the animal form, matter poshak, Mahakapi, etc while in the bird form hans and lutava were main. there are a few common ones too. They were common as human-animal and human-birds. The last form of Bodhisattva was human in which he achieved Buddhism. In the human form of bodhisattva, Vesantar has been used the most in the Jataka tales. This tale is parallel to the story of Satyavadi Harishchandra. King Kumar Vesantar was greatly kind as well. He also gave away his royal identity, after which his subjects exiled him out of the kingdom. He went to the bunk mountain with his family. He gave way to his family as well. Impressed by his generous nature of him, lord Indra admired him and returned all of his kingdoms to him. The best and most descriptive engravement of this tale is present on the archways of the Sanchi stupa(Sarnath, Uttar Pradesh). The giving away of the royalty by Vesantar, farewell from mother and father, again his lifestyle in purnakuti, giving away of son and daughter as well as reconciling with them all is painted surrealistically. In contrast to this, a smidgen amount of engravement has also been done in the bharhut stupa and Amravati stupa. Vesantar jataka has been depicted in Gandhara art as well as in the inscription obtained from Sahari Bahalol and in the Ajanta mural (17th cave).

Another one of the prominent tales of bodhisattva in human form is the tale of Vidur Pandit. the engravement of which is present on the bharhut and the Amravati stupas as well as in the caves of Ajanta (second cave). The scenery displayed on the bharhut stupa is imminent destruction, however, the tale can be recognized based on the remainder of the scenery. The top part of the scenery between two rocks is the image of two humans, which has been represented as Princess Indramati Yaksha Purank by Cunningham. The second scene is about Nagaloka. Where there are two anthropomorphic figures in salutation posture in front of the seated figures of five hooded serpent kings and queens. According to Cunningham, these figures are Indumati and Puranka, who are seeking permission to marry. The raising of hands by Nagraj proves that the permission for marriage has been granted. The last scene is related to the game between King Dhananjay and Yaksha. The Yaksha has been identified based on the aerial horse and its ornaments. In the center is the scene of Yaksha Puranka taking Vidura Pandita with him and killing him. In the end, Vidur Pandit is inscribed in Akhyana Mudra. The article is Vidur Pandit Jatak.

Shyam Jatak is a very popular Jatak related to humanity. Which is similar to the story of Shraavan Kumar in the mythology of Ramayana. Whose painting has been done on only three Buddhist architecture - the northern archway gate of Sanchi Stupa, the Ajanta mural (seventeenth cave), and the Gandhara rock plaque. The marking of the Gandhara rock plaque is very successful. In the first part of which Shyam is being murdered, and in the second part, Shyam's parents are sitting in the Parna Kutu. In the third scene, the king is carrying his dead son in front of those ascetics. The blindness of the parents has been depicted very successfully in the last scene.

In the form of an elephant, the portrait of the mother-bearing Jataka is present in the Ajanta mural (Seventeenth Cave). In which the extreme limits of motherly love and compassion are displayed. The scene depicts the white elephant caressing the blind mother with his trunk.

In the form of an elephant, the 6 toothed jataka is also painted mostly on all the architecture. It has been painted in Bharhut and Sanchi stupa and Ajanta mural. Its display at Sanchi Stupa is the best. In which the elephants are shown coming out of Mansarovar in the

first scene. The majestic canopy above Shaddanta proves that this figure is a bodhisattva. Shaddanta stands under the tree and the tiger stands under the cover of the tree with a bow and arrow. Painting of Mahakapi Jatak has also been done in abundance. Bharhut, Sanchi Stupa, and Ajanta frescoes have been successfully and elaborately displayed. In the Ajanta frescoes, the great ape is shown eating fruits on the bank of a river with its companions. In the second scene, the soldiers have surrounded the monkeys. Mahakapi has made a bridge of his body with the help of trees. The final scene shows soldiers wrapping up a wounded ape. Painting of the bird form of Bodhisattva has been relatively less. Vidal-Kukkut Katha (Bharhut Stupa), Mahahansa Jataka (Ajanta frescoes, seventeenth cave, and Bharhut Stupa), Padakusala Manav Jataka (Bodhgaya Vedika) and Kinnar Jataka (Bodhgaya and Bharhut Stupa) are found. Hans Jatak has been successfully depicted in the Ajanta mural. In which Kashiraj is sitting on the throne. A tiger is sitting near his feet. A swan in the form of a Bodhisattva is seated in the middle. The scene is related to Hans preaching to Kashiraj. Apart from this, other Jatakas like Ud Jataka, Bhis Harniya Jataka, Sechha Jataka, Gajasas Jataka, Mandhata Jataka, Mahapanada Jataka, Champeya Jataka etc. have also been engraved.

As a result of the influence of the Mahayana school, in the early centuries of Christ, the Bodhisattva was imagined as a supernatural power and his idols were also prepared for worship. These idols are placed in two classes – the idols of the first class are ornate and indicate the state of the bodhisattva when Gautam Buddha was leading the royal life (up to the age of 29) in Kapilavastu. The idols of Bodhisattva made under the Gandhara Sculpture Art Center are adorned with royal costumes. While the early idols of the Mathura Sculpture Center are devoid of ornamentation, later they also became ornamented. Which can be considered as the influence of Gandhara art. Those idols come in the second category when Gautam Buddha left his home and adopted Tichivar. There was no difference between the early Bodhisattva and Buddha images of the Mathura sculpture center. The difference could be understood only based on the written article.

The construction of these statues started during the reign of the Buddhist Kushan Emperor Kanishka. Different forms of Bodhisattva like -- Bodhisattva Padmapani, Bodhisattva Vajrapani, Bodhisattva Avalokiteshvara, Bodhisattva Maitreya, Bodhisattva Manjushri, etc.

In this way, by practicing more than five hundred Paramitas and attaining infinite virtuous knowledge, Gautam Buddha was born in the land of death as a Shakya dynasty prince of Kapilvastu to attain Buddhahood in the last human birth. The artistic remains prove that the bodhisattva was prayed by the gods to be born in the world of death. According to the plot of the scene -- Lord Tushit in the form of a Bodhisattva was having fun in heaven. At the same time, he was prayed by the gods that there is a lot of trouble in the world, giving a solution to save them. Hearing the prayer, the Lord prophesied that He would appear in the land of death by entering the womb of Maya Devi, the wife of Kapilvastu king Shuddhodhan, in the form of a white figure to relieve the world from suffering. This event is depicted on the Ajanta mural (second cave), Amaravati inscription, Nagarjuna Kod Stupa, and on the rock plaque obtained from Sikri under Gandhara art. In almost all the paintings, the Bodhisattva is shown sitting in Lilasana posture and accepting the prayers of the deities.

According to literary evidence, after announcing his birth in the world of death, the Bodhisattva appeared in a dream to the future mother Maya Devi. His dream was predicted by the soothsayer Kaal Deval that a wonderful son would be born from the womb of

Mayadevi, who would be a Chakravarti or a great preceptor. This wonderful event is depicted in abundance on the Amaravati V, Nagarjuna Koda, Bharhut stupas, Ajanta frescoes (cave 2), Gandhara and Bodh Gaya rock plaques. The scenes depict the Bodhisattva as a white figure descending into the womb of Mayadevi from the right side.

The tradition of symbolic marking of this event started during the reign of Maurya Emperor Ashoka. The white figure is also inscribed on the rocks of Kalsi, Dhauri, and Girnar. The Bharhut vedika is inscribed with "Bhagavato Rukdanto" meaning "Roaring Being" in Brahmi script to identify the scene.

According to the Majjhim Nikaya, after seeing a dream, Mayadevi expressed her desire to go to Pitrikul when her delivery was imminent. Gautam Buddha was born in Lumbini village on the way, under a sala tree in the Lumbini forest. Whose authentic evidence is found in the Rummindei (ancient name Lumbini) pillar article established by Emperor Ashoka. Apart from this, visualization has also taken place in Sanchi, Nagarjuna Code, Amaravati, Gandhara rock plaque, and Ajanta mural. Maya Devi along with her attendants is shown holding a branch of a flowering Sal tree. Also, the streams of water signify the first consecration. After birth, Gautam Buddha stood up and walking a step said -- " This is my last birth. After this, I will not have any birth." There is artistic evidence of this event in the Nagarjuna Code Stupa, the Gandhara Rock Plaque, and the Ajanta Murals (Cave Sixteen).

The first symbolic marking of this incident in the Ajanta mural is in the form of Sapta Pada and again Gautam Buddha is portrayed as a child.

After this Gautam Buddha was bathed with cold and hot water streams. Amaravati rock plaque, Ajanta mural (second cave). According to the Majjhim Nikaya, Mayadevi died seven days after the birth of Gautama Buddha. Gautama preached to him after going to Tryanshit heaven and re-incarnated in Sankisa (Farrukhabad, Uttar Pradesh) in the world of death. The depiction of this event is inscribed on the Bharhut and Sanchi stupas with major differences. The Bharhut Stupa has a footprint at the top and end of the steps, while the Sanchi Stupa has a Bodhi tree.

After this, the description of the education system of Gautam Buddha is found. Scenes related to Gautama's childhood are very beautifully depicted in the Ajanta mural. Like taking lessons from a teacher, learning archery, etc. A scene of archery is also depicted on the Gandhara rock tablet.

Since Gautama was predicted at the time of birth that he would be a Chakraborty preceptor in the future. That's why his father Shuddhodhan kept him in utmost enjoyment. Along with this, he also got married to a beautiful girl named Yashodhara at a young age. Whose painting was done on the Gandhara rock plaque, in which he is shown taking Agni Pradakshina. But Gautam was not affected by this happiness and wealth and worldly sorrows always inspired him towards retirement. Gautam's state of mind has been described in Andandansutta in the following manner - 'Just as fishes suffer in drought, in the same way, seeing humans against each other, my mind was pained. I am tired of seeing all the people against each other, I am beginning to find this world immaterial. The directions seem to be shaken. This fearlessness was not visible.'

It is known from the Buddhist literature that there were four such incidents in the life of Gautama, due to which Gautama was especially inclined towards asceticism. The cause of sorrow in Majjhim Nikaya has been said to be household life. Therefore, having decided to lead an austere life, Aniket renounced the planet at the age of twenty-nine after the birth of his son Rahul. The incident of renunciation of the planet by Gautama has been called 'Mahabhinishkraman' in Buddhist literature. This incident is almost mentioned in all the artistic evidence. Sanchi, Bharhut Amaravati stupas, Gandhara rock plaque, Ajanta mural (Sixteenth cave). The event is best depicted on the eastern and northern archway gates of the Sanchi Stupa and is displayed in four sections. In the first scene, the image of a horse is shown going out of the city gate. In the second scene, a horse with an umbrella is inscribed in front and behind the tree. Again there is a horse on the top. Gautam's footprints are marked in front. The final scene shows the image of the horse returning. This incident is very poignantly depicted in the Ajanta mural (Sixteenth Cave). It is a night scene. Yashodhara is sleeping with her son Rahul. And Gautam is sacrificing the planet. At this time, the feeling of renunciation is very strong on his face. There is a beautiful painting of the spirit of peace in the scene.

As soon as he did the Mahabhinishkraman, Gautama got his hair removed and put on the orange clothes. On the obverse of the upper façade of the Nagarjuna Koda Stupa is a vyada with Gautama, from whom Gautama had disguised himself. Again the Anjali-bound deity waits to take the bodhisattva's hair to the blissful heaven. The celebration was celebrated by welcoming these hairs of Gautama to heaven. Whose best marking is done on Bharhut Stupa. In the scene, Sudhamma is seated on a seat with a canopy in the hall. There are figures of merry deities all around. The text accompanying the scene is inscribed "Sudama Dev Sabha Bhagavato Chuda Maho". This scene of Chuda Mahotsav is also inscribed on the left pillars of the southern archway gate of Sanchi Stupa, Amaravati, Nagarjuna Koda Stupas, and Gandhara Rock Plaque.

According to the Mahaparinibbana Sutta, after leaving home with Gautama, the Aryas kept on traveling in search of peace, truth, and knowledge for the sake of Paryeshana. The description of Gautam's penance is found in Buddhist literary evidence. At the time of penance, when Gautam decided to eat food and received food from a woman named Sujata. This event has been called "payasdan" in Buddhist literature. Whose artistic evidence is found in the Ajanta mural (Sixteenth Cave) and Sanchi Stupa. Along with this, the monkeys also provided honey to Gautama. Whose successful painting has been done on Sanchi Torana and Gandhara rock plaques. The only difference is that this marking on the Sanchi Stupa is symbolic and on the Gandhara rock plaque the marking is in the form of Gautama.

On not getting fulfilling enlightenment, Gautam went to Gaya. According to artistic evidence, when Gautama was in Samadhi, he was attacked by the Mara army. Which has been depicted in the lower pillar of the western pylon of Sanchi Stupa, Amaravati, and Nagarjuna code rock plaques and Ajanta frescoes (First cave). But successful painting has been done at Sanchi Stupa. In the scene, the Mara army is attacking the Bodhi tree, the symbol of Gautam, and is trying to disrupt Gautam's penance by throwing branches of the tree. The dancers are dancing. Due to this Gautama deviates from the path of renunciation and again turns towards the worldly path. The second scene shows Mar Sena running in the opposite direction. The scene looks like a battlefield. But from the last scene, it appears that Gautama has conquered the Mara army. A penance statue of Gautama has been found under Gandhara art. In this statue, only a skeleton remains in Gautam's body, showing the ferocity

of penance. Along with this, it also shows his stunning form.

Even after being distracted by the Mar army, Gautama attained the light of truth and knowledge on the eighth day on the full moon of Vaishakh, remaining in samadhi for seven days considering the earth as a witness. This event of Gautama attaining enlightenment (Buddhahood) is called 'Sambodhi' in Buddhist literature. Only after this Gautam Buddha was called 'Buddha Tathagat' or 'Rightly related'. The place where Gautama attained Buddhahood was called 'Sambodhi Sthal' or 'Bodhgaya' and the tree under which Gautama Buddha sat was called Bodhi tree. Mauryan Emperor Ashoka built a stone Vajrasana at this address site, which still exists. This incident of attaining Buddhahood by Gautama is mentioned in almost all the artistic evidence. Under the Hinayana tradition, this event is indicated by the Bodhi tree. Tree paintings are inscribed at many places on the Bharhut platform. But under the Bodhi tree "Muninno Bodhi" is inscribed. That is, Gautama attained enlightenment under this tree. Bodhi tree altars are carved at Bharhut, Sanchi (left pillar of the eastern pylon and back of right pillar of the western gate), and Amaravati stupas. In many places, artistic scenes of worship of the Bodhi tree by Nagaraja Airapat and Mulichand, as other creatures like elephants, deer, snakes, parrots, horses, etc. are inscribed.

Gautama Buddha himself has been depicted sitting under the Bodhi tree in the earth-touching posture after the Mahayana body was propagated. His posture is a meditation posture. Under Mathura art, a meditative idol in Padmasana posture has been found from Katra, Mirpur Khas, on which there is also a figure of the Bodhi tree. Similarly, under the Gandhara art, there is an ornate Bodhisattva idol, behind which there is a plain halo and they are sitting on Padmasana in Dhyanamudra.

According to the Vinaya Pitaka, after attaining enlightenment from Gautama Buddha, for about four weeks he sat immersed in the ocean of liberation and thought about preaching the Dharma. The place where Gautama Buddha was visiting has been called Chakram Path. Later on, a platform 55 feet long, 3 feet high, and 3 feet 6 inches wide was built here. On either side of this are 11 pillared posts or stambha kambhikas which were added later for the roof pillars of the chakram path. The marking of this chakram path is found only on the Sanchi Stupa. In the scene, two feet long ornate stone, Chakram path is in the middle of the water. It is said that there was the reluctance of Gautam Buddha to preach. Then the deities went to the mortal world and prayed to Gautam Buddha for sermons and preaching. At the request of the gods, Gautam Buddha agreed to preach the Dharma. This event is marked in artistic evidence by the name "Indra's arrival in the rock cave". On the Sanchi Stupa, the symbol of Gautam Buddha has been displayed near the Vajrasana, praying to Indra and Brahma Dev in the posture of salutation. Under the Gandhara art, Gautam Buddha himself is sitting in a meditative posture on a rock plate obtained from the Swat Valley, and on either side of him, Indra and Brahma are shown praying to him for preaching and preaching in a greeting posture.

After profound pondering, Gautam Buddha gave the first sermon at a place called Mrigadav in Sarnath (Rishipatna). In Buddhism, this event is known as the turning of the wheel of Dharma. The first sermon of Gautam Buddha --- Just like a candle cannot burn without fire, similarly man also cannot live without spiritual life. Great men are not affected by praise or criticism, just as a strong rock is not shaken by a storm. I never see what has been done, I only see what remains to be done.

The first person to follow Buddhism in Varanasi was Yash, the eldest son of Varanasi. To demonstrate the importance of this event, the Mauryan Emperor Ashoka got a stone pillar installed, which is called the Sarnath Singh Title Pillar. At the top of the pillar was an avangamukhi padma, above which there are circles in the middle of four ajnayya animals (horse, lion, bull, and hasti) on a circular panel. On this panel, four lions are sitting with their backs to each other facing all four directions. At the top of the lions was the Dharmachakra. Which was framed by cutting the mortise on the top of the lions. Regarding this Dharma Chakra V.S. Agarwal says that "this was the same chakra which in various contexts has been called by the names Brahmachakra, Bhavachakra, Kalachakra, Sudarshana Chakra, etc. It was the Narayana Chakra of Virata Purusha and it has come clearly in fine detail that this Sahasrara Chakra was initiated by many Buddhas of earlier ages." Presently this pillar has been broken and the broken part is preserved in the Sarnath Museum. Apart from this, Emperor Ashoka also built Dhamekh and Dharma Rajika Stupas here. Under the Hinayana tradition, this incident of Dharmachakra Pravartan has been shown on Vajrasan. This type of marking is inscribed on the Nagarjuna Code Stupa. The tradition of this Dharma Chakra was prevalent from the third century BC till the Pala king Dharmapala (twelfth century). Dharma Chakra is inscribed on the upper part of his Khalimpur copper plate.

Being of Shakya descent, the Dharmachakra was also inscribed on the throne. Many scenes of praise of Dharmachakra are inscribed on Bharhut Stupa, along with this the text "Bhagvato Dhamma Chakko" is also inscribed. Sanchi Stupa also has scenes of an act of worship of Dharmachakra by various worshipers -, antelope, peacock, elephant, lion etc. Tangible evidence of this incident is also found after the propagation of the Mahayana body. In which the best artwork is the Buddha statue obtained from Sarnath built in the fifth century. Gautam Buddha is sitting in the Padmasan posture of Dharmachakra Pravartan Mudra. On the plinth panel below the seat, Dharmachakra and deer and human figures are inscribed in the middle. The throne and halo of Gautam Buddha are ornamented. The influence of Gandhara art is visible in this statue. Many such idols were made separately. Apart from this, the Mahayani Vihara Ajanta mural (first and second cave) and Chaityas (nineteenth and twenty-sixth cave), Ellora (tenth cave) also have Buddha statues in Dharmachakra Pravartana Mudra.

In another form, Gautam Buddha has also been displayed in the posture of a preacher. On the Nagarjuna rock tablet, Gautama Buddha is seated on a high seat, and the right side are two Chamaragrahi monks and two princes. In this scene, the coordinated marking of the first sermon and the religious initiation of Yaksha is known. Scenes of Gautam Buddha's sermon are also inscribed on the Amaravati rock slab influenced by Gandhara art. Separately, many idols of Gautam Buddha's sermon have been received -- such as Sahari Bahalol, Takht Bahi, etc. The Ajanta mural (sixteenth cave) had a very beautiful picture of the sermon of Gautama Buddha, whose face has been destroyed. But the figures of the disciples are completely safe. The Ajanta mural (Cave 1) has a scene of women preaching.

It is known from the Buddhist literature that after spending years in Sarnath, Gautam Buddha reached Uruvela and from there, from Rajagriha, Gautam Buddha arrived at his motherland Kapilvastu. Whose artistic evidence is found in Sanchi Mahastupa and Ajanta murals. Where he met his wife Yashodhara and son Rahul. The best depiction of this touching incident has been done in the Ajanta mural (Seventeenth Cave). Gautam Buddha with aura is shown standing on a fully-grown white lotus flower. He has an alm collecting bowl in his right hand. The figure of Yashodhara and Rahul in front of Gautam Buddha is



very small. It is believed that this was done to show the supernatural form of Gautam Buddha. There is also a shade over the figure of Gautam Buddha. There is a beautiful coordination of spiritual greatness and human emotions in this picture. Gautam Buddha's detachment, Yashodhara's compassion and emotion, and Rahul's innocence are worth watching. There is also a scene of Gautama Buddha's return to Kapilavastu on the third pediment of the northern archway of the Sanchi Stupa.

Another important event of Kapilavastu was the consecration of his half-brother Nanda (son of Gautami Maha Prajapati) into Buddhism by Gautama Buddha. A poignant depiction of this incident has taken place in the Ajanta frescoes (First and Sixteenth Cave). Nanda's wife Sundari preferred death as soon as she received the information that Nanda had taken the monk's vow. The queen is shown in a faint state in the scene. In the state before death, the pain of death is visible from the fallen head, closed eyes, and limbs of the queen. Along with this, when the death of the queen is confirmed, a sense of mourning is reflected on the faces of the attendants. From this point of view, Ajanta painters have got unprecedented success in showing aliveness and poignancy in the situation before death. On the Nagarjuna Konda inscription, Nanda is shown walking in the Tushita heaven with Gautama Buddha.

It is known from the Chulla Vagga that Gautama Buddha went back to Rajagriha from Kapilavastu. Where he had to face opposition from his cousin Devvrat. Because Devavrata himself wanted to become the president of the Sangha and he asked Gautam Buddha to give up the leadership of the Sangha. When Gautam Buddha did not do so, Devvrat tried to kill him. But he failed in that. According to the Chulla Vagg, Devavrata left the Nalagiri Hasti on his way. The best marking of this incident is found on the stone slab of Amaravati Stupa. The scene of the incident as the manic figure moves forward. Terrified men and women raise their hands and start running here and there for safety. There is a sense of fear on the faces of men and women peeping from the buildings on the side of the road. But Gautam Buddha moves forward slowly in a calm manner and as soon as he reaches near the angry elephant, the elephant bows down before him with a very pitiable gesture. This incident is also displayed in Bodhgaya Vedika and Ajanta mural (Sixteenth Cave).

Sudatta, the eldest son of Shravasti, came under the influence of Gautam Buddha in Rajagriha and he had a strong desire that Gautam Buddha should spend his next rainy season in the garden of Shravasti. To fulfill this wish, Sudatta wanted to buy a garden from Prince Jet. Jet determined the value of the garden by the coins lying on the ground. Sudatta donated it to Jetavana Buddha after paying the prescribed price. This incident has been very vividly depicted on the altar of Bharhut Stupa. Square gold coins unloaded from the car are being spread on the ground by humans. Inside the Vedika is the Bodhi tree, which signifies the presence of Gautama Buddha. Along with this, trees have been planted to enliven the concept of the garden. Along with this, there are also two forge. Gandhakti with the upper kutagar and Sambakuti article with the lower kutagar is inscribed. The following text is engraved after the whole scene - "Jetavan Anath Pindko Deti Sanhten Keto." It is said that Gautama Buddha spent twenty-five years in the Jetavana Vihara.

When Gautam Buddha was spending his rainy season in Shravasti, he also performed many miracles. Whose proof is found in artistic evidence? He did a wonderful job of giving

darshan to thousands of Buddhas in a single moment. This great performance has been depicted on the Bodh Gaya Vedika. Under Mahayana Nikaya, thousands of Buddha statues were depicted on the wall and the incident was depicted. Scenes of this event are depicted in Sarnath, Ellora, Kanheri, and Ajanta frescoes (Caves 1 and 2) and Gandhara art.

Scenes of other Pratiharya of Gautam Buddha are found on the archway doors of Sanchi Stupa. On the left pillar of the northern archway, Gautama Buddha is shown in a half-raised posture with flames coming out of his feet and streams of water coming out of his head. In another scene, Gautam Buddha is moving in the middle with a vahayas speed above his chakram place. Kosala King Prasenjit and his councilors are standing on the ground below. These miraculous incidents have also been displayed under the Gandhara art style. In one statue, Gautam Buddha is sitting under a tree and his posture is that of a yogi. This is the event when Gautama Buddha manifested himself in a gigantic form and was heard preaching in every direction.

Gautam Buddha continued to lead a nomadic life for about forty-five years. Reached Kushinara district in the last period and left his body there. This event of renunciation of the body by Gautam Buddha is known as Mahaparinirvana. The evidence of this incident is found in almost all the artistic evidence. The best artwork is located in Ajanta Mittichitra (Twenty-Sixth Cave) under Mahayana Buddhist art. There is a giant statue of Gautam Buddha in the sleeping posture in the path of this cave. Downstairs are the idols of mournful devotees.

In this way, in Gandhara art also, there has been a marking of the form of the body of Gautam Buddha who attained Nirvana. In which Buddha is in the sleeping posture on the seat. There are figures of devotees all around. The whole body of Buddha is covered with cloth. Again there is a scene of cremation.

Under the Hinayana Buddhist art, the symbol of Gautama Buddha's parinirvana is the performance of the stupa worshiped by the devotees. It is said in the Brahmajala Sutta that Gautama Buddha had given instructions to build his own stupa. But stupa worship started during the reign of Mauryan Emperor Ashoka. On the southern archway of Sanchi Mahastupa, the serpent king and queen are depicted worshipping the stupa. Also, the Mauryan Emperor Ashoka himself is shown going to worship the Ramgram Stupa. At another place, a scene of Stupa wild animal figures worshipping is inscribed. Similarly, at Bharhut Stupa also the worshipping of the Stupa has been displayed in the form of a universal kind of worship. Animals, birds, humans, deities, etc. all stupas are shown worshipping.

Emperor Ashoka had other stupas built on flat land. This tradition started by him was followed rapidly over time. Today, ruins of many stupas are found on the flat land. Such stupas were built in many places like Sanchi, Bharhut, Amravati, Nagarjuna Kond, Sarnath, etc.

Later on, these stupas were also established in Chaityas. Many Hinayana chaityas like Bhaja, Vedsa, Karle, Ajanta, etc. have stupas. But after the propagation of the Mahayana group, the statue of Gautam Buddha in different postures was carved on the top of these stupas. Ajanta Murals (Caves 19th and 26th) and Ellora (Vishwakarma) Caves are Mahayana Chaityas. It is known from the Buddhist literary evidence that the body of Gautama Buddha was cremated by the Mallas of Kushinara. That's why there was a struggle among eight kings

for his ashes. Authentic evidence of this incident is found at Sanchi Stupa. In the center of the scene are the Mallas of Kushi Nara surrounded and the victorious monarchs with their horses and chariots stand on all four sides. Similarly, in the end, there is a scene of celebration by the Mallas of Kushinara after getting a share of the metal remains. In the excavations obtained from a place called Shahaji ki Dheri near Peshawar, small bones have been found in the hexagonal box of crystal. The name of the Kanishka Kushan Emperor is engraved on the box. Bone remains of Gautama Buddha have been found in the caskets obtained from many stupas from Dharmarajika place. A quarter-inch gold casket from the Nagarjunakonda Stupa also contained the remains of Gautama Buddha. According to the Mahavamsa, the Maurya emperor Ashoka got eighty-four thousand stupas built by extracting the ashes from the stupas built by those eight kings. Although the remains of all the stupas are not found, still the remains of other stupas built by him exist.

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