



A STUDY OF PREMATURE IMAGE OF THE BUDDHIST AND KRISHNA VALLEY

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ABSTRACT

This study is to the Urbanization components in the lower Krishna valley are characterized by small towns that use communities with early iron. Buildings such as megalithic structures involved a large number of people's joint operations. It took specialized skills and work to identify, extract, smelt and forge iron equipment. Black and red goods and associated Iron Age pottery also require potters to have a high level of skill. The settlements are the permanent domestication of animals and production of plants. Bad planning, bracelet manufacture, basketry often involve generations to pass skills. The area of interaction was enhanced considerably by contact with neighboring settlements and access to required minerals. This led to a kind of network for trade and trade. This, along with the primitive beliefs, included the urban status of certain settlements from the time before the 4th century B.C. In the valley below Krishna. We find several tribes residing on Deccan south of the Vindhya in ancient Brahmanic and Buddhist literature. Andhras, Pulindas, Sabaras and Mutibas were among them. Extensive references to the Nagas, Yakshas, Auruvas, Bhojas, etc. have also been made. In Guntupalle, in Nagarjunakonda, etc., the Buddhist establishments were freely patronized by the Nagas and the Yakshas. We have already mentioned elsewhere, in the Mahanagaparvata, that the Guntupalle rock cut establishments are established. We also find Acharya Nagaijuna, who is recognizable with Guntupalle, to have taken out Paramita literature from the Nagaloka. Five hooded and seven capoted serpents were portrayed as crowning leaders of gods and semigods in the AmaravatfandNagaijunakonda sculpture. The shape of Yakshas is exposed in some of the sculptures. It is believed to be Yaksha, and sometimes in Buddhist sculptures of this region the Sahkhanidhi and Padmanidhi also show the association of Yaksha. All in all, the elements Naga



and Yaksha were part of the Buddhist tradition. The Naga Muchilinda's interaction with Buddha and the Naga King and Buddha conversation, with their throne sharing, suggest Nagas' close connection with Buddha's life. Some of the stories from Jataka suggest, as in the case of the serpents in the Uruvela fire temple, that Buddha transformed himself as a serpent. So tribes such as the Nagas and the Yakshas are part of the Buddhist tradition.

KEYWORDS:Premature Image, Buddhist, Krishna Valley, Buddhist tradition



INTRODUCTION

A study was declared in the art of India's history after the Harappan civilization, in particular during the times of Asoka. Among Harappa and Mauryan art, there was a hiatus. During this gap objects from the archeological horizons, however, were not entirely absent, but the form was taken of terracottage from the archaeological horizons assigned to Pcdt 's Greek goods, Black and Red goods and Northern Black polished goods (N.B.P). Whether copper figures are also known as the art of copper, which have been specific discovered in the GangaYamunavalleys, they are possibly a stone preceding the early Iron Age in Ganga Valley. The use of iron allowed art pieces of stone, especially from softer tissues like sandstone, to be chiseled and formed. The Chunar is one of the primary sources of a variety of sandstones which has become one of the popular means of art expression not far from the Varanasi. Because of the difference in time of the comparable artwork and because we are unable to make a connection with the artwork of Mauryan Art of the 3rd century B.C., such as terracotta, steatite, calstone etc. Invasions and trade have provided a new boost to the artists of the Mauryan Empire because of their connections with the Mediterranean world. The early art of the Mauryan Empire, together with the archeological remains in Pataliputra, is already known to have an unfailing effect on Greek art. Of course, during the Asoka era, Pataliputra became an art centre. Mathura, likewise, became an important center of art on the western banks of Uttar Pradesh, imbibing himself with an indigenous Indian tradition. The area around the town of Takshasila was a prosperous center of art, ethnically similar to the Greek and Roman art, but a bit away from the tradition of indigenous Indian art. The center of arts moved from Ganga Valley in the post Mauryan period to western Deccan, which became part of rockcut art. The Barhut case could be analyzed as a Sunga-Art term. The original Sanchi art can be dated to the hegemony of the Satavahana in the area.

In the far South, Amaravati initially became an art center under the influence of Mauryan and Sunga art but was supported by local leaders, craftsmen, lay adorers, etc. For the emergence of Amaravatifart, the Sadas rule can not be ignored. The ripened or classical process of / Amaravatif can be traced to a time beginning with the Satavahana dynasty in GautamiputraSatakarni. After the decreased Satavahana power in the area T and the activity center shifted to Sriparuata-

VijayapurTinderthe patronage of the Ikshvak, which ruled over a period less than a hundred years, the flourishing Amaravati as an art centre. The post-Ikshvaku times saw dissipation of the Buddhists art in the lower Krishna valley which reached its highest point in the 2nd-3rd century A.D. Scholars such asStellaKramrisch (1981, p. 46) regarded the art of Amaravatifand, astiieofVerigi, but Vehgi became the apolitical power underthe chronological grounds of ^alahkayanas, who succeededVijayapurfon'sIkshvakus. Yet at Sriparuata-Nagarjunakonda and in the other areas of the lower Krishna valley as well as in South-eastern Asia and Simhala the art of Amaravatif that took root and developed in Amaravifitself continued to thrive. The power of the Buddhistsangha is the threadable in this art. The revival of the Puranic theism undermined the buddhistsangha, thereby disappearing into forgetfulness the Buddhist art of the lower Krishna valley.

Amaravati was founded around 1796 BC, when a local landlord, VasireddVenkatadri Naidu, moved from Chintapalli to Amaravatif near the medieval Amaresvara Temple. But Dhanyakataka is the Mahastupa and its surroundings. I by epigraphic documents, Dhamnakada, Sndhanya, Dharaniqota, etc. Around one kilometer west of Mahachaitya, the old Dharanikota ruins are formed by modem structures. Dharanikota is still today surrounded by a mud-built rampart although parts of it have been dugout. The Mahachaitya region was then known as the Dipaladinne, where many terracotta baked lamps were found in large numbers. In 1796 VasiredddyVenkatadriNaïdu ordered that his palace known as Vijayanti be constructed with the raw material. Throughout these operations the workman 's hand fell on the Dipaladinne, reducing many of the sculpted Buddhist panels to a lime moth. This was notified of the significance and importance of the site by Colonel Colin Mackenzie in 1797, who visited the site shortly. In 1818 a detailed documentation of the archeological site was prepared with the help of a few assistants. A few sculpted plates he collected on the site. In 1845 the southwest part of the mound was taken by Walter Smith and a few sculptured panels recovered. During the later years Robert Sewell took part in a systematic investigation of the site in 1877, James Burgess in 1881 and Alexander Rea in 1888-89. The discovery of Megaliths anterior to the Mahachaitya, Alexander Rea was also responsible for. He also displayed a few bronze pictures and smallstupas. The Mahachaitya investigation and communities have become an endless operation. From 1958 to 1959, R.

Ahhuhammam and K. Krishna Murthy conducted scientific archeological research and brought to light, in addition to a number of other antiques, inscribed architecture members, sculptural panels of various sizes and relics. Some more sculptural slabs, written on the Mahachaitya, were brought out during 1973-77.

From 1962 to 1965, M. K and Venkataramayya. In the fortified settlement of Dhanyakataka Raghavachary made excavations. Of all the discoveries that have been made, the Wharf and the Navigation Channel are of great importance to the river trade of Dhanyakataka traders. It is also necessary to read the ivory screening from the 2nd century A.D. in 'Dasilasa' with a small inscription in Brahmi. Recovered from the site, sculptural and architectural wealth is largely preserved in Madras' Government Museum (now Chennai) and London's British Museum. The present collection of the AmaravatT Archeological Site Museum consists of specimens that were discarded by early scientists and retrieved during the years 1958-59. Douglas Barrett (1954) published AmaravatT-sculptures preserved in the British Museum and C's Government Museum, Madras collections. Sivaramamurti (1998). H published the collections of the AmaravatT Site Museum. Nainar (1992, reimpression). Sarkar and S.R. Variousscholar works have consisted of the AmaravatSculptures and the style description. In March 1926, when A, Nagarjunakonda's archeological potential became apparent. The place to collect epigraphical data was visited by Ranga swami Saraswati. M.H.-M.H. A.H later and Kuraishi. The region was further studied by Longhurst. During the years 1927-31, Longhurst excavated the valley. Next to a variety of sculptured panels on calcareous plates, a significant number of Buddhists and structures have appeared. In 1938, in the North American capital. A few more antiques were produced and Ramachandran carried out excavations. The region abounded in most monuments was submerged in the reservoir at the time the dam Nagaijunakonda was proposed.

Intensive as well as detailed explorations and excavations were conducted by the Archeological Survey of India on the structural remnants of the valley under the headings of R. Subrahmanyam.-Subrahmanyam. Over six years, there have been more than 100 sites of varying dates. The present Archeological Site Museum in Nagaijunakonda is situated also in a hill some of the important constructions are transplanted. Replicas from some of the important sites were

also arranged in the middle of a miniature model of the valley inside the Museum site. Similar work in Nubian during the construction of the Aswan Dam in Egypt inspired Nagaijunakonda's salvage operations (Sarkar, H and Misra, B.N. 1999: p. 5). Early works by A.H were published in Indian Archeological Survey. T.N. and Longhurst. As 'Archeological Survey' memoirs of India, Ramachandran, No. 54 and 71. In "Indian Archeology: A Review" 1954- 55 to 1960-61 and in H., aspects of Buddhist antiquities in Nagaijunakonda were published. N.16 (1962) Sarkarin 'AncientIndia' R's extensive research. The Memoirs of the Archaeological Survey of India no.75, volume I (1975) and vol.75, vol., are carried to Subrahmanyam from 1954-60. II, KV SoundaraRajan (published in Spanish) (2006). Moreover, several articles and books on Nagarjunakonda 's art have been published. The first work on 'The Art of Nagarjunakonda' was published in 1956 by RR, but it is short and thoroughly illustrated. Rao Ramachandra. In 1965, Amita Ray engaged in a critical evaluation of the Nagarjunakonda sculpture. 'Archeological Survey of India' published by H. Sarkar and B.N. 'Nagarjunakonda.' Misra, a very valuable source text, is a reprint of 1987. Elizabeth Rosen Stone did in 1994, with the introduction of 'The Buddhist Art of Nagarjunakonda,' the best work containing critical study and evaluation.

In this context it is just as important to remember that Alex Wayman and Hideko Wayman published in 1974 a book containing "Srimaia's Simhanada Sutra." In 1870 Boswell and then in 1892 Alexander Rea studied the stupa at Bhattiprolu. Boswell first found the Buddhist site at Ghantasal between 1870-71 and Alexander Rea excavated in 1904. James Burgess studied the site at Jaggayyapeta in 1882. Within the 'Antiquarian Remnant of the Presidency of Madras,' written by Robert Sewell within 1882, we find many references to the Buddhist sites of the lower Krishna valley as well as the sites of other regions. Similarly, the list of 'South Indian Buddhist Antiquities' was published in 1894. The most recent release of 'Andhra Pradesh Buddhist Remnants' by B. In the present sense, Subrahmanyam (1999) is a very useful analysis. B.S.L. Hanumath Rao and Other published 'Buddhist Inscriptions of Andhradesa' (1998) as a most valuable source text. A thorough analysis of the art of Barhut, Sanchi, Takshasila, Mathura and Western Indian Rock-cut examples has become required in order to examine and understand the stylistical development of the Buddhist art of AmaravaC. We followed B.M 's monumental work on 'Barhut' in this connection. The 'Monuments of Sanchi,' published by John Marshall and



DebalaMitra 'Sanchy' (1992a, reprint), Barua (1979) and L.A. Guide to Sanchi' (1955). The 'Archeological Taxila Guide' by John Marshall (1985, reprint) is useful for the art of northwestern India. 'Archaeological Museum at Mathura' by J.Ph for the art tradition at Mathura. A graphic picture of Mathura art tradition is given by Vogel (1910) and the various references to Mathura art that were made in secondary sources. 'The Cave Temples of India' by J for the art of west Indian rock-cut caves. And J. and Fergusson. (1969, reproduction) Burgess, and the latest research on 'West Indian Buddhist Architecture' by S. It was useful to Nagaraju (1981). However, the 'Saranath' of V. S. is to understand the later development of Buddhist art. Agrawala and 'Nalanda' (1992, reproduce) and A. Ghosh was useful (repressed in 1986). 'Kusinagara' by D.R. Moreover 'Rajgir' by A. Patil (1981, reprint). 'Sravasti' by M. Ghosh (1987, revised edition). All published by the Indian Archeological Survey have given us useful information on Buddhist tradition and art, such as Venkataramayyas (1981, repint), 'Ayantas' by DebalaMitra (1992b, reprint). A recent study on 'South India's Vajrayana Buddhist Centres' by B. Subrahmanyam (2001) provided us with helpful information about the development in the Vajrayana phase of Buddhist art.

Discovery of Amaravat and Nagarjunakonda

The settlement of Amaravat has come into being around 1796 A.D., when a local landlord Vasireddy Venkatadri Naidu shifted his residence from Chintapalli to Amaravat close to the Amaresvara temple of medieval times. But the Mahastupa and the vicinities were known as Dhanyakataka, Dhamnakada, Sndhanya, Dharanikota etc., through the epigraphical records. About, a kilometer to the west of the Mahachaitya, the ancient remains of Dharanikota are built over by modern structures. The present day Dharanikota is surrounded by a mud built rampart even today, though portions of it were dug out. During those days the region of the Mahachaitya was known as the Dipaladinne, as a number of baked terracotta lamps were discovered in large numbers there. In 1796, Vasireddy Venkatadri Naidu, ordered quarrying of raw material for the construction of his palace known as Vijayanti. During these operations the hand of the labourers, fell on the Dipaladinne and thereby a large number of carved panels of Buddhist creed were reduced to lime mortar. This came into the notice of Colonel Colin Mackenzie in 1797, who paid a short visit to the place and assessed the significance and importance of the place. In 1818, with

the help of a few assistants, he prepared a detailed documentation of the archaeological site there. He collected a few sculptured slabs from the site. In 1845, Walter Smith, dug out the south-western portion of the mound and recovered a few sculptured panels. During the later years, Robert Sewell in 1877, James Burgess in 1881 and Alexander Rea in 1888- 89 attended systematic investigations of the site. Alexander Rea, was also responsible for the discovery of Megaliths anterior to the Mahachaitya. He also brought to light a few small upas and Bronze images. The investigation of the Mahachaitya and vicinities has become an unending process. In 1958-59, R. Subrahmanyam and K. Krishna Murthy conducted scientific archaeological investigations and brought to light inscribed architectural members, sculptural panels of a variety and Relic-caskets, besides a number of other antiquities. During 1973-77, some more inscribed sculptural slabs were brought to light, close to the Mahachaitya.

During 1962-65, M. Venkataramayya and K. Raghavachary conducted excavations at the fortified settlement of Dhanyakataka. Out of the many discoveries, the Wharf and the navigational channel brought to light there has immense significance for understanding the riverine trade maintained by the traders of Dhanyakataka. Also the Ivory sealing datable to 2nd century A.D., with a small inscription in Brahmi, read as 'Dasilasa' is also important. The sculptural wealth, and the architectural members, recovered from the site are largely preserved in the Government Museum of Madras (present day Chennai), and the British Museum, London. The present collection of the Archaeological Site Museum at Amaravati consists of the collections left by early scholars and those recovered during 1958-59. The Amaravati sculptures preserved in the British Museum, were published by Douglas Barrett (1954) and the collections in the Government Museum, Madras, were published by C. Sivaramamurti (1998, reprint). The collections from the Amaravati Site Museum were published by H. Sarkar and S.R Nainar (1992, reprint). In addition, various scholarly works consisted of interpretation of the Amaravati sculptures and the style.

The Archaeological Survey of India undertook intensive as well as extensive explorations and excavations of the structural remains of the submersible area of the valley headed by R. Subrahmanyam. In a span of about six years more than hundred sites of varying dates have come to light. Some of the important structures are transplanted on to a hill, where the present

Archaeological Site Museum of Nagaijunakonda is also located. Replicas of the some of the important excavated sites have also been arranged across a miniature model of the valley housed inside the Site Musuem. The salvage operations at Nagaijunakonda inspired a similar work at Nubia during the construction of Aswan Dam in Egypt (Sarkar, H and Misra, B.N.,1999: p. 5). The Archaeological Survey of India published the early works of A.H. Longhurst and T.N. Ramachandran as 'Memoirs of the Archaeological Survey of India', nos. 54 and 71. Some aspects of the Buddhist antiquities of Nagaijunakonda were published in 'Indian Archaeology - A Review', 1954- 55 to 1960-61 and by H. Sarkarin 'AncientIndia', no.16 (1962). The extensive work done by R. Subrahmanyam, during 1954-60 is brought as the 'Memoirs of the Archaeological Survey of India' no.75, Vol.I (1975) and no.75, Vol. II, K.V. SoundaraRajan (ed.) (2006). In addition, various articles and books have come out on the art of Nagarjunakonda. An interesting but brief and fully illustrated work on 'The Art of Nagarjunakonda' was first published in 1956 by RR. RamachandraRao. A critical assessment of the sculpture of Nagarjunakonda was attended by Amita Ray in 1965. 'Nagarjunakonda' published by the Archaeological Survey of India and composed by H.Sarkar and B.N. Misra, is a highly useful source book (1987, reprint). However, the best work comprising of critical analysis and assessment was attempted by Elizabeth Rosen Stone in 1994 incorporating 'The Buddhist Art of Nagarjunakonda'.

LAND AND PEOPLE; PHYSIOGRAPHY

Landform and Geology

The lower Krishna valley for the areas covered by the Guntur and the Krishna districts with parts of adjacent regions of Andhra Pradesh. The region is roughly bound by 15° 30' and 17° by north latitudes and 79° 10' and 81° 30' by eastern longitudes. These two are adjacent districts cut across by the main channel of the river Krishna. The areas on the left bank are constituted as the Krishna district and those on the right bank as the Guntur district. The river Krishna entering the region from south takes a turn towards the north and flows due east up to Vijayawada and thereafter flows due south. Extensions of the Nallamalai hills are to be found in the north-west of the lower Krishna valley. The hill ranges have a general strike of south-west to north-east. These

ranges may be considered as disconnected hills forming part of the eastern Ghats. In addition to them north and north-west of Vijayawada and west of Guntur there are local ranges and isolated hills. The region due east and south of Guntur is characterized by vast stretches of alluvial flats brought down and deposited by the river Krishna. Similarly, due east and south of Vijayawada, alluvial flats are to be seen laid by the Krishna. Geologically, the area has a south-east slope. The region constituted Khondalites, Charnokhites and Gneissic rocks. Occasionally, Dolerite dykes are found as intrusions. Superimposing these rock systems we have the Kumool formations, including the limestone beds of the Palnadu area. Occasionally the Palnadu systems are superimposed by sandstones and shale. The most recent formations in the area includes the alluvial sands and silts. The region is abounding in diamond mines, limestone, and quartz sands, copper, lead and zinc sources etc. The limestone required for the casing stones at Amaravati and Nagarjunakonda Buddhist establishments were quarried from the Palnadu area of the Guntur district, particularly the greenish grey limestone from Dachehalli, Nadikudi, Sitarampuram, Macherla, Pillutla and Pondugala of the Guntur district were variously quarried and utilized in the Buddhist structures.

River Systems

The river Krishna enters the Palnadu region of the Guntur district at Ganikonda. Munneru, Chandravanka, Naguleru etc., are the hill streams, which drain across the right bank and fall finally into the Krishna. The Muniyeru, the Budameru etc., rise on the hilly regions and drain through the left bank of the Krishna and finally fall into the trunk channel. At Avanigadda, the trunk channel of the Krishna leaves a distributary on the left locally known as the Puligadda. Further south at Yedurumondi and Yelachatladi bapalem two more distributaries emerge on the left bank and meet with the Bay of Bengal on a wide front. The Chandravanka River, which flows close to Macherla produced an interesting waterfall at Etthipotala. The height of the waterfall is about 21 meters and active during the wet seasons.

Ecology

The lower Krishna valley may be divided into three broad ecological zones. They are the main land, the coastal areas and the deltaic zones. The area is subjected to severe summer during

February to June. During this time, the day time temperatures rise above 47° C. The area receives an annual rainfall of 500-750 mm each year. The coastal regions of course receive the higher side of the annual rainfall on account of occasional cyclones in the Bay of Bengal. During the months of November to January, the area records mild winters ranging from 15° C to 18° C. The floristics of the area included inland, coastal and estuarine varieties. The inland flora includes xerophytic adaptations including thorny bushes. In the areas which are not touched by cultural transformations (Shiffer, M.B., 1976), we find the following flora in their natural setting, a) *Acacia arabica* (var-nallatumma), b) *Acacia latronum* (var-pakitumma), c) *Gymnosporium montana* (var-danthi), d) *Albizia amara* (var-nallaregu), e) *Albizia lebeck* (var-dirisinam), f) *Albizia odoratissima* (var-chinduga) g) *Acacia leucopholea* (var-tellatumma) etc. Occasionally, we find local distribution of *Ananas squamosa* (var-seethaphalam). We have also *Borassus flabellifer* (var-tati) and *Phoenix sylvestris* (var-eetha).

The coastal flora includes some xerophytic adaptations. They include *Mimusops hexandra* (var-pala), *Mimosa pudica* (var-alli), *Strychnos vomica* (var-inushti) and *Sapindus marginatus* (var-kunkudu). In addition, we find local distribution of *Pandanus* species popularly known as mogili, which is fragrant. Also *Jatropha gossypifolia* (var-nepalam) is also to be seen.

CONCLUSION

Lower Krishna valleys are characterized by small towns that use communities with early iron. Buildings such as megalithic structures involved a large number of people's joint operations. It is already notable that during excavations at Dhanyakatakas herds from Northern black polished pottery, sometimes called Mauryan goods, was collected. The contact of Dhanyakataka and the valley of the Ganga, especially with the Magadha, are further demonstrated by a few punched coins taken up at the same location. In Dhanyakataka the Asokan inscription put on the pillar (though fragmentary in nature) was found to be part of the Magadha Empire, particularly Asoka. That will not only be visible in the Asokan records at Rajulamandagiri, Erragudi and Maski. It could be conjectured that the development of an early society in the lower Krishna valley would begin by around the 3rd and 4th century B.C. Moreover, it was the time in which certain focus points developed by the Janapadas of Northern and Central India. Historians are known to have



been in the Ganga Valley and central India to at least sixteen Janapadas. Of these 4, after a wide unification and adaptation, the status of Mahajanapadas has increased. The Janapada Magadha rose mainly in the present sense and was able to control regions to the south of the Vindhyan Mountains. Following dynasties that ruled from Rajagriha or Pataliputra paved the way for the construction of an Empire. It is no wonder that in places far south of the rivers Godavari and Krishna, the growing Maura Empire might impact. The Dhanyakataka area of the lower Krishna valley came into contact at that time with the influences of politics and culture that fostered mauryan hegemony.

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