



Book of Abstracts

SAARC Regional Seminar on
**TRADITIONAL KNOWLEDGE AND
TRADITIONAL CULTURAL EXPRESSIONS**



SAARC CULTURAL CENTRE - SRI LANKA



South Asian Association for Regional Cooperation

29 - 30 April 2013
Sigiriya, Sri Lanka



Book of Abstracts

SAARC Regional Seminar on
TRADITIONAL KNOWLEDGE AND
TRADITIONAL CULTURAL EXPRESSIONS OF
SOUTH ASIA

29-30 April 2013

Sigiriya, Sri Lanka

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Message from the Minister of National Heritage



As Minister of National Heritage I happily accepted this invitation because Safeguarding of Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) is a part of preservation of our heritage. We are in an era Traditional Cultural Expressions and Knowledge are threatened by various forces and gradually diminishing. Therefore this is a very valuable step taken forward by the SAARC Cultural Centre to Safeguard Traditional Knowledge and Traditional Cultural Expressions.

There is no precise definition for the term Traditional Cultural Expressions. In the past the term ‘folklore’ was used to discuss Traditional Cultural Expressions. International legal community uses this term for works of indigenous people and traditional community. The book called Intellectual Property and Traditional Cultural Expressions/Folklore gives several definitions. One is, in general traditional cultural expressions are handed down from one generation to another. Another definition given there is TCEs reflect a community’s cultural and social identity. There is another definition in that book is TCEs consist of characteristic elements of a community’s heritage. TCEs include tangible expressions as well as intangible expressions. Tangible expressions cover traditional architecture, sculpture, painting, woodwork, metalware, jewelry etc. Intangible expressions cover music, dance, plays, tales, poetry, rituals and beliefs etc. Whatever the definition is given, it is clear that Traditional Cultural Expressions and Traditional Knowledge are very important elements of the heritage of a community.

There is no specific definition for the term – traditional knowledge also. Traditional knowledge refers to the knowledge and practices of indigenous and local communities that have developed over centuries and transferred from generation to generation. Traditional knowledge is available in several specialized disciplines such as Religion, Agriculture, Environment, Medical and Health Science. Actually traditional knowledge and traditional cultural expressions cannot be separated. TCE and TK are overlapping.

If we take Sri Lanka, our community has a vast traditional knowledge in various fields and large number of traditional cultural expressions. Through the libraries and the digital technology they are accessible to the world. Danger is TCEs can be easily misused and modified without any authorization and distributed by digital technologies and networks. Therefore, international organizations such as World Intellectual Property Organization are trying to protect and promote TCE and TK for the sake of preservation of heritages.

We, who are living in the SAARC region also must get together to protect these valuable elements of our heritages.

I believe that you will discuss these issues in length at the seminar.

I wish your seminar a success.

Thank you.

Dr. Jagath Balasuriya
Minister of National Heritage

Message from the Director, SAARC Cultural Centre



South Asia has a long history of immense knowledge in its possession that has not been documented and passed down from one generation to another. They represent diverse knowledge systems that have their roots embedded in mosaics of traditions and cultures. These knowledges however have continued in its old form and at the same time have undergone changes with time. The knowledges that are practised by the indigenous communities face a threat in the modern world due to the influence of modernization and globalization. Heterogeneity which had been an essential component of the South Asian traditions and cultures is now being subjected to change with the extensive reliance on scientific knowledge and homogenization traditional knowledge systems are facing the threat of extinction.

The topic the SAARC Cultural Centre has selected as part of its annual research project is very crucial for the region given the threats that are faced by the unique knowledge of South Asia at the hands of multinational companies, and globalization. While appreciating the efforts made by international bodies such as WIPO, UN, UNCTAD, and UNESCO etc, it is felt that a regional body as that of SAARC should also contribute and represent at international level in safeguarding traditional knowledge. Considering the fact that the South Asian region is one of the most diverse regions of the world, rich in both tangible and intangible heritage we could identify some potential factors among cultures that can be used strategically for the benefit of the people of the

SAARC Member States. Deliberations of this conference would be useful for the governments of the Member States to lay out new approaches towards effective ways of safeguarding traditional knowledge in South Asia.

G.L.W. Samarasinghe

Director, SAARC Cultural Centre

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Introduction

The South Asian region boasts of a rich and diverse heritage of Traditional Knowledge (TK) systems and Traditional Cultural Expressions (TCE), which cover a vast spectrum including agriculture, weather forecasting, health and well-being etc. TK and TCE play a vital role in defining the identity of South Asian people. The recorded heritage of TK and TCE in South Asia dates back to early civilization of the world. The Traditional Knowledge of the South Asian Region has evolved over the centuries with influence of internal and external factors. These systems, particularly those practised by the minority, indigenous and vulnerable communities, however, face a great threat in this modern era due to the influence of globalization and other factors.

With the extensive reliance on scientific knowledge, trends in globalization and homogenization, TK systems and TCEs are facing the threat of extinction. The influence of western knowledge systems and the impact of multi-national corporations and media in marketing global products and services has become a great threat to TK and TCEs. Obtaining patency for traditional knowledge by third parties and sharing very little with the original bearers of traditional knowledge is another impact of globalization. The influence of information technology in creating homogenization of culture is also threatening TK and TCEs. If the rich and diverse traditional knowledge is not safeguarded from the influences of globalization, we will not be able to pass down this heritage to our next generations, which we are currently enjoying thanks to our forebears.

Various aspects of preservation, protection and promotion of the traditional knowledge, innovations and practices of local and indigenous communities are looked into by many international bodies such as World Intellectual Property Organization (WIPO), UN, UNCTAD, and UNESCO etc. The work already carried out by the

international bodies has a tremendous impact in safeguarding TK systems and TCEs. Although SAARC Cultural Centre recognizes the impact of work already done in conserving TK Systems and TCEs in direct and indirect means, the concern is that most of the programmes that look into preservation and promotion of Traditional Knowledge is developed by Western policy makers with little or no consultation with the traditional knowledge bearers and policy makers in South Asia. As a result the views and issues of the South Asians are not adequately represented at international level and are not properly reflected in policy making. There is a need to examine the details, the unique features, problems and challenges of the TK systems and TCE of South Asia.

What is Traditional Knowledge (TK)?

The cumulative and dynamic body of knowledge, know-how and representations possessed by peoples with long histories of interaction with their natural milieu is called Traditional knowledge. It is intimately tied to language, social relations, spirituality and worldview, and is generally held collectively. Too often, it is simplistically conceived as a pale reflection of mainstream knowledge, in particular, Science. (UNESCO: 2006) These unique ways of knowing are important facets of the world's cultural diversity, and provide a foundation for locally-appropriate sustainable development. (UNESCO: Links)

Indigenous knowledge is the traditional knowledge of indigenous peoples, or local knowledge particular to an area, region or country, etc. Thus; all indigenous peoples are traditional knowledge holders, yet all traditional knowledge-holders are not indigenous. (UNESCO: 2006)

Traditional knowledge, technologies and cultural expressions although is old, can be highly evolutionary, adaptive, creative and even novel. It greatly contributes towards strengthening social cohesiveness and cultural

identity, as it is a body of knowledge, customs, beliefs and cultural works and expressions handed down from generation to generation. (Dutfield G.: 2006)

‘Indigenous knowledge is local knowledge that is unique to a given culture or society. It is the basis for agriculture, health care, food preparation, education, environmental conservation and a host of other activities. Much of such knowledge is passed down from generation to generation, usually by word of mouth.’ (SLARCIK: 1996: vii)

What are Traditional Cultural Expressions (TCE)?

Traditional cultural expressions (or, “expressions of folklore”) include music, art, designs, names, signs and symbols, performances, architectural forms, handicrafts and narratives. TCEs are integral to the cultural and social identities of indigenous and local communities, they embody know-how and skills, and they transmit core values and beliefs. Their protection is related to the promotion of creativity, enhanced cultural diversity and the preservation of cultural heritage. (WIPO: <http://www.wipo.int/tk/en/folklore/>)

SAARC Cultural Centre’s Annual Research Project

As part of its annual research project, the SAARC Cultural Centre would launch a Research Project on Safeguarding Traditional Knowledge and Traditional Cultural Expressions of South Asia. The research project will consist of two components, namely, SAARC Regional Seminar on ‘Traditional Knowledge and Traditional Cultural Expressions of South Asia’ and the Research Projects on Traditional Knowledge and Traditional Cultural Expressions of South Asia

SAARC Regional Seminar on ‘Traditional Knowledge and Traditional Cultural Expressions of South Asia.’

The SAARC Regional Seminar on ‘Traditional Knowledge and Traditional Cultural Expressions’ will be organized as a

platform to brainstorming on the key issues, to moot research questions and also to identify themes and subthemes of traditional knowledge of South Asia that merit independent and in-depth research. Academics and experts on the subject are invited for the Seminar to present papers on a relevant theme.

The Objectives of the Seminar are, to identify the TK and TCE in and of the Region; to identify current situation of TK and TCE in the SAARC Member States; to analyze the applicability and impact of prevailing international and national instruments in protecting traditional knowledge; to examine the role and the impact of Government institutions and Non-Government Institutions actions related to safeguarding TK and TCE; to identify effective ways of safeguarding traditional knowledge in South Asia; to identify research topics and questions related to TK and TCE in the Region that need further investigation; and to recognize research approaches and methods for further research in TK and TCE of the region.

Themes identified for the Seminar include, Traditional healing, Traditional livelihood, Traditional engineering, Traditional agriculture, Traditional handicrafts, Traditional architectural forms, Traditional culinary art, Traditional costumes, Traditional music, Traditional art and design and Traditional dance

The last session of the Seminar will hold a Plenary Session which would prepare a document summarising the main recommendations emerging out of the deliberations and also chalking out a road-map for the research projects (see para 4 below). The SAARC Cultural Centre will, subsequently, publish a report on the Seminar and would invite research proposals on the identified themes.

The SAARC Regional Seminar on ‘Traditional Knowledge and Traditional Cultural Expressions’ will be held in Sigiriya, Sri Lanka for 2 days from 29 to 30 April 2013.

One-day Post-Seminar tour will be organized on 1 May 2013 to HoriwilaSigiriya Crafts Village and the archaeological site of Sigiriya for all registered delegates of the Seminar.

Research Project(s) on Traditional Knowledge and traditional cultural expressions of South Asia

Based on the findings of the SAARC Regional Seminar on ‘Traditional Knowledge and Traditional Cultural Expressions of South Asia,’ the SAARC Cultural Centre will call for Proposals and will award research projects amongst the Member States. The research will give an opportunity for the Member States to conduct an in-depth study on their TK and TCE, and identify and protect the productive components for the benefit of their people.

The objectives of the Research project will be re-visited and refined during the Seminar. Tentative objectives will be: To identify and document various forms of TK and TCE of South Asia; to study and analyse all forces (colonial influence, industrialization, globalization) that have impacted on traditional knowledge; to discuss and debate the productive characteristics of TK and TCE; and to present innovative measures of safeguarding TK and TCE

The Research Process will be as follows-

- The SAARC Cultural Centre would invite detailed research proposal (along with a detailed budget breakdown for US \$ 3,000), based on the themes and research approaches agreed at the Seminar. All these proposals are to be submitted through official channel (i.e. through the respective Governments of the Member States and the SAARC Secretariat, Kathmandu).
- All research proposals received through official channel will be reviewed by a Research Grants Committee (RGC) of the SAARC Cultural Centre which will select the recipients of the research grant.

- All the research grants will be subject to a mid-term review and the continuation of the project will be subject to the approval of the Progress Report by the SAARC Cultural Centre. For this purpose the SAARC Cultural Centre would hold a Review Meeting of the project in which all the researchers would be invited to participate and present their progress reports. Any suggestions/recommendations made by the SAARC Cultural Centre at this stage may be included in the research process by the respective researchers.
- At the end of the research project each researcher will be required to submit a publishable draft of the Research report.

Time Schedule for the research projects will be 11 months (Starting from 1 October 2013). The Call for Proposals will be announced on 10 May 2013. The last date for accepting research proposals will be 31 August 2013.

Each researcher will be granted US \$ 3,000 (or an equivalent amount in the local currency) for carrying out the research.

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Related International Treaties, Conventions and Agreements

- 1883: The Paris Convention for the Protection of Industrial Property
- 1886: The Berne Convention for the Protection of Literary and Artistic Works
- 1891: The Madrid Agreement Concerning the International Registration of Marks
- 1891: The Madrid Agreement for the Repression of False or Deceptive Indications of Source on Goods
- 1934: The Hague Agreement Concerning the International Deposit of Industrial Designs
- 1957: The Nice Agreement Concerning the International Classification of Goods and Services for the Purpose of the Registration of Marks
- 1958: The Lisbon Agreement for the Protection of Appellations of Origin and their International Registration
- 1961: The International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations
- 1967: The Convention Establishing the World Intellectual Property Organization (WIPO)
- 1968: The Locarno Agreement Establishing an International Classification for Industrial Designs
- 1970: The Patent Cooperation Treaty (PCT)
- 1971: The Geneva Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms
- 1971: The Strasbourg Agreement Concerning the International Patent Classification
- 1973: The Vienna Agreement Establishing an International Classification of the Figurative Elements of Marks
- 1977: The Budapest Treaty on the International Recognition of the Deposit of Microorganisms for the Purposes of Paten Procedure

1989: Protocol Relating to the Madrid Agreement Concerning the International Registration of Marks

1994: The Trademark Law Treaty (TLT)

1996: The WIPO Copyright Treaty (WCT)

Online Resources

UNESCO

www.unesco.org/links

www.unesco.org/culture/en/endangeredlanguages

http://portal.unesco.org/en/ev.phpURL_ID=5065&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNCTAD

www.unctad.org/trade_env

United Nations Indigenous Peoples’ Partnership (UNIPP)

http://www.ilo.org/wcmsp5/groups/public/---ed_norm/---

[normes/documents/publication/wcms_186284.pdf](http://www.ilo.org/wcmsp5/groups/public/---ed_norm/---normes/documents/publication/wcms_186284.pdf)

Office of the High Commissioner for Human Rights (OHCHR): Indigenous Peoples

<http://www.ohchr.org/EN/Issues/IPeoples/Pages/IndigenousPeoplesIndex.aspx>

International Labour Organization (ILO): Indigenous and Tribal Peoples Website

<http://www.ilo.org/indigenous/lang--en/index.htm>

The International Treaty on Plant Genetic Resources for Food and Agriculture

<http://www.planttreaty.org/content/overview>

World Intellectual Property Organization (WIPO)

<http://www.wipo.int/portal/index.html.en>

Keynote Speaker

Professor Sunanda Mahendra

Professor Emeritus, Mass Communication Department of Mass Communication, University of Kelaniya and Presently a member of the board of directors of the Sri Lanka Press Council and the course director of the diploma in journalism and communication studies.



Keynote Speech

Some Notes on Traditional Knowledge Acquisition

Abstract

An attempt is being made to rediscover the conceptual thinking behind such terms as traditional knowledge and the acquisition of the same. The reference is made to the material and the observation for this paper basically come from the field research conducted over the years in such villages as Puleliya Kahapatvilagama and Tambuttegama in the North central Province of Sri Lanka. The discipline is the rediscovery of some of the basic theories pertaining to communication studies as new dimensions in the field. Furthermore, some of the salient elements in the study of folklore with an emphasis on agrarian matters and birth rites are referred to and the traditional knowledge acquisition studies are brought into the forefront in order to justify the need to rediscover the concepts of traditional knowledge acquisition and how it is passed down the centuries.

‘Where is the life we have lost in living
 where is the wisdom we have lost in knowledge
 where is the knowledge we have lost in information’
 - T.S. Eliot

I am thankful to the SAARC cultural centre of Sri Lanka for inviting me to present these few notes before this learned audience by way of a key note address. At the outset may I state that the three terms tradition knowledge and acquisition are used in multi faceted ways which is quite familiar to the scholars of sociology and communication. In general terms what our elders of the past knew are passed down the centuries. Some tend to retain and some tend to reject or accept with modifications in this manner the term tradition may have various meanings adduced to it in a given context. In folklore which lurks in the studies of literature and communication all over the world the term tradition it self is challenged with the acceptance of new knowledge. We need to know the traditional ways in order to understand the present standpoint is a dictum used by such scholars in the field of communication (see how it is presented in the UNESCO book *Many Voices One World*). This is a brief attempt to bring about a dialogue that would enable us to reflect on how the terms are used in some subject areas.

In my studies pertaining to traditional patterns of communication in our own country, I have had the chance of visiting basically three sites and conducting research pertaining to the subject. These three places are namely, Puleliya, Kahapatvilagama and Tambuttegama in the NCP with special reference to the agrarian sector, in order to ascertain the acquisition of traditional knowledge on farming and agriculture. I observed that most farmers adhere to the manners customs and views held by their elders in order to carry on their work undisturbed by the more modern technologies. Some of which are alien to them. But this does not mean that they attempt to totally reject some of the modern scientific studies taught to them. But their inner feeling is that the traditional knowledge that they have acquired from their elders by way of passing down the skills of their fore fathers is the guiding force behind them. As such

I have observed that they still prefer to say that they have acquired the farming knowledge from their forefathers who presumably are the tradition bound representatives living in a particular culture. It is also a process by which they acquire skills to develop their knowledge.

But then what is really meant by the knowledge they have acquired. Is it merely a skill or skills or life time achievement which challenges the existing and on coming various new advents and trends? I feel that in our observation we saw them gathering knowledge via information from the adult peer groups with a sense of veneration as against the academic knowledge passed down by the scholars who come to impart them instructions and advises on agrarian and other matters. Once a farmer told me that he had learned his farming skills from his father and grandfather and that he can challenge that the traditional knowledge they possessed transcends the new knowledge that they are given by the agriculture instructors who visit them from time to time. They say this or pass this judgment not with any anger or ill will, but with a sense of pride and justification embedded in them over the years. They say 'we had the chance of comparing the said acquisition of traditional knowledge with those of the new agrarian dimensions termed as modern technology'. I am not trying to generalize this issue trying to be partial, but I found the acquisition of new skills kept challenged while the groups of farmers in this context adhere to some of the customs which are deemed as unwanted or irrelevant. Out of the many one example is the use of 'kem' method or the purifying nature of the fields and the use of some of the medicinal herbs used in order to ward off insects believed to be harmful to the crops, in place of chemicals or pesticides which are marketed in heavy doses. The other is the water management in the field which is based on traditional knowledge shared and not commanded by any code.

This has become a talking point among some of the veterans of the subject and I only keep myself in the observation level of understanding the discourse on the subject of the acquisition of traditional knowledge on the part of the farming sector. The love of the nature becomes one of the paramount factors in the acquisition of traditional knowledge inherited in this direction. It is a collective activity as against the individual attitudes. All the harmful or believed to be harmful to the nature are eradicated by spiritual means and not by material means like over use of chemicals. This acquisition of knowledge could be extended to various other fields such as medicine, health care, use of food and beverages, education, entertainment and family protection and well fare etc. The term 'traditional knowledge' is usually denoted by the term 'sampradayaika gnanaya'. It is a process by which one passes down the traditional skills, beliefs, attitudes and experiences to the next generation. It is a socialization process observed in all the rites and rituals in our country and most other regional countries with variations.

In most places that I cited above, I saw the birth rituals (*vadumge yatukarma*) which come as a welcome variant to most other places. For instance the birth of a child in the traditional context is regarded as a blissful event enveloped in vision and wisdom which is nothing but a grave awareness of various factors of life where the mother who has conceived is initially believed to be protected from the evil eye and as a result of this belief the adults need her to listen to Angulimala sutra or Angulimala pirita which has powers of making a person face even a disastrous situation where human like a man killer Angulimala is a person who was treacherous and went on killing people in order to make a garland of fingers to be presented to his guru. But when he met the Buddha, he was pacified and kept aloof from his treacherous deeds by making him enter the order of monks and came to be known as the Angulimala thera about whom the Buddha had

many things to say about his transformation process from a killer to a saintly character. This belief which when spread in the village came to be known as a traditional religious knowledge of becoming fearless and face the given condition. This is just one example out of many in popular Buddhist rituals.

The people in the village who gather in the Dharma salava or the congregation hall of the temple to listen to bana sermon or pirita or parittana in order to purify themselves and gain the traditional religious knowledge they need to exist and share. This is a knowledge gained via inner purification. They learn as time goes on the spirit of patience policies of give and take the value of life with inner happiness etc. These factors eventually will benefit them in their day to day work. The priest or the monk who delivers the bana sermon is a teacher who takes time not only to deliver a sermon but also to listen to the response and the feedback from the members of his audience. This is an age old tradition where Buddha initially commenced his first sermon to five disciples, then later to large groups. Quite a number of topics have been discussed in the process. It is a knowledge gathering process where the deliverer of the sermon makes use of the narrative and day to day events which are discussed in order to implant new thinking or to imbibe new beliefs. It is believed that the five great disciples who went in five directions were the first folklorists who brought with them the traditional knowledge which later was written down in the form of sutras. As such the temple or pansala had become the centre of traditional knowledge. During the New Year period the list of activities and the indication of auspicious times are listed by the head priest of the temple. This is denoted by the term nakat sittuva. A representative of the temple (*upasaka*) is sent round the village with the list in order that the events could be known by the laymen of the village.

Various types of traditional knowledge are acquired via beliefs. Most of them are recorded in folklore. The folklore material came to be collected in the first instance as the traditional knowledge necessary for the understanding of the life styles of the masses. The folklore material encompasses quite a lot of knowledge said to have disseminated by saints and sages who lived in sacred abodes. The common place beliefs include the beliefs in super humans like gods and goddesses and other people places and concepts. The common man beliefs that even the Rivers Mountains and sacred objects could be believed in. Some animals too are believed to be sacred. Do these beliefs give way to any traditional knowledge acquisition? Perhaps in a broader debatable manner they may not, but the fact remains that the terminology differs. In several contexts traditional beliefs refer to ideas and hypothesis a culture holds about the nature of society's causation and organization. Beliefs can be distinguished from knowledge in that they cannot necessarily be demonstrated by empirical data. To some extent beliefs are dependent upon knowledge because knowledge can demonstrate that certain beliefs are not valid. The traditional belief for instance in rain god or 'vassavalahaka deviyo' is one such example. When people learn meteorology to perceive what factors cause rainfall, they are likely to cease the practice of rain rituals and rain beliefs they held earlier. But the trend may be practiced. Various forms of religious activities are performed during the period of severe drought to bring down rain.

It is widely known that information and knowledge are interlinked. But all what comes in the form of information may not sound useful knowledge acquisition. The subject which we are scheduled to discuss perhaps goes beyond that territory. The term tradition has to be rediscovered in this context. It is a re-discovery which encircles all arts crafts and expressions in cultural contexts. In the modern studies a term

is used to indicate the direction as ‘new dimensions’. The late professor Senerath Paranavitana attempted to rediscover the traditional patterns of poetic creations in his sigiri graffiti volume one. (See the Introduction) He interprets the poetic creations by utilizing a basic theory propounded by Buddha in Kavi sutra and lays down the fact that the poets of the sigiri context were four fold. They were *atta kavi* (poems with ideas) *suta kavi* (poems one has heard) *chinta kavi* (poems of thoughts) and *pratibhana kavi* (poems of intuition) In this context professor Paranavitana discarded the occidental views of poetic analysis and interpretation and took over the traditional knowledge acquisition as found in religious sources selected as a variant. It is observed that some of the most modern ideas, creations and expressions are deemed as traditional and most ancient ones from a chronological stand point are regarded as most modern. One example that comes to my mind is the narrative concept of ‘magic realism’ which is denoted as a trend setting modern narrative technique grossly misunderstood in the local literary conditions. But on a closer scrutiny one could say that it is an age old traditional narrative pattern. The same could be said about the narrative technique of the stream of consciousness as used in the modern novels. But the fact remains that ‘the stream of consciousness’ (*vignanadharasandarbhaya*) is quite a traditional narrative technique utilized in Pali and Sinhala classics like Saddharmaratanavaliya. This psychological technique was used to impart the hidden knowledge. In some of my Sinhala essays I have attempted to analyze this broadly supplementing examples.

I have come to know that most modern day medical experts use traditional music therapy as a cure for certain sicknesses. Is this not an age old healing process- a tradition bound method of curing some sicknesses left incurable via modern means of diagnosis? The basic methodology is the ritual as understood as traditional knowledge in medical care

on the part of the indigenous practitioner. This factor has to be rediscovered. The late psychiatrist Dr D.V.J. Harischandra tried his best to use jataka tales as a means of treating mentally sick persons. He once told me that his experiment in this direction had been successful.

In the modern educational trends some educationists have traced the value of traditional knowledge acquisition as a basis for better teaching techniques such as some aspects like outdoor classes, field trips, improving of observation skills, use of folklore material such as discussing tales and parables in lessons and collection them for the analysis of traditional knowledge they envelope as human experiences, could be influenced from the traditional methods of teaching. With due respect to those who pioneer in some of the language teaching modern methods, a rediscovery is underway as regards the use of texts and teaching techniques. The term 'mass conscience', comes to my mind, which is commonly denoted by the moulding of a particular discipline to help live together in a society. This is nothing but the traditional knowledge acquisition brought down the centuries.

Abstracts for Paper Presentations

Dr. Praneeth Nishada ABHAYASUNDERE

The Use of Herbal Porridge in Traditional Society

Man in traditional society lived so close to nature that he did not have any other resource than his own environment. For all his basic needs and wants he directed his ultimate attention to nature. Like water for thirst and air for breath he badly needed flora [plants, shrubs, creepers, vines, trees for his day-to-day survival. As time goes on he understood the medicinal value of the flora around him. For many of his sicknesses as a medicine, life strength as an energizer, at times a narcotic, mainly a food and sometimes as a form of appetizer he began to use the parts of flora in numerous ways. So throughout history there was an inseparable nature between man and flora.

The author wishes to examine the use of herbal porridge in the traditional society in greater detail. When consulting and referring to the texts we can understand that the traditional Sri Lankan Society has used herbal porridge to strengthen the weaker patients after suffering from ailments. Sometimes it was used as a part of food early in the morning. In many instances it is used to act against the poisonous chemicals as in snake bites. Certain porridges are prescribed as a part of the indigenous medicine by the indigenous doctors.

After the western medicine system has encroached, the age-old local knowledge related to the flora has withered away and people at present very rarely know about this aspect of medical anthropology since their main aim is to have quick relief through western medicine. The euro-centric scientific knowledge has challenged the ideologies of the local

communities and the same people have overlooked the most natural solutions and remedies the nature has gifted. The deforestation process due to development activities and population explosion has destroyed the knowledge of the flora and eco balance. Therefore, it is aimed at studying the nature and value of the herbal porridge from an ethno-medicinal point of view.

Understanding the different types of herbal porridges and their use is the beginning of the study. Then an extensive literature survey would be conducted by using the texts written on ethno- medicine or any other related disciplines. Thirdly the knowledge of these would be accumulated through meeting some of the indigenous doctors who are excelled in treating through herbal porridges. Finally it is evaluated the hidden scientific value of these herbal porridges from the contemporary society.

The expected outcome of the study is to document different types of herbal porridges the traditional society has used in numerous instances. The researcher wishes to collect the different types of herbal porridges, their ingredients, when those were used or prescribed, their specific purposes, the preparation process and the scientific value. By conducting this study the researcher aims at preserving one important element of the traditional knowledge that is dying from the contemporary society.

Ms. Zaha AHMED

Traditional Maldivian Houses – Unfolds the Maldivian Craftsmanship and Lifestyle

In this study the traditional Maldivian houses will be explored to better understand the lifestyle of the Maldivian community. The homes are the most fundamental element to learn the core of the occupants’ behavior and their rituals. The techniques used to build the houses also interpret the Maldivian’s

capability and workmanship. In addition to exterior, the interior also plays a vital role to describe the daily routine of the residence. The orientation and size of the openings are allocated to respond well to the hot and humid climate of Maldives.

About 700 years ago the islands of Maldives were covered with different types of tropical green vegetation. The coconut tree was the most abundant of all. Therefore the Maldivians utilized the coconut tree for building boats, to make food, to make medicine and also to build their houses. They use the wood to build the skeletal system of the house and the palm leaves are thatched to be the skin of the house. The foundations of the houses were made from the sand stones which were readily available near the shore of the islands. The techniques to build a house from these materials were learned through the knowledge, which has been passed through the previous generations.

This research will further explore how the spatial arrangement of the different forms of dwelling exhibit different functions. The normal Maldivian traditional house follows a typical rectangular floor plan. Usually it is partitioned into two rooms, one is the private and the other is the public room. All the men living in the house sleeps in the public (the outside room), while all the women and children sleeps in the private (inside room). Likewise the other functions also take place accordingly in the right space. The doors and windows are located wisely in a very panoptical way, which the women who stays inside can be always aware of the activities in the public room.

The traditional Maldivian house has a very few furniture, but the furniture that are present in the house is multifunctional and also has rankings. The most dominant furniture in the house is the sitting bench. In some houses these benches stretch to the length of the house, while in other houses it stretches to the half of the length of the house. This

big sitting bench is preferred to be seated by the honorable people of the community. In front of this big bench, there is a smaller bench which to be used by the ordinary people. Moreover to show more respect it is very often to see people standing in the room too. Even the furniture is few in number; the functions narrate the Maldivians behavior. In celebration of special days these traditional houses adapt fully to celebrate these ceremonies. As sometimes temporary spaces are extended from the house to conduct the ceremonies.

By studying and researching the traditional Maldivian houses it provides a better opportunity to unfold the rituals and long lost lifestyle of the ancient Maldivian. Moreover it will broaden our knowledge on the building materials and construction methodology of that era.

Mr. Sukanta Gupta ALAK

The Traditional Knowledge and Traditional Cultural Expressions of South Asia: The Evolution of Costumes

My topic of the research focuses the evolution in the traditional costumes or dresses of South Asian countries all those now under the organizational umbrella of SAARC. It represents the glory of people and culture of India, Pakistan, Afghanistan, Nepal, Bhutan, Bangladesh, Maldives and Sri Lanka. If we understand the traditional knowledge and traditional cultural expressions of this region as histories tell, we find costumes what people wore till date as a tool what express the unity in diversity as tradition we following in this age also. I try to identify these kind traditional dresses and how it diversified in uses till present days among common people.

I like to elaborate the links in evolution of traditional costumes in demographic, weather & environmental importance, livelihood and living condition in aspects of religious & cultural behaviors on availability of threads and

clothes. I like to focus the situation on rights and patent cause of the origin of traditional costumes in countries. In safeguarding traditional costumes this is still exists as the most deliberate problem as main risk.

Analyzing the historical reference and documentation or literary and archaeological existence, it has been observed that, there is common conflict exists in research presentation which indicates differences between Western or European discourse and the trend or thinking of Eastern realization.

Costume considered as a cultural visual of people. It expresses their customs, tastes, aesthetic temperament and way of living. It also decides about the distinctions to be made on the class and castes, religion and region, occasion and occupation. In South Asia foreign conquests, especially the British rule and new influences also bring the changes. The study of India's royal costumes and textiles mirrors the country's complex history and tradition. In the Indian context, the most difficult aspect of an historical study is the near absence of any surviving costume material from any period earlier than the 18th century.

The civilization also depicts in costumes. In such inquiry, it must take into account an area the size of a continent, which spans 16 ecological zones. It also encompasses a multitude of different peoples, their rich past, extending back at least 5,000 years, and the merging moving apart and meeting again of the many influences that have shaped their culture.

Another debate lays in research on costumes of South Asian tradition that, whether indigenous Indians in broad wear stitched garments or not. There were statements that the art of sewing was unknown to the early Indians, and that it was an import from outside. Art of sewing came to India only with the coming of the Muslims, this kind concept also available in the writings. But these statement needs no longer to be taken seriously. And we know of very that from the beginning of the

historic periods, the needle and its use was introduced and the art of sewing was practiced. Wrapped and draped garments appear to be the oldest form of attire in South Asia. Nevertheless, awls found at archaeological sites of the Harappan civilization, in the Indus Valley indicate that leather stitching and embroidery were practiced there.

Stitched garments elements exist in South Asian livelihood from old age and many elements imported also. Side by side, indigenous tradition of wearing unstitched cloth also maintained. Draped and wrapped garments are the most common form of clothing for both men and women in South Asia. These are the known as : Saree, Dhoti, Uttariya or scarf, Turbun and Stanapatta or breast-band. And these are the changed as Trouser or Pajama then Pant or Pantaloon, Sarong or Lacha or Lungi, Kurtas (Skirt) or Fatua then Shirt and sidha or wide-legged pajama or in Choli (Blouse)-Ghagra-ohbani or Salwar-Kameej-dupatta.

In fact, the collection does not take into account the European style dresses that came in from the end of the 19th century and made such deep inroads in to styles in the 20th has been known for the exotic traditional costumes and the rich geographical abundance.

It has been seen, there is some protections in framing of law or in other initiatives to safeguarding traditional knowledge of bio-diversity. These steps exist in India, Pakistan, Bangladesh, Nepal and Sri Lanka. As organization of South Asia, the SAARC also have some initiatives regarding this purpose as made statements to WTO and WIPO. But actionable instruments or effective government and non-government role or steps to protect traditional costumes to focus the rights and patent cause as the expression of national identity and pride still not exists in broadly in the SAARC member countries.

Ms. Mariyam Isha AZEEZ

***Language of Ornamentation and Calligraphy through
Traditional Knowledge and Expressions in the Maldives***

The land of ‘*Dhivin*’ – Maldives, comprise of a medley of races, cultures, indigenous traditions and rituals borrowed and/or often adopted over centuries through different settlements and cross-cultural influences by countries such as India, Sri Lanka, Africa, China, Persia etcetera -- leaving Maldivian people at the expense of an extensively rich base of Traditional Knowledge (TK) -- mainly passed on from generation to generation, through verbal and non-verbal forms. Ever since this acculturation took place, the influence of Artistry and different forms of Traditional Cultural Expressions (TCE) have prevailed in many aspects of both Tangible and Intangible Cultural Heritage of this millenniums old archipelago.

The drastically significant transformation in the collective faith/belief system and lifestyle of the Maldivian people, which took place in 1153 AD when the country embraced Islam (from its preceding Buddhist practices), become a stepping-stone that carved its way into remarkable architectural manifestations, namely Coral Stone Mosques, Mausoleum and vast Cemetery compounds; full of carved coral tombstones. Built and ‘lavishly beautified’, using extremely comprehensive TK and methodologies of intricate stone carving, woodcarving, and finest techniques of lacquer works found at these places boasts of exemplary TCE of masterful Maldivian craftsmanship.

The most prominent features of these meticulous architectural sites are their geometrical patterns, arabesques, polychromic ornamentations and calligraphy of Quranic verses, found both on exteriors and interiors of the buildings. Celtic patterns, floral and vegetal designs appearing on wall carvings, wooden doors, columns, ceiling and internal domes, are all “speaking pages” from History. Similarly,

ornamentations and calligraphy found on the wooden roof beams and internal dome structure are finished in most lustrous lacquer work ever to be found in the Maldives. Interestingly, the colors, scripts and patterns, all differ comparatively from site to site, island to island - distinctly due to different materials, tools, quality and types of dye being used. It is worthy to note that the old coral tombstones found in the cemeteries, reflect similar patterns and carvings - determining statuses and lineages of the deceased, through size and detailing on the stone - often separating Sultans’ burial places in distinctive coral-stone mausoleum carved with seals and elaborate designs. All these are one grammar of one Language.

One remarkable marvel of this form of Architecture in the Maldives is “*Male’ Hukuru Miskiyy*” Old Friday Mosque built in 1658 AD. The government of Maldives has its focus fixed on nominating the site towards UNESCO World Heritage list, along with a handful other similar mosques, now barely surviving in the atolls.

Hence, it is of utmost importance to raise awareness among locals in making a collective effort to protect and value these assets from Maldives Tangible Heritage. Incorporating such knowledge into educational curriculum, and assimilating these artistic values into local artisan and creative communities are ways to keep this knowledge from disappearing. Precise Documentation, Conservation and Preservation of these treasures’ TK and TCE are called for at a National level. Significantly, protecting such knowledge prevailing in local communities through Intellectual Property laws are of urgency too.

It is our responsibility to pass the rich legacy of Maldivian Cultural and Traditional Heritage onto future generations before they vanish amidst modernization and ‘physiological colonization’ of our millenniums old History. But above all, this ‘Language of Ornamentation’, which now

appears to us in ‘a strange foreign tongue’, needs to be learnt and deciphered, in order to find ways to the roots of our very own existence.

Mr. Anurag CHHABRA

Mind Management Using Power of Cosmic Sound Vibrations

Although science continues to break barriers in unraveling the mysteries behind creation and expansion of universe, the widely accepted theory is that it was the cosmic currents of sound that shaped this universe and continues for it to expand. The verse 1:1-3 of Bible says that ‘In the beginning was the Word, and the Word was with God, and the Word was God’. The concept of *Shabda Brahma* in Vedic philosophy also indicates the same. Big-Bang theory and hypothesis on existence of dark matter and energy confirms that what the ancient sages observed holds true.

Yajurveda says ‘Yatha pinde tatha Brahmande’ i.e. As is the individual, so is the universe and vice versa. Ayurveda says ‘Purushoyam loka sannidah’ i.e. Man is the epitome of the universe and knowing man means knowing the universe.

Matter is manifestation of energy, which implies that the various layers of human body is the manifestation of energy. Samkhya, which is one of the earliest schools of Vedic philosophy, outlines a very systematic structure of creation, comprising of twenty five tatvas (foundational elements) or the evolutes. Out of these 25 evolutes, five Tanmatras (subtle cosmic elements) and five mahabhutas (cosmic elements) constitute the objective field i.e. the gross part of the creation. These five Tanmatras correspond to five senses i.e. Sound, Touch, Form, Taste and Smell and corresponding to each Tanmatra is a mahabhut. The correlation is given here; Sound – Space, Touch – Air, Form – Fire, Taste – Water and Smell – Earth. Any imbalance in

these elements leads to disruption in the normal functioning of the cells and results in diseases.

As we can clearly notice that Sound forms the basis of evolution of other Tanmatras. Human beings are an integral part of the universe and the events taking place in universe have a direct impact on human life. For e.g. change of seasons, change in temperature, planetary movements etc. Effectively, we can conclude that there is direct correlation of cosmic currents of sound on human body as is there on universe.

This paper will introduce a special technique invented by the sages of Siddha tradition, called *Bhutshuddhikriya*. The word Bhutshuddhikriya is formed by the combination of three Sanskrit words - Bhuta, Shuddhi and Kriya. *Bhuta* means five elements of Earth, Water, Fire, Air and Space. *Shuddhi* means purification and *Kriya* means process. Thus Bhutshuddhikriya can be defined as a 'process based on rhythmic breathing patterns meant for the purification of five elements for a sound physical and mental health'. It is a harmonious blend of ancient yogic practices of Aasan, Pranayama and Meditation. In this technique special breathing technique in synchronization with specific hand movements generates a constant stream of sound vibrations. This constant stream of vibrations results in the formation of bio-electric field around the spinal column which converts the static energy of electrons within the cells into kinetic energy. This accelerated cellular activity stimulates the central nervous system and hormonal activity. The sound waves are generated from larynx region where the thyroid gland is located which is the most significant endocrine gland. The specific hand movements help in regulating the depth and pace of breathing which helps in increased supply of Oxygen to the brain.

Bhutshuddhikriya helps in stabilizing the mind in alpha range which is considered as most productive state of the mind. Sound is the tanmatra of Space. 99% of human body comprises of space element and Ayurveda describes that

imbalance of the Space element leads to mental disorders. This paper will form the basis for research proposal to study the affect of sound vibrations on human mind and behavior to unravel the mysteries of human mind.

The scientific aspects, benefits and case studies of Bhutshuddhikriya at physical, mental and spiritual levels will be discussed in detail in the full version of the paper.

Ms. Nirekha DE SILVA

Sri Lanka's Traditional Knowledge and Traditional Cultural Expressions of Health and Wellbeing: History, Present Status and the Need for Safeguarding

Sophisticated knowledge of the natural world is not confined to western science. Societies from all parts of the world possess rich sets of experience, understanding and explanation. My paper is an exploration of the dying secrets of traditional knowledge in health and wellbeing in Sri Lanka and an attempt to find ways of safeguarding it as intangible cultural heritage of the humanity.

I have marked the parameters of my study by exploring and defining the concepts of 'traditional knowledge', 'traditional cultural expressions', 'traditional knowledge in health', 'traditional healer', 'a healthy person' and the notion of 'wellbeing'.

Then, the paper traces the historical evolution of traditional knowledge and traditional cultural expressions. It considers the internal and external forces that influenced in evolution of Sri Lanka's traditional knowledge and traditional cultural expressions; the historical developments and achievements in traditional knowledge and traditional cultural expressions in healing and wellbeing, giving examples of ancient historical and literary sources. Diverse forms of traditional knowledge existed in medical treatment for all forms of disease including viral, bacterial and fungal diseases;

all forms of surgeries; all forms of mental illnesses; and on healthy living and wellbeing of individuals and communities. Sri Lankan beliefs, knowledge, and practices have been used in healing through medical practices. Some forms of traditional healing in Sri Lanka include, Ayurveda, *Keraminiya*, *Horiwila Kadum bidum* (Orthopaedics), *Rasa Shastra*, specialized indigenous eye doctors, the Homoeopathic system of medicine and Acupuncture. Local Sri Lankan beliefs, knowledge, and practices were used in protecting mental health through rituals and performances, such as *pirith*, meditation, *bodhi pooja*, vows, yoga, astrology, palmistry, healing through spirits, exorcism, *tovil*, charms and amulets, *adi veil* and *hetme ritual*.

The challenges faced by traditional knowledge and traditional cultural expressions in health and wellbeing due to Sri Lanka’s complex social, religious and political history that mixes Sinhalese, Tamil, Muslim, Buddhist, Islam, Hindu beliefs, as well as the influences of colonization are outlined in this paper. Understanding the relevance and importance of traditional knowledge and traditional cultural expressions, various institutions and instruments have evolved in the international arena, to promote and safeguard traditional knowledge. Various aspects of preservation, protection and promotion of the traditional knowledge are looked into by many international bodies. The paper identifies the contribution of the International Organizations as well as Government Indigenous Medical System in protecting traditional knowledge in health. Finally the need to adopt and implement a more comprehensive, locally relevant and participatory plan to Safeguarding Traditional Knowledge and Traditional Cultural Expressions in health and wellbeing is discussed.

Dr. Bina Gandhi DEORI

Bamboo art work with special reference to the traditional ritual altars among the Galo tribe of Arunachal Pradesh

The North-Eastern hill region of India is comprised of seven states which are inhabited by a number of ethnic communities, with distinct socio-economic and socio-cultural elements. Arunachal Pradesh is one of the seven North-Eastern states of India. It is the largest and the North-easternmost state with a total area of 83,743 sq. km. It is located in the trans-Himalayan region between 26°28' - 29°30'N latitude and 91°30' - 97°30' E longitude.

Arunachal Pradesh is a mountainous terrain and due to its inaccessible topography it is more or less cut off from mainstream India. Its high mountains and dense forests have prevented regular inter-communication between the indigenous communities living in different valleys. Thus, isolation imposed by geography led the aboriginal people to practice their traditional art in its pristine form.

The state is inhabited by as many as twenty six major tribes and several sub-tribes with their own distinct cultural identities which present a unique scenario of unity in diversity in North-East India. The major tribes are Galo, Minyong, Nyishi, Aka, Apatani, Bugun, Singhpo, Memba, Mishmi, Miji, Tangsa, Monpa, Sherdukpen, Tagin, Khamti, Wancho, Nocte etc.

The Galo is one of the most prominent tribes in the region who mostly inhabit the West Siang district. Their main subsistence includes shifting cultivation and animal husbandry. Apart from agriculture, they hunt games, trap birds, fish and gather wild foods.

The Galos have a rich tradition of bamboo art. The dense wooded forest and the abundant bamboo plantation supply the raw material. Basket making tradition is still prevalent in the region. Basket is part and parcel of Galo

household. Another very important bamboo art of the Galo is their traditional ritual altars which are used during festivals or rituals. The traditional beliefs of the Galos are expressed through these altars of bamboo shavings. Ritual is an important aspect of Galo religion, Donyi-Poloism.

Donyi-Polo religion is animist in nature and involves the worship of sylvan deities. These deities are represented by the bamboo altars in different shapes and forms. These altars are made by the villagers. Womenfolk are strictly tabooed from making ritual altars.

In the present scenario, the art of making bamboo altar is facing challenges for its survival. These ritual altars are not readily available objects that can be purchased in the market. These are made according to the need by the villagers. The knowledge of making these bamboo shavings are passed on to the next generation by way of practicing. With the introduction of Christianity in the region, more tribal population has been converted. For education and employment, the youth of the village spend a considerable period of time away from their villages. This led to decline in the number of indigenous people who are left with this knowledge. With the passing away of the older generations, the art of making ritual altar is also fading from the Galo society. Unfortunately, no documentation and no literature have been ever published on this art.

Therefore, through this paper an attempt will be made to document this art and to create awareness among the Galo population to take measures to preserve this rich cultural heritage of theirs as this art is the very symbol of their ethnic identity.

Mr. Daya DISSANAYAKE

Traditional Knowledge: Yesterday, Today and Tomorrow

All Traditional Knowledge has to be collected and preserved, for use in the present and in the future, for the well being of mankind and Mother Earth, wherever it is applicable.

Probably the earliest method of transmitting knowledge was by line drawings and paintings. Some traditional knowledge would not have been put down in writing even after a written language was developed, or were written down in a cryptic form, because those who possessed such knowledge did not want it to get into the wrong hands, for fear it would be abused or misused. That is one reason for the loss of a vast knowledge of traditional medicine in our part of the world.

Collecting traditional knowledge and trying to retain it without change are two different issues. But the knowledge should be preserved and adapted wherever we can. Traditional Knowledge is what constitutes the 'Mimetic ecosystem' which is always disrupted by the mind viruses which can easily infect all mankind and spread the infection rapidly.

In the beginning all knowledge was Traditional, and most of it still is and developed for the primary need for survival. Safety, food and sex were the priorities. It began to change when greed and hunger for power took over man's mind. Knowledge became a weapon, to gain more power and wealth. Knowledge became a commodity, came to be monopolized, patented, copyrighted, though it does not belong to an individual or even to a group.

Most of the Traditional Knowledge about agri-culture was lost as it became Agri-business. When we consider Traditional Knowledge of our agriculture, what we should try to learn is how to use such knowledge to practice non-violent agriculture, without harming our environment, and our children, and we could provide food for everyone at a more

affordable cost. We had our own Health Care system, a system which took care of our health, but today Health Care has been replaced by the big business of ill-health. If we can collect, study and properly use some of the Traditional Knowledge we have on agriculture and Healthcare, it will be the dawn of a new age.

There is no argument about the peaceful loving nature of all traditional art forms and cultural practices anywhere on earth. However, we can only talk about it in the past tense, because we could never bring back the ancient glory of our traditional culture. We would not be able to preserve them either, except in audio-visual and digital formats.

What we could only do is to learn from our traditional arts and practices and develop our own arts and cultural practices on the same basis of loving kindness and within a truly sustainable system. Our Arts and our Culture are now totally commercialized. The primary motive for all human action is profit. Profit at any cost. We have to free ourselves from the clutches of the commercial world, and safeguard all traditional knowledge from being corrupted or abused.

Dr. Hema GOONATILAKE

A New Horizon in Social Science Research: Drawing Inspiration from Buddhist Theories

As a result of the colonial legacy, most Third World academics and researchers are more familiar with, and draw on Western intellectual traditions than their own. In the recent decades, it is mostly the Westerners, except for a handful of Asians, who have drawn on Buddhist civilizational knowledge, such as Buddhist philosophy, Buddhist psychology, Buddhist political thought and meditation to enrich contemporary theories in the social and psychological spheres.

An attempt is made in this paper to argue that the theories developed by the Buddha in the 6th century B.C. provide a wealth of material for Asian academics and researchers, which could be used as conceptual fodder in their academic endeavours. Concepts of democracy and good governance, as enunciated by the Buddha form the focus of this paper. It is concluded that a “good” Asian intellectual should have knowledge of his/ her own past civilization, as well as Western traditions.

Dr. Susantha GOONATILAKE

“Real” Knowledge, Traditional Knowledge: Deconstructing a Eurocentric Dichotomy

After 200 years of Western dominance, Asia including South Asia is now on the cusp of becoming the leading centres of economic power and by implication centres of culture and knowledge. During Western dominance a major vocabulary to describe Europe’s other was developed, often camouflaged as ‘science’. Thus ‘tradition’, when applied to Asian countries has a flavour of being the culture of Europe’s other, while ‘real’ knowledge is Western. This dichotomy, however, has been increasingly eroded during the last 40 years, becoming virtually irrelevant. The present paper is an exploration into these non-Eurocentric discussions on defining real knowledge and traditions.

From the late 1950s, the modern/ tradition dichotomy in sociology has been successfully challenged. With decolonisation, through the “critique of anthropology”, anthropology was seen as the white man’s view of the brown and black man. The category “little tradition” was now invented to explain behaviours of civilisational entities. In the 18th and 19th centuries, however, there were Western discourses that had a different take: for example China (and ‘India’ (including Sri Lanka see) considered as better societies than those of the West. However with the development of

industrial capitalism, new theorists trying to explain the new European hegemony began to relegate Asia into an intellectual backwater (Marx, Weber). This coincided with the enthronement of Greece as the fountainhead of civilisation - now deconstructed by Martin Bernal (1987, 1991, 2006). More recent historical writings have begun to dethrone once neat categories. Hobson (2004) and Bala (2006) have shown that European industrialisation and science was a dialogical product with the East. Others had shown that the seeds of capitalism itself in Venice were facilitated by the New Arithmetic with its ultimate Buddhist roots (which could count up to hundreds of millions - a contrast to Greeks’ ability to count up to only 10,000). Others including myself (1984, 2006) have shown that key turning points in the Enlightenment and science such as the ideas of Hume and Ernst Mach, the philosopher of Einstein were influenced or resonated with Buddhist ideas of the self. At a lesser level, questions can be raised why countryside British games like cricket, soccer, golf have gained global acceptance while South Asian games like *kabbadi* have not, a contrast to the acceptance of some East Asian sports. This paper documents in detail how the canvas for deconstructing “tradition” is very wide and as Asia rises, a necessity.

Ms. Aishath ISRA

Maldives Traditional Handicrafts – A Closer Look into Stone Carving, Lacquer Work and Mat Weaving

Maldives is renowned for its craftsmanship since the early days, reaching as far as the Arab nations. Excellent craftsmanship skills were demonstrated throughout different parts of the Maldives in various handicraft works. They include stone carving, lacquer work, coir making, mat weaving, wood carving, crafting dhoani, among many others. This paper will be more focused on stone carving, lacquer work and mat weaving.

In the ancient days, coral stone was used to build mosques, tombstones and mounds. Intricate details were carved into the tombstones and walls of the mosques, showing the skill of the stone carvers. Not only were they beautifully designed, but they were also constructed in a way that would be durable for the coming years. The Male' Hukuru Miskiy (Friday Mosque) located in the Maldives capital, Male' City shows very carefully designed craftsmanship of the carvers in each and every design.

Looking into the lacquer work, it is said to have originated from China. In ancient times, Maldives had trade relations with China and parts of South Asia, so this work could have been introduced to Maldives through them. Lacquer is prepared from a mixture of the juice of trees.

From the early days, lacquer had been used to protect wood from heat and cold, and also it is used for decoration purposes. There was a fear of losing this skill in the recent past because there were very few islands that were skilled in making lacquer work. But, many efforts were made to ensure that this skill did not become obsolete and the craftwork is being taught in different parts of Maldives.

The third type of handicraft work, mat weaving is mainly designated for women. This artwork has been carried out since the times of the Second World War. Maldivian women are extremely skilled in this work and the people of Huvadhu Atoll are known as the best in this field. These mats were used for many purposes ranging from the ordinary prayer rug to using them as rugs or decoration. They are prepared in brown, black, yellow and white. In the early days, they were presented to foreign delegates by Maldives Kings and Sultans.

Due to industrialization, there have been many challenges to the handicraft industry in the Maldives. Firstly, cheaper substitutes from foreign markets were introduced that had more comparative and competitive advantages. Another

reason is because of a lack of raw materials; many craftsmen were unable to get the raw materials from their environment, ultimately having to import the required raw materials. Also there is a limited workforce in this industry as many art forms of the Maldives are becoming obsolete as the craftwork is not carried forward into the coming generations.

In order to prevent Maldivian art forms from dying, certain measures are being taken. Individuals and the government authorities have taken the initiative to teach the young people of Maldives different forms of craftsmanship such as lacquer and stone carving. With the growth of tourism, there is a large potential for the handicraft industry.

Dr. Prasad M. JAYAWEERA

Modern Technology and Protection of Traditional Knowledge and Traditional Cultural Expressions

Traditional Knowledge Systems (TKSs) are continued mainly through conventional knowledge transferring channels from generation to generation. However, increased popularity and wider acceptance of ICT in every aspect of contemporary world has threatened the existence of TKSs. This is mainly due the factors associated with exclusions and less-representations of local communities. In other words, said situation could also be considered in the context of cyber society, as diminishing societies and their TKSs.

There are several initiatives taken towards protecting Traditional Knowledge and Traditional Cultural Expressions in this era of digitized knowledge societies. Among these, World Intellectual Property Organization’s (WIPO) effort on protecting Intellectual Property Rights and related legislative measures is prominent. WIPO defines and distinguishes between Traditional Knowledge (TK) and Traditional Cultural Expressions (TCE). However, incompliance with these WIPO’s terminological formulations, we extend the

associated ontology for digitization as Traditional Knowledge Processes (TKP) and TKPs' contributions or resultants as Digitized Traditional Knowledge (DTK). With this extension, we treat separately cultural behaviors and resultants of such behavior in virtual space from physical domain constituents.

Aforesaid IPR protection mechanisms have relevance and usefulness in appropriation of TK & TCE. However, our initial investigations indicate that such legislative enactments and rigid regulatory frameworks have also further widened the division between modern and traditional knowledge channeling. This is further deviation from protection of objective of WIPO as stressed in the first chapter, "Nothing for us, without us" in *Strong Voice: For indigenous and local communities in WIPO's work on TK, TCE, and Genetic Resources*.

To remedy the said situation, we proposed commons-based open framework by integrating Initiatives. The proposed framework is counter proposal for the schools believing on the survival of TKSs lies on codification of cultural experiences, focused groups' engagement (research communities, museums, and other authorities, etc) on behalf of indigenous communities and digital tools connecting databases. As Prof. Lessig mentioned in his work related to Creative Commons we believe for the continuation of TKSs, it is very much necessary technological controls that work beyond IPRs for shake of participation, sharing and protection of TK & TCE. In this direction adoption Web 2.0 where user-generated activities are the core could be utilized in people participation in TKP hence resulting DTK.

Prof. Shamsuzzaman KHAN

Oral Traditions of Bangladesh: Basic Traits

In the USA and some European countries the synchronic method in studying folklore has been a modern trend in recent

times. Since this sub-continent of ours has a history of great antiquity and a perennial backwardness in the social development, non-literate culture or oral culture still has an abiding influence. This means the synchronic method in the study of our folklore corpus will not help us identify the inner significance of many local genres. Therefore, our research paradigm must be formulated integrating both the synchronic and the diachronic methods. Unless we can build a holistic discourse model of this kind, the objective study of our folklore is not possible. A. K. Ramanujan has, as we notice, made an attempt of this kind in his study of Kannada and Tamil Folklore. No such innovative attempt has yet been noticed in the eastern part of the sub-continent, particularly the region comprising Bangladesh, West Bengal, etc.

However, it is important to note that the active tradition bearers perform the items of their repertoire keeping in mind the historical continuity of local performance tradition. That is why the performance of a folk narrative or folksong or ballad cannot be appreciated if it is viewed synchronically.

Rabindranath Tagore said: "Bangladesh had always been free from scriptural obsessions. The doctrines of Buddhism and Jainism had always an abiding influence in this country or its neighborhood. Both Magadha and Bengal were treated as outcasts. In other words, they enjoyed freedom. One can notice such freedom among the Vaishnavas and the Bauls of Bengal. They always threw off the yoke of ornamentation and high-sounding scriptural edicts from their literature and songs.

By ignoring the central authoritarian and hegemonic pressure and studying the ancient scriptures in the minutest detail the rural bards have succeeded in building a liberal cultural worldview of their own which is tolerant of others' views and free from the bondage of religious fanaticism and scriptural injunctions. So they design their lifestyle in a way

to coexist peacefully. This quality of accommodating different ideals and many other facets of their chequered way of life are reflected in their folk literature. Therefore, folk literature can be considered as a dependable instrument to have a thorough understanding of the way of life of the common people and of their belief, custom, culture, sense of values and morality, aesthetic sense, amusement and recreation.

The paper seeks to highlight the lifestyles of the monks, hermits, ascetics, Kabials (professional versifiers), Bayatis and Bauls of Bengal in order to show how they have evolved a tradition of humanism after a thorough study of religious scriptures. The paper will also evaluate the role of women in Bengal folk literature. The history of women and the quality of their outspokenness will be a special feature of the paper. Interestingly enough, in the western world the expression of feminism does not date back to the hoary past, rather it originated almost in the recent past. This comparison will be an interesting aspect of the paper.

Ms. Shahida KHATUN

The Jamdani Sari: An Exquisite Female Costume of Bangladesh

The sari is the common dress as well as the principal costume of Bengali women. It is a long flowing piece of cloth. Part of it is wrapped around the waist and the remaining climbs and flows over the shoulder. The distinguishing hallmark of the jamdani sari is that its designs are neither embroidered nor printed but created directly on the loom in the process of weaving. Jamdani weaving is a time-consuming and labour-intensive form of fabric production by hand on a traditional loom built with wood and bamboo and with little use of metal. Jamdani weaving is based on the traditional knowledge and skills dating back to the fourth century BCE. The jamdani sari is a highly designed cotton fabric which owes its origin to the Dhakai muslin, the finest and most transparent cotton cloth

ever woven by human hand. Actually the flowered muslin is known as the jamdani. While the plain muslin became extinct, the jamdani has survived because of the increasing use of this fabric as a sari by all classes of Bengali women.

Of classic beauty, the jamdani sari effectively combines intricacy of design with muted or vibrant colours. Its exquisiteness and splendor lie in its woven designs of an infinite variety. The weavers need not use any drawing. They weave designs smoothly out of the patterns stored in their minds. There are numerous designs which they have imitated from nature—from trees, creepers, foliage, flowers, fruits and vegetables. Any design that the weavers want to replicate fuses readily into the fabric as their hands move gracefully upon the loom. They concentrate on the task of the moment, blending the knowledge of the past with their hopes for the future. As women feel extremely delighted to buy a wide variety of jamdani saris and are deeply proud of the heritage associated with the adornment and novelty of this fabric as an exquisite female costume, the Jamdani weavers have remained in the weaving profession from generation to generation as a means of family livelihood.

The Jamdani sari is also a highly breathable cotton cloth which brings relief to its users in the hot and humid climatic condition of Bangladesh. Women wear more charming or elaborately designed Jamdani saris during festivities and on formal occasions. The jamdani sari represents Bangladesh's rich textile heritage, contains significant historic value and has been designated as a unique element of the intangible cultural heritage of the country.

The paper will explain how jamdani weaving has become confined almost totally to the production of jamdani saris. The paper will highlight the role of women in turning the jamdani sari into an exquisite female costume of Bangladesh and in ensuring the enduring viability of jamdani weaving. More importantly, the paper will illustrate a wide

range of jamdani saris to discuss the most charming and fascinating designs. The paper will establish that the jamdani sari has become an exquisite female costume of Bangladesh due to the technical marvel of jamdani weaving with creativity and ingenuity.

Prof. Sarath Wimalabandara KOTAGAMA

Traditional and Indigenous Cultures and Wildlife Conservation: A Sri Lankan Experience

Conservation culture in Sri Lanka extends far back into its known history. After we embraced Buddhism in the 3rd Century BC, our culture has embodied the fundamental concepts of conservation that are major thrusts today.

Since the invasion of the European foreign forces, the basic religious based conservation ideals broke down. The new conservation attitudes were basically molded by those of the elite, centered around the ideals of ‘game hunting’. The emergence of the protection paradigm in to nature conservation was an outcome of the extreme killing and destruction of the fauna. The flora in the most critical areas was not spared either.

Establishments of zones for controlled ‘game hunting’ in 1900, resulted in some of the traditional rural persons serving to ‘track’ the animals for the game hunting. The term ‘Tracker’ persistent to the present day in the Department of Conservation, is an indicator of the present concepts of ‘participatory conservation’ through the involvement of local people. Though the objective was different the process was identical.

The establishment of Protected Areas for the purpose of regulated Game hunting, and subsequently for other conservation needs is the beginning of the conflict between traditional cultures and conservation. The alienation of land for animal and plant protection resulted in the traditional

people having to leave their 'home lands' for new settlements. The story of the 'Veddha' Community (presently referred to as Wannialo-atto [people of the forest]), is a classic conflict that unfolded in Sri Lanka.

The Vedda population was known to be scattered in numerous 'villages' in the eastern sector of the country. Recent surveys have clearly documented this distribution. Their 'home lands' were lost for development to meet the modern day settlements and cultivations. The culmination of this conflict comes in the area of Dambana with the Accelerated Mahaweli Project initiated in 1976.

The Veddha community at Dambana had to leave their traditional abodes and practices behind to 'integrate with the mainstream' and take over the new agriculture practices at Henannegala. Rejecting this move the then clan leader Tissahamy and seven families stayed on at Dambana. The episode that unveiled itself since then to date is a narrative of how 'we' the 'modern mainstream person' lost to recognize a root culture of this country. Changes have taken place, some recognition of their rights and dignity has slowly been restored today. It narrates a classic transition as seen in the theories of biological conservation to Conservation biology.

Dr. Upul Priyankara LEKAMGE

Changes and Challenges of Traditional Pottery Making

Traditional pottery making was not only a source of providing the much needed utensils in day-to-day activities but an expression of the art form of traditional artisans. When we look at the literary works and the archeological evidences of Sri Lanka we inevitably find a rich set of resources of locally made and foreign earthenware.

In this paper the author wishes to discuss the changes that have taken place over the years in the art of pottery making and the challenges it faces over the last few decades.

The technicalities in making, incising, stamping and glazing have produced an unparalleled amount of products. The author's main objective is to find out the artistic elements that contributed towards the traditional knowledge through ancient pottery.

As the trading relations have developed with numerous countries such as Arabs and Chinese there was an influx of the different items produced with clay, glass and porcelain which introduced novel techniques and designs to local industry. Whether there was an influence from the foreign sources is another objective to be met with. The westernization process has introduced a large number of tableware made out of different resources rather than clay and globalization has aggravated the situation by bringing in new forms of artificial items challenging the existence of the traditional items. Besides that the free education and the abolition of the 'rajakari system' have affected the traditional occupational patterns and many younger generations moved away from their paternal occupation for white collar jobs. The changing of value systems too make the local preferred foreign rather than local. Thus this much valued traditional art form was in the threat of extinction.

First it is aimed at identifying the different types of pottery made in ancient Sri Lanka. Subsequently the pottery making procedures that have taken place would be discussed in detail. Then how the social movements and processes affected the traditional pottery making is analyzed. Finally it is suggested the ways and means to preserve the traditional pottery items by empowering the limited number of individuals who engage in the trade and digitizing the items by using the sophisticated technology available. Creating a local, regional and global market for traditional pottery items such as among the Sri Lankans living abroad and the foreigners could enhance more individuals getting into the industry.

The methodology used in collecting data would be the use of literary sources such as books and journal articles. The artifacts at museums would be another source. The visiting of the traditional pottery making villages and getting a firsthand experience would enhance the study further. Meeting the elders who can remember the traditional pottery making process would be another important aspect in data collection.

Dr. Firoz MAHMUD

The Rickshaw and Rickshaw Painting in Dhaka City

The rickshaw, a human-propelled transport on three wheels, came into use in Dhaka City in 1938. Rickshaw painting is an integral part of the rickshaw. In fact, every part of a rickshaw is painted. Dhaka City’s rickshaw painting is the most enthralling representation of transport art in the world. Rickshaw painting is the embodiment of the rickshaw as it is seen all over its body. Painted tassels, tinsel and twirling bits hang from its different parts. Painted plastic flowers sprout in the front and on the sides. Part of the aluminum sheathing and the entire rectangular plate of corrugated iron, both appearing at the rickshaw’s back, have pictures elegantly painted.

Being efficient and convenient as a mode of transport for short distances and highly decorative with thematic pictures the rickshaws have become significant and attractive. As the rickshaw is a slow-moving vehicle, the paintings that it carries are easily visible to the onlookers who can enjoy them fairly well even in the movement. The moving rickshaws are viewed as a roving exhibition of paintings—a mobile panorama which is seen nowhere else in the world. The rickshaws with its paintings create such a pervasive and emblematic feature of urban life in Dhaka City that it has given birth to social practices, rituals and festive events. New rickshaws are always a blaze of colors and paintings in Dhaka City, which is rightly called the Rickshaw Capital of the World.

The rickshaw artists transmit their knowledge and skills to the apprentices by applying the hands-on-training method. Acquisition of the required knowledge and skills by the apprentices is largely based on a teacher-pupil relationship and is mostly dependent on imitation and incorporation of gestures. Creativity is achieved by the apprentices through enjoyment and devotion to work. The rickshaw artists usually pass on their knowledge and skills to their children and close relatives.

The rickshaw and rickshaw painting characterize Dhaka City and its residents' identity. As the element has been practiced and transmitted with spontaneous zeal and visceral passion, it has become an established part of this city's cultural tradition.

As a key part of the urban landscape in Dhaka City, gorgeously painted rickshaws have been the subject of films and other artwork. With colorful floral patterns, natural imagery, birds and animals, creative depictions of historical events, fables, heroes or movie stars, and words of precept, rickshaw painting provides the bearers and practitioners with a sense of identity and continuity. To the general public, rickshaw painting, being colorful and stunning, is eye-catching. Its thematic pictures tell stories of Bangladesh, of everyday life, of what the rickshaw artists treasure as a kaleidoscopic view of their imagination. The rickshaws spread colors all around and add a notch of vibrancy to the otherwise mundane streets. The brilliance of rickshaw painting lies in its innocence and in the manifestation of imaginative power.

The paper seeks to illustrate a variety of thematic pictures to establish the rickshaw and rickshaw painting as a dynamic form of traditional art and design.

Dr. Shabnam Bahar MALIK

Traditional Costumes of the Kalasha Kafirs of Chitral, Pakistan

The Kalasha Kafirs, sometimes referred to as Siah-Posh [the black-robed Kafirs] in relation to their traditional black dress, inhabit the three remote and isolated valleys of Chitral District in Khyber Pakhtunkhwa (KPK) Province of Pakistan. An endangered living culture at the verge of extinction, only 3,000 left in the three Kalasha Valleys according to the recent estimates.

A most distinguishing feature of the Kalasha ethnicity and their unique cultural identity is the elaborate costumes [*Cew* and *Piran*] adorned with *chehari* belts, worn by Kalasha women. Their unique and ornate headdresses [*kupas* and *shushut*] and heavy beaded jewelry [*sulki*, *mahik*, *lish*, *kapaban* and *gadul'ay*]. Kalasha costumes are termed by many, as possibly the most beautiful way of dressing in the world. The traditional Kalasha clothing embodies a system of meaning for its wearers, of knowledge and skills, creativity, status, wealth, celebration and mourning.

Whereas the Kalasha men, over the period of time, have adopted to the usual Pakistani dress for men [*shalwar qameez*] and are rarely seen wearing the old traditional handspun woolen baggy pants, upper garment and leather moccasins [*sara kandali kalun*], other than on major Kalasha festivals in extremely small numbers. The Kalsaha women, have clung to the old customs and still continue to wear traditional style clothing in black, which seems to be an extension of the old and traditional black-robe, but with an ever more elaborate decorations and embellishments, using their acute sense of fashion, beauty and personal identity, as Kalasha women.

The traditional woolen dresses in black [for women] and shades of beige and white [for men] which involved

months of labour of spinning and weaving by hand from pure wool of the local sheep and goat varieties is almost replaced with lighter cotton and synthetic materials readily available from the nearby markets. The newly established KAL'AS'A DUR Museum and Cultural Center in Bumburet Valley has provided a much needed window of opportunity to now study and document the old traditional costumes of the Kalasha Kafirs, like never before.

Their unique costumes and body adornment practices have placed Kalasha Kafirs in a unique local and global spotlight to preserve their fast disappearing numbers and revive their ancient cultural practices. Every year, huge crowds of tourists from around the globe show up in the three Kalasha Valleys to observe the major Kalasha festivals and have a glimpse of their exotic ancient culture and captivating colorful costumes of Kalasha women.

Ms. G. Pramuditha P.G. MANUSINGHE

Traditional Knowledge in Fishing Practices - Maduganga System, Sri Lanka

Maduganga inherits the characteristics of typical river systems lining the South West coast of Sri Lanka but for its ecological significance it was declared a Ramsar Wetland and was protected as a Wildlife Sanctuary. Traditional knowledge of the inhabitants about the biotic and abiotic components of the system and of the system as a whole may have accumulated over the centuries as per the historic resources revealing inhabitation of the research area from 13th century A.D. By living with the ecosystems for length of time, communities develop knowledge- practice - belief complexes; knowledge of resource and ecosystem dynamics, associated management practices and beliefs grown with interaction. Fishing is among the livelihood practices of community in Maduganga system. They have utilized the geomorphology, hydrology, vegetation and biodiversity variations in their fishing practices

demarcating a zonation of fishing activities and formed a knowledge system by doing so.

Being a mangrove fringed estuary Maduganga is an excellent breeding ground for fish. It is narrow at the river mouth and wide as a lake in the middle reaches. In the narrower upper reaches where river begins as *Magala Ela* with a network of smaller freshwater streams flowing in, marshlands facilitate the locals fishing with fishing rods. With the increasing salinity in the downstream *Rhizophora* dominant mangrove swamps thrive enriching the waters with juvenile fish. Where the mangrove roots traps the aquatic life locals build *Jakotu* perpendicular to the direction of the flow, for shrimp culture. These shrimp kraals depict their knowledge of lifecycle of shrimp, influence of environmental factors for their growth. Shrimp farmers' cooperation with the marine fisherfolk living in lower reaches demonstrates the fascinating resource utilization across the river system. Local community engaged in marine fisheries use fishing gear and vessels engineered in accordance with the ecosystem. In fishing practices locals make use of accessible mangrove (*Cerip tagal*, *Avicennia* and *Rhizophora* species etc.) and other terrestrial plant species (*Derris uliginosa*, *Alstonia mocrrophylla* etc.) as resources.

The traditional knowledge of the local community was challenged, their practices were altered, and beliefs were questioned with the colonial invasion, industrialization, globalization, tourism and the application of scientific knowledge, paving way to unsustainable practices in this sensitive ecosystem. Hence the importance of preserving traditional knowledge of inhabitants is felt deeper at present.

Mr. D.S. Kalana MENDIS

Manas Prakrti: Holistic Approach for Human Resource Management

The interpretation of human psyche and its relationship with body is one of the most important issues in the study of modern philosophy. From the ancient times till to date it has remained to be a subject of interest both for medical scientists as well as for philosophers. Recent developments in psychological experiments and advances in scientific methods have made the problem even more challenging than it was in the past. Human resource management is said to be the importance of spiritual, ethical and human values that conditions human behavior. As a result there are definite signs of deterioration in human the ethical and moral standards of the people practically in all walks of life. The immediate problem that this poses for a full understanding of human functioning is that the inner subjective experiences of consciousness based in human resource management.

Ayurveda clearly recognizes the distinctions in human temperament and individual differences in psychological and moral dispositions, his reactions to socio-cultural and physical environment. Ayurveda occupy the heights of human psychological accomplishment and could usefully call upon the insights of any of these sources to aid in addressing the problematic nature of modern-day businesses and have significant bearing on human behavior. The ayurvedic concept of mind is both broad and illuminating. Not only does it include mental activity but also a consciousness that is housed in the heart, 'the heart is indispensable for normal mental and physical activities as the entire waking consciousness rests there'. Mind is built from different aspects. *Buddhi* is intellect and is really like a mirror reflecting universal consciousness as it cognises and clarifies. It is the digestive system of the mind as it discriminates between different aspects of mental 'nutrition'. *Sadhaka pitta* corresponds to *buddhi*. *Manas* is

that which conceptualises, analyses and interacts between our inner subconsciousness and our experience of the outer world. It includes memory and the ability to recall (*smrti*) events. *Tarpaka kapha* relates to memory. *Ahamkara* is our ‘I’ maker and identity former that personalises every experience. There is also *citta* that is considered to be consciousness and awareness. *Prana* connects these different aspects into something that is known as *antahkarana*, the inner active.

A peculiarity is that is in contrast to the nature of the physical constitution (*deha prakrti*) the mental nature (*manas prakrti*) can be altered through action. The qualities of *sattva*, *rajas* and *tamas* are predominant in the mind and can be altered according to lifestyle, diet and mental attitudes. *Rajas* and *tamas*, passion and lethargy, are considered to be the causes of mental disease. *Manas prakrti* in Ayurveda contributes to the study of personality. The physical world is the manifestation of *manas prakrti*, which is subtle and devoid of any consciousness. *Tamas-Rajas-Sattva* temperamental groups give rise to the framework of Space-Time-Causation when evolution starts in association with Consciousness Principle in *manas prakrti*. According to Caraka thinking, judgment, argument and conclusion are the object of mind depended on personality (*manas prakrti*) related to management of human resources. This paper highlights Temperamental groups that are found in *manas prakrti* that would depend one’s thoughts to construct. Temperamental groups profile for human resource management and to epitomize Personality of human beings underpinning the concept *manas prakrti*.

Dr. Biswajit MOHAPATRA

Safeguarding Traditional Livelihoods and Indigenous Peoples for Inclusive Development

It is quite well-known that the indigenous people living in the region have developed highly specialized livelihood strategies

and occupations, most adapted to the conditions of their traditional territories as they were dependent on their access to lands, territories and resources available in their neighbourhood. These traditional occupations as followed by indigenous people in the North eastern region include shifting cultivation or gathering food and forest products, handicrafts such as weaving, basketry, woodcarving among others, and rural and community-based micro industries. In these cases, the indigenous people are identified by their acquired excellence in their traditional occupations, as pastoralists, shifting cultivators and hunter-gatherers.

It is accepted that access to land and resources is central to indigenous peoples' livelihoods, and as such it's necessary for them to have a well worked out land tenure and distribution systems, and customary laws regulating the use of resources.

The process of Eurocentric nation-building and the penetration of the modern economic system into their traditional societies has not only proved to be disastrous to indigenous peoples traditional livelihoods but also inhibited in the continuation of these practices which were inspired by their traditional knowledge systems. The intensification of free market model as the most dominant path to develop their habitats has been held responsible for more economic and social marginalization of the indigenous communities instead of ushering in any appropriate development for them. Further forcible acquisition and privatization of ancestral lands by the modern state has expedited the process of systematic displacement of indigenous peoples from their ancestral territories with devastating consequences, not only in terms of loss of land and livelihood, but also in maintaining cohesion of indigenous communities and their exercise of self governance, with the passage of time.

With the introduction of cash economy in the traditional villages, more and more indigenous peoples have been reported to be moving away from subsistence production

to more commercial forms of production. Under the circumstances, many more have lost their ownership over precious resources such as agricultural lands to modern loan schemes and contract farming schemes which have remained alien to them and thus have been reduced to mere indigency. The consequence can be felt with increase in the rate of poverty amongst the indigenous population. Combined with this, with the modern neo liberal governments, considering these traditional occupations of the indigenous people, viz., shifting cultivation and pastoralist, as unsustainable practices, outdated and antithetical to 'development', has led to rising discrimination against such occupations and their subsequent marginalization, resulting in significant loss of income and traditional knowledge besides food insecurity, loss of bio-diversity, traditional knowledge and customary forest governance, in most countries in Asia.

Considering the fact that these indigenous people are now caught in a vicious cycle, with their forced integration into the market economy and globalization, it's important that we have to explore the ways and means within their own systems, so as to ensure that these indigenous people in Asia survive and maintain their communal values for their own socioeconomic good and preservation of their livelihoods.

In my proposed paper, I intend to analyze that various ways and means, as possible under the circumstances to strengthen their practice of sustainable traditional livelihoods, which would not only help them in carving out their own community induced path of development at the same time enabling them to retain their capability to preserve their cultural integrity and dignity of being distinct peoples as has been the case in the past before the introduction of market economy.

Mr. Ismail NASRU

Traditional Music and Dance in Maldives

The paper will mainly discuss on the traditional music and dance along with the various other traditional and cultural activities of Maldives and their current status. Of the various traditional musical acts ‘Bodu Beru’ (Big drum) will be discussed broadly.

As historical and archaeological evidence or records such as ‘Loamaafaanu’ (copper plates) indicates, the Maldives Island has been inhabited for over 2,500 years. According to historical records the first settlers were Indo-Aryans. Further, archaeological remains and other evidences support that Hinduism and Buddhism existed in the islands of Maldives, before conversion to Islam in 1153 A. D.

Official language of the country is ‘Dhivehi’, and is closely related to Sinhala. Dhivehi belongs to the Indo-Iranian language group and has a strong Arabic influence. To write Dhivehi three types of scripts were used, which are ‘Eveyla’, ‘Dhives’ and ‘Thaana’ respectively. Though Dhivehi is the official language, English is also widely used in government offices as a second working language.

Though inherited from surrounding countries, Maldives has a very rich and unique historical and traditional culture compared to that of many Asian countries. Historical records and heritage sites clearly shows our ancestor’s way of life. Their talent of craftsmanship can be seen from these historical and heritage sites. Compared to what we see in the present day, things were very much different from what it was in the past.

Performing Art has always played a prominent role in Maldivian culture and in all types of local festivities. The traditional music and songs have been able to pass down from generation to generation, but not as diverse as it was in the past. Due to the rapid westernizing of country, the musical tastes are changing drastically - unfortunately, making the

traditional arts obsolete. Some of the most popular musical acts practiced today are Boduberu, Ban’diyaaajehun, Thaara, Dhan’dijehun, Fathigan’dujehun, Bolimalaafaiyneshun, GaaOdi lava, KadhaaMaali, Lan’giri, Maafathineshun.

Significant changes in the attire of both male and female has taken place too. We do not get to see the types of dresses worn during the past. Early ways of dressing has been replaced almost by the mixture of foreign cultures. There are many other areas where minor and major changes have taken place. Fishing and agriculture used to be major economic activities in Maldives where vast changes have taken place. As such are many of the traditional sports and other economic activities. With all the challenges some activities like mat weaving, rope making, jewelry making, lacquer work etc. are still carried out in some islands.

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The ancestors of Maldives were skilled people who carried out several unique and outstanding practices that are worthy of preservation. Even though these practices are no longer carried out due to modernization and technological advancement throughout the world, it is every Maldivian’s obligation to protect what they left for us.

Mr. Sanmugeswaran PATHMANESAN

Cultural expressions of Kāthavarāyan Koothu in Tamil culture of Sri Lanka: Anthropological Questioning of Tradition in the Contexts of Changes and Continuity

Identifying the traditional dance form in Tamil culture is highly complex task because of ‘positioning’ ‘placing’. This

difficulty may pose the questions that which art form is recognized as traditional one in Tamil culture or are there many art forms? Theoretically, the concept of ‘classical form’ is always dominant in characterizing an art form while neglecting ‘traditional art form’. Deconstruction of existing model of identification an art form in a culture is a duty of a social scientist that alarmed me to awake on profiling cultural expressions of *Kāthavarāyan Koothu* in Tamil culture is that the whole purpose of this study. When diffusing colonialism or colonial culture in the country, there were Tamil Saiva revival movements urged for safeguarding Tamil culture and tradition which later granted for nationalism and national culture formation. Liberation from colonialism, there were urgent call for re-discovering the Tamil culture and tradition become prominent social-political activity in dichotomy of ‘traditional construct’ and ‘western construct’. Culturally, *koothu* is identified a traditional form of performing art in Tamil culture, among them, *Kāthavarāyan Koothu* is, one of the *koothu* traditions, known as traditional performing art and religious ritual. Contrary, cultural expressions of *koothu* are not merely concerned in Tamil culture while Bharathanatyam and Karnatic music dominating the cultural domain, identity formation, national culture and nationalism. Seemingly, complex nature of *Kāthavarāyan Koothu* urged me to draft an anthropological profile on questioning of tradition, caste, identity, folktale, power and religion are associated with this art form. Interestingly, this study attempts to indicate how *Kāthavarāyan Koothu* is placed or positioned in Tamil culture? What kind of form it has taken to represent tradition? Why has it not recognized major part in making Tamil identity or Tamil culture? These are major research questions of this study. Anthropological writings on great tradition and little tradition heavily influenced polarizing cultural elements within the culture, critically I express my views on the great and little traditions lose the notions of great or little as it is highly complex in quantifying them into ‘great’ or ‘little’ traditions. However, placing either great or little tradition is

critical, debatable, argumentative and meaningless. Generally, *Kāthavarāyan Koothu* is classified into little traditional category while Bharathanatyam and Karnatic music holding dominant background to have great tradition in terms of origin, evolution, development, possesses of written scripts. In this larger context, this study divided into four parts: firstly, how does *Kāthavarāyan Koothu* still express Tamil culture, identity, national culture and tradition?, secondly, analyzing *Kāthavarāyan Koothu* which possess caste identity, folk tale, religious identity and oral tradition that is all about structure of this performing art, thirdly, critical views are paid on questioning of, definitional problem of the concept of tradition and anthropological concepts of great and little tradition, fourthly, it is focuses on the context of modernity that the traditional *koothu* is modified as a stage item to perform in a modern theater that is a traditional-revival in the *koothu* tradition occurred the impact of Sinhala national theater formation inspired Tamil intellectuals to create Tamil national theater. Methodologically, this study adopted anthropological research methods to collect such data which are qualitative in nature, in addition secondary data derived from secondary sources extensively utilized in this study.

Dr. M. Waseem RAJA

Mughal India Traditional Methods of Healing: Assessing the growth of Greco-Arabian Medicine as gleaned from Medieval Sources

Attempts are made in this paper to investigate the growth of traditional methods of healing during the Mughal Rule in India, more particularly Greco-Arabian medicine which came to India with the Muslims. How it was adopted and included in the *materia medica* of the Indian drugs, how it became the foremost method of treatment during medieval period during the span of centuries in Indian scenario need to be examined? The paper attempts to depict in a succinct manner the progress

it made during the Mughal Rule. The Mughals continued the past practices of patronizing not only art, letters and sciences; they also fully supported the *unani* method of treatment as it was known at that time. They held in high esteem the physicians known as *hakeems*. The *Unani* medicine had traveled down to Mughal Period after already a long stint with sultanate period. During the Mughal era it had underwent many modifications and was enriched by the addition of many traditional Indian drugs (*Ayurveda*) and clinical tests here.

During the Mughal period, medical services were well organized. The hospitals were established in the capital and other big cities and competent Muslim and Hindu physicians appointed therein without any distinction of caste and religion. There was no rivalry between *Hakims* and *Vaidyas* in those days. Akbar's reign can rightly be regarded as the flourishing period of *Tibb e- Unani*. He adopted a benevolent policy of rewarding handsomely and honouring the distinguished scholars of his time. The result was that most of the renowned personalities of other countries were drawn to India. The close study of *Tuzuk-e-Jahangiri* throws ample light on Jahangir's inclination towards medical experiments and observations. Shah Jahan and other rulers of Mughal period were equally enthusiastic about medical facilities for their common people and the country was equipped with hospitals and private clinics far and wide.

In this paper the attempts would also be focused not only on the various methods of medieval treatment, the effort would be to track down the list of all those available drugs, the *dar-ul shifa* and also the great *hakeems* their methods of treatment and their position in the society. The aspect of interchange and exchanges between *Ayurveda* and *Unani* would also form the part of this paper. It appears from Bhāvaprakhaha's study that *Ayurveda* too borrowed and assimilated a significant number of simple drugs like henbane, rhubarb and opium, etc., from Greco-Arabian medicine and vice versa. Many medical works of high standard were

compiled during this age which undoubtedly point out the predominant influence of Indian medicine upon *Unani* system of healing art.

It is almost evident that Mughal India too had greater share of contribution in preserving, patronizing and making available *unani* medicine to masses. There are plethora of available literature in Arabic and Persian in the form of manuscripts which need to be explored for unearthing the hidden treasure trove of medieval traditional healing knowledge on the theme, and the same need to be catalogue and made available on public domain.

Ms. Jayaprabha RAVINDRAN

Dance Forms of Kerala : Symbols of Traditional Culture

Kerala or the land of 'Kera' or coconut is synonymous to pristine beaches with never ending array of coconut palms, backwaters, magical monsoon, rich and vibrant flora and fauna, fragrant spices, countryside reverberating with the sounds and music of various rich art form, fairs and festivals. As per legend, Kerala rose up from the sea when Lord Parasurama threw his axe into it and the sea receded to bring up this narrow strip of land from underneath. This is a legend which most of Keralites are familiar with. Perhaps this divine intervention has helped it being called 'God's Own Country'. Although the early history of Kerala remains largely unexplored it is a proven fact that Kerala had trade relations with Egypt, Babylon, Phoenicia and with Greco-Roman world and Kerala and its people came into contact with many foreign cultures. Present day Kerala comprises of erstwhile princely states of Travancore, Cochin and Malabar which was part of Madras province. It has a total population of approximately 33.3 million comprising Hindus, Christians and Muslims and few Jews and some other minorities.

Social structure of Kerala:

Kerala followed a caste system which was quite different from other parts of India. While the Indian caste system was modelled on the four-fold division of society i.e *Brahmins, Kshatriyas, Vaisyas, and Shudras* in Kerala the *Nambudiri* Brahmns formed the priestly class and only rarely recognized anyone else as being other than Shudra or untouchables outside the caste system entirely. Thus, the Kerala caste system was ritualised but it was not the *Varna* model found elsewhere. Though it was not modeled on the *Varna* model of caste system it was most cruel and rigid compared to others.

Traditional Art forms:

Kerala with its rich and vibrant history and deep rooted cultural divisions based on caste structure has distinct art forms for different communities and castes. Music and dance are the main components of art. Music has undergone a lot of change with the evolution of Malayalam as a language. Dance forms of Kerala are varied and colourful. There are two distinct types of dance forms: Ritualistic or classical and folk dances

- i. Ritualistic Dances: Koodiyattom, Kathakali, Mohiniyattom, Krishnattom, Thullal, Thiruvathira Kali, etc. These are all conducted in specially designed stages on religious festivals. Does it cater to the masses or is it elitist?
- ii. Folk Dances: Poorattam, Kaliyattom, Theyyam, Aivar Kali, Pootham Kali, Pulikali, etc.

The paper proposes to explore the origin of different dance forms, performers, stage setting, accompanying music and targeted audience.

It also proposes to highlight the problems being faced and is the future for the traditional forms of dance which are

based on traditional knowledge, are performed only as per laid down procedures in special stages.

Role of the Government in protecting these traditional dance forms which would be wiped out without patronage of either the Government or well established cultural institutions in private sector.

Mr. Ali SAHIL

Island Life – A Planning Guide – Traditional Knowledge, Cultural Expressions and Sustainable Development

Loosing an identity: be it a single person or a culturally woven group of people sharing ancient traditions.

Traditional planning knowledge and traditional cultural expressions through visual impact of public spaces in island life is losing from our sight at an alarmingly concerning pace.

- Reef entrance, lagoon & natural harbour.
- Beach, boathouse & ‘holhuashi’.
- ‘Bodu Haruge’, Road, road entrance & public spaces.
- Public bath & island well.
- Gate & garden.
- Verandah & courtyard.
- House, bathhouse, kitchen & granary.
- Rituals, religious spaces, burial enclosures and tombs.
- Festive preparations, events & community spaces.

The last ten decades map a regular pattern of change towards loosing island features and public spaces. One that visually impact most are the loss of public baths, which totally vanished during the past half a century. The trend has brought a tremendous change to other public spaces like ‘Bodu Haruge’ the specific public space for special annual or other events which survived as in social centers or conference facilities, but not fully as with the purpose of origin. Granary,

which was a unique feature of some atolls due to their agricultural background, has almost disappeared. Local natural harbours and anchorages are ignored even in possible locations to adapt for environmentally unstable dredging and reclamation of modern harbours. Some islands had an island well from where travelers come for fresh water and socially interact and introduce, though there are rarely few or none at all in modern times. Gates are slowly converting to locked doors and gardens into non-breathing enclosed spaces. Infrastructure is concentrated on single or few locations to where other islanders are somewhat unwillingly relocate though over densely populated. Adequate space for solar shading verandahs and cross ventilating courtyards, a necessity for a humid tropical setting, is barely incorporated in modern layouts. Separation of space for social activity within a residential compound is neglected with spatial constraints due to high density on many islands. Festival, events and community spaces are barely seen on public policy level planning data.

Haddhunmathi or Laamu Atoll (formerly known as Isaddunmati Atoll), Maldives: studying a group of people, where ruins scatter of one of the last surviving monasteries of an ancient island nation. Eighteen years of continuous annual visits to collect data and sit with the local people to gain knowledge otherwise slipped unnoticed.

Detailed study of Fonadhoo Island, Haddhunmathi Atoll: after a historic & existing study of the island, a master plan is proposed. Including ancient features and alternative options as well for those features that are lost and conservation guidelines for diminishing features that are already in ruins.

Fonadhoo Island, located at 01°50'00"N 73°30'00"E coordinates. Area of the island is little more than one and a half square kilometers and is about 4 kilometers long and half a kilometer at its widest width. With a population of little

more than two thousand, the population density is estimated at 1200 to 1300 per square kilometer approximately.

Originally the island is populated from the south central location of the island and outwards. After the mega storm that was experienced in December 1821 throughout the world, southward migration occurred from damaged or totally destroyed islands of the northern and central Maldives. (Storm of 8 Dec, 1821 that destroyed 32 islands of the Maldives mostly north, Maldivian Chronicles).

The new settlers chose to settle on the eastern uninhabited end of the island that they named Baraaseelu. Slowly a new town was grown over a time of two centuries. With the new settlers new skills arrived and the knowledge passed down by generations and mixed with the original settlers grew with hybrid knowledge of collective approach.

For the growing need of population and necessity increase, the proposed master plan provides options to integrate and grow. Allowing for the shared knowledge to distribute evenly along with both cultural and social aspects of the island community. Loosing public spaces and traditional experience of public spaces is reinvented to bring new life to already diminishing socio-economic values of an ancient island nation.

Island communities survived for centuries, though mostly isolated, they have the means for sustainability and survival. From ancient knowledge of herbal healing to simple agricultural means the islanders regenerate a limited resource. Simple limited fishing techniques lead to year round catches for limited households on each and every island. Those small communities have highly skilled individuals and groups for almost every need that arise through their long settlement history.

Oral knowledge sharing down generations and at the same time giving them practical know how of the specific skills remain unchanged through centuries. Although with

limited resources, most skills accommodate the use of otherwise thrown away daily things like fallen dried leaves or cut branches. Hence leaving a sustainable means of extended use from one single source.

This study is based on actual data taken from direct visit to several islands from each and every atoll of Maldives. Since each and every island is entirely different and unique in its own sense, the guide is separated for different areas throughout the country for ease of adaptability by the existing settlements.

Urban and rural mix is interwoven for socio economic relevance and sustainability. Potential growth habits and relative change is studied through two decades of research data taken during the many visits.

This study is aimed to improve livelihoods of islands and island communities. The results support to gain losing cultural experiences and improve and strengthen socio-economic structure of the nation as a whole.

Mr. Satish SELUKAR and Mr. Anurag CHHABRA

Energy-based Farming – The Future way of Affordable Agriculture

In the long journey of development of human race, agriculture marks a significant *milestone*. This green revolution forms the basis of all other revolutions that have taken place so far and will continue as the bedrock of the human evolution. With sustained increase in population and subsequently rising demand, agricultural sciences have developed a long way along with the knowledge and experience to have new production techniques such as irrigation management, hybrid crops, selection of drought proof crops, new pesticides etc. The new age agriculture has replaced traditional methods to bring the benefits of industrial revolution into agriculture technology.

Traditional agricultural practices were designed to have more harmony, integration and sensitivity towards environment and various natural ecological systems. Due to lack of capability to scale, these traditional systems are getting rapidly extinct over the past few decades. There is a dire need of global thinking on how these systems and knowledge can be safeguarded and supported further by applying innovation to scale up. In the recent times, the demand for organic farming has gained a lot of voice and attention. Degradation of soil due to soil erosion, loss of soil nutrients due to use of chemicals, loss of nutritional value of food and resulting human diseases due to chemicals are some key reasons for the growing calls for organic farming.

A recent study has concluded that Organic farming can create millions of jobs in the agro sector as it can spur over 30 per cent of employment per hectare as against non-organic farming which is a boon for developing and under-developed nations. The British botanist Sir Albert Howard who is often referred to as the father of modern organic agriculture, documented traditional farming practices developed in Indian Peninsula region as superior to the conventional agriculture.

This paper introduces affordable and qualitative techniques of Siddha Farming, derived from the experiments and research carried out by the sages of Siddha tradition. These researches were primarily based on subtle currents of light and sound energy which tune the orientation of the five element composition of the seed in accordance with surrounding environment such as soil, water, air etc for improved quality and productivity of the crop. The two techniques which will be discussed in this paper are 1) Siddha Homa Farming and 2) Siddha Energy Healing.

Homa farming is also known as Vedic Organic agriculture since it was first introduced in Atharvaveda. Siddha Homa Farming involves performing a special process

for purification of atmosphere where specific organic substances like ghee made up of cow milk, rice grains, twigs of selected plants, powdered herbs of medicinal values are offered as oblations in the healing fire, lit in a pyramid shaped altar along with the chanting of specific Siddha mantras that produce continuous waves of sound energy currents to awaken the inner intelligence of seeds/plants. The ionization of organic compounds as a result of chemical reactions in high temperatures also results in emission of compounds & gases such as Formaldehyde, Carbon Dioxide, Oxygen which are good for crop productivity.

Siddha Energy Healing is the most affordable way of channelizing the omnipresent cosmic energy to the subject (Seed, Farm field, Crop etc). There is no need for any supporting instrument in this technique. Farmer or any individual trained and initiated into Siddha Energy Healing methods, acts as channel of transfer of energy. The individual is trained in the process of initiating the energy flow. The most important thing required for success of this technique is the positive mind set of the energy channel and regularity. The dense positive energy field is formed in the region of subject which enhances the quality and production.

Both techniques discussed above are affordable and effective. A handful of farmers in Vidarbha region of state of Maharashtra, India have applied this to great effect and surprise. In the coming time these techniques combined with modern technology and knowledge will greatly serve the mankind.

A structured research can be carried out by performing the qualitative analysis of Seed, Crop, Water, Air and Soil at regular intervals.

Ms. Aishath SHAFINA

Traditional Knowledge and Traditional Cultural Expressions through Dance and Music, Maldives

Cultural dynamism and globalization have adversely affected traditional dance and music in South Asia. The value, the structure, the performance have been particularly influenced by various cultures which raises the question of whether the traditional dance and music is diminishing or whether it is becoming enriched with various influences. Therefore, the paper will be focused on understanding the actual significance of traditional dance and music in order to realize convincing and meaningful values within the specific culture of Maldives.

The paper presents a historical analysis of the context of traditional music and dance in Maldives. The paper explores the values and structure of Maldivian dance and music, with an aim of examining the factors, which has led to the sustenance of its core identities. These identities have been studied in past as being rooted from other countries and cultures. Influences of India, Arabia, Persia, Sri Lanka, Indonesia, Malaysia and Africa are evident in the unique culture of Maldives. Maldivians have assimilated these influences over the years and have created their own cultural identity like no other.

In this context, the paper also attempts to discuss how Maldivians have adapted to the outside influence on the traditional music and dance. More importantly, it is also vital to consider how Maldivians are striving to uphold their identity and tradition through music and dance, in the context of inevitable and continuous transformations.

Prof. Kalinga Tudor SILVA

Caste, Craft and Traditional Knowledge in Sri Lanka

A good deal of traditional knowledge in Sri Lanka society rests with the lowest castes in the Sinhala caste hierarchy. A

bulk of the traditional knowledge relating to pottery, canecraft, mat weaving, making of different types of drums, jewelry making, brass work, stonework, making of whisks, astrology and occult practices continue to be possessed by respective caste groups which are typically at the bottom of the caste hierarchy. Similarly arts and crafts of drummer caste (Nakati), mat weaver caste (Kinnara) and smith caste (Navandanna) play a significant role in Traditional Cultural Expressions in Sinhala society in the form dance, art, temple paintings and rituals of various kinds. These elements of traditional knowledge and traditional cultural expressions are encountering multiple problems due to external threats such as globalization and related push of cultural homogenization and increased competition from mass production of artifacts on the one hand and internal problems such as moving away from these crafts and cultural expressions by young generations in the relevant castes primarily due to status considerations on the other. In spite of these difficulties some of the traditional crafts such as pottery, brass work and wood carving have achieved a degree of momentum and revival due to tourism and state patronage. Similarly some of the traditional art forms have achieved a new lease of life due to electronic media, political patronage and integration with educational and training programmes. This in turn calls for a systematic assessment of the determinants of preservation and conservation of traditional knowledge systems in Sri Lanka.

Using findings of a SAARC Cultural Centre funded research project on Arts, Crafts and Identity and Cultural Dynamics of Three Depressed Caste Groups in Sinhala society, Sri Lanka, this paper examines the following issues.

1. How far has the historically low caste status of the relevant bearers of traditional knowledge and traditional cultural expressions inhibited the preservation and conservation of the relevant knowledge systems?

2. The role of tourism, international travel and globalization in the promotion of some of the traditional art forms.
3. The role of education in popularization of some of the art forms.
4. The role of electronic and printed media in dissemination of relevant knowledge systems
5. The role of state policies and programmes in relation to preservation and conservation of traditional knowledge and traditional cultural expression.

The study found that while some traditional arts and crafts have gradually declined due to the adverse impact of globalization on the one hand and the low dignity conferred to hereditary practitioners of these arts and crafts, other arts, crafts and traditional cultural expressions have displayed considerable revival through electronic and printed media, state patronage and new opportunities offered by global market forces. In conclusion the paper argues for a policy framework that is equally sensitive to cultural dynamics of the craft communities and, at the same time, opportunities and openings offered by the market forces and the globalization processes.

Dr. Sumuditha SURaweera

Baliphonics – Transforming the Low Country Bali Ritual Music of Sri Lanka on to the Concert Stage

Reviving interest in a diminishing form of traditional music can be achieved through musical collaboration. Collaborations, especially when commercially-oriented, do impose the risk of demeaning the traditional music involved. However, there are many instances around the world where such traditional music is adapted into musical contexts outside of its original while its integrity and essence is maintained. In these instances, the new collaborative products have allowed

the traditional music to be more exposed and relevant to contemporary society.

One such attempt is an ensemble known as the Baliphonics, initiated by the author of this paper, Dr Sumudi Suraweera. The Baliphonics adapts the music of the *Bali* ritual in the Raigama region of the Low Country tradition of Sri Lanka into a musical context that includes elements of contemporary improvisation, modern Jazz and sound art. The instrumentation of the ensemble consists of voice, violin, double bass and jazz drums. The members of the ensemble include two master ritual musicians Susantha and Prasantha Rupathilaka, two innovative musicians with Western and Jazz backgrounds Eshantha Peiris and Isaac Smith and the author as a Jazz percussionist.

The Baliphonics project was initiated in 2008 during Suraweera's doctoral study of Sri Lankan Low Country drumming. At the time, one of his main motivations for the collaboration was to transform the ritual music onto a new performance context so that the music would not die out with its original setting – the ritual. Performances of the *Bali* ritual considered here, has declined rapidly over the past decade. Even its surviving form is transforming itself to adapt according to the needs of today's clients. According to the current trend, the unique musical elements that include drumming and dance are slowly being eliminated from the ritual.

This paper gives insight into the case of the Baliphonics collaboration by examining its existence over the past five years, in its various renditions. Suraweera argues that such collaborations require in-depth study of the traditional music involved, so that its essence can be recognized and nurtured. Musicians with creative foresight and courage to explore new possibilities of the music outside of its traditional boundaries are also essential. He further believes that the collaborative product becomes most interesting when the two

groups of musicians are able to freely communicate using their own musical languages and tools. This way, the possibility of the two musical languages existing on their own is still kept open.

The paper will discuss the background of Sri Lankan ritual music, the ritual musician, the Baliphonics project and important issues that have arisen during the process of its ongoing collaboration. The presentation will be supplemented with audio visual material of the original Bali ritual music as well as the Baliphonics project.

Mr. J.M. Swaminathan

The Legal Safeguard for Traditional Knowledge

This paper examines the concept of Traditional Knowledge (TK) and its protection under the conventional heads of Intellectual Property such as Trademarks, patents and copyrights and endeavours to analyze the manner in which these provisions of the Intellectual Property Law have been used to protect TK in various jurisdictions and also the inadequacies seen. It also examines the present system of Intellectual Property Law which is basically western oriented and whether it is compatible with the protection of TK particularly in relation to emerging economies. The experience of the various jurisdictions is considered in relation to Sri Lanka and the need for a sui generis system is advocated.

Dr. Nayana Milind TADVALKAR

A Language of Symbols: Rangoli Art of India

Rangavali or *Rangoli* is an ephemeral floor art practiced in India since ancient times. The sources of the *Rangoli* diagram lie in the protection sought by Homo sapiens in the magical drawings, which were believed to prevent the auras of bad

spirits from coming into the house. This tradition continues down the history of man till date. The significance of *Rangoli* is much wider than the aesthetic and decorative purpose. Besides being symbol of auspiciousness, it is often described as magic diagrams for rituals, to ward off evil, to invoke the deity, to fulfill the wishes, for meditative purposes, to create a sacred space within the confines of home and many more. These diagrams are meant to be drawn every morning or in the evening and at each sacrament of life, from birth to death.

Rangoli, which is essentially a woman's art, carries the connotation of anonymity, collective wisdom, spontaneity and simplicity. It reflects the larger philosophy of life through patterns of memory and an extensive visual and geometric vocabulary.

The art of *Rangoli* is a store house of symbols. Beginning with the auspicious dot, the symbols go on expanding to form a line and the basic geometrical shapes like the circle, triangle, square and so on, each having its own significance. The geometrical figures as the point, line, circle, triangle and square, have a symbolic value in representing the basic energies of the universe. They can be combined in increasing complex figures to represent particular forces or qualities embodied in some aspect of creation, evolution and dissolution.

Besides the geometric figures, the plant and animal motifs too play an important role in this art. These motifs depicted naturally or symbolically, are symbols of fertility and procreation or the cosmic life force and regeneration and all of them are in one way or the other, 'symbols of life' and therefore highly auspicious. This life-affirming trait of *Rangoli* also finds its expression in the choice of purely decorative forms which when combined with symbolic motifs; result in infinite variety of new designs.

The survival of *Rangoli* symbols through space and time and their facility for absorption in new environments can

be attributed to their simplicity, flexibility and elemental appeal and most importantly to the beliefs of the people.

This paper intends to unveil the meaning of symbols hidden in the *Rangoli* diagrams.

Dr. Sinharaja TAMMITA-DELGODA

Tradition amidst the Challenge of Change: The Dance Ritual of the Eighteen Vannams in the 21st Century

As it has struggled to survive in the modern world, Kandyan dance has been forced to change. Over the last fifty years it has become a show for television and for tourists. Dancers and Drummers no longer perform in the way they once did and many people no longer know what real Kandyan dance is.

The most famous indigenous dance form in Sri Lanka, Kandyan dance derives its name from Kandy, the last bastion of the Sinhala Kings. The expression of an ancient tradition, the culture which sustained this dance form was founded on ritual, custom, service and history. As these foundations have eroded, the nature of this art form has changed. Like all traditional forms of cultural expression, it is in danger of losing its identity and perhaps its very essence.

The theme of this conference focuses on the preservation and safeguarding of traditional knowledge and cultural expression in the face of change and modernity. The established attitude towards the preservation of traditional culture is to record and document. We must document it before it dies out- so that we will know what it is. Even if it does die out, we will at least remember. All we are left with is a study, a monument to the past. At times this is all we can do. However, this is only a reactive measure.

There is another, more proactive approach; to keep the tradition in place while it is still alive, to nourish and sustain these forms of knowledge and expression before they

die out, to give it them a place and a value in modern society. This presentation studies the performance of a traditional dance ritual conceived in this spirit. Patrons, Practitioners, Knowledge, Place and Purpose – all these issues lie at the very heart of the challenges which traditional cultural expression faces in our societies. If we can understand their importance, their role and their place, perhaps we can help safeguard tradition and cultural expression as a living force for the future.

Mr. Ravibandhu VIDYAPATHY

Transfiguration of the Traditional Dance in the 20th century with special reference to the Kandyan Style

Rituals are the repositories of the traditional dance of Sri Lanka. Sri Lanka boasts of a long and rich tradition of dance rituals that has come down from Pre-Buddhist times. The advent of Buddhism formulated a cultural renaissance in the island. Yet this transformation did not efface the existing indigenous culture. Instead what took place was a smooth assimilation of the two cultures. Thus the Pre-Buddhist indigenous dance, music and rituals assumed a Buddhistic form.

From the early rituals emanated three dance styles which were called kandyana, Low Country and Sabaragamuva named after the geographical areas of prevalence and later came to be identified as the classical dance forms of Sri Lanka. Of these three styles the kandyana dance prevails in the central hill country, and was nurtured in the grand dance ritual 'Kohomba Kankariya' which stored the almost entire classical repertoire of the kandyana dance.

The Kandyana dance has undergone significant over the last hundred and fifty years due to many socio-cultural, economic and political reasons. Specially the shift of its performing space from the ritual arena to the Buddhist street

pageants, the temple precincts and later to the proscenium stage in the 1940s and more recently to the television has brought about both good and bad results. The introducing of the kandyan dance to the school curriculum made easy access for many others to learn the art which otherwise was reserved and confined only to the traditional families.

Ms. Sonam YUDON

Overview of Traditional Weaving (Thagzo) in Bhutan

‘Thagzo’ literally means the art of textile or handloom/traditional weaving, is one of the thirteen traditional arts and crafts of Bhutan locally known as *Zo rig chu sum*. The practice of weaving has been there since the earliest recorded history of the country, and its skills and knowledge have been passed down from one generation to another.

Traditionally, the Bhutanese weavers’ materials had been natural fibers like raw cotton, wool, and thread derived from nettle plants, raw silk and dyes that were produced locally. Gradually commercial fibers like commercial cotton, silk, synthetic dyes and rayon and dyes from India came into use as they were much cheaper and easier to use compared to indigenous materials.

Even today, Traditional weaving forms the integral part of the rich cultural heritage of Bhutan and Bhutanese textiles are still considered to be the highest form of Bhutanese artistic expressions. A decade or two ago, every household would have an ancient type of loom called a backstrap loom or *thashing*, often in a special room called a mainly for weaving. Weaving has been one of the sources of income among rural women, especially in eastern Bhutan. Almost all the girls would be weaving by the time they reach in 20s. However, today, not many women are seen to be weaving as much as that used be a century ago.

Modernization has certainly brought major changes to the traditional weavers of Bhutan and Bhutanese textile, and this challenges the fear of losing their significance in the modern world. The natural fibers are being replaced by commercial fibers, and the weaving tools and rich characters of the Bhutanese textile are rapidly impoverished with the flood of cultural influences and modernization. Traditional Bhutanese designs are changing. Machine woven clothes featuring Bhutanese designs made in India have gained popularity in the recent times. With modernization and easy access to Indian market, it is saddening to see the resourceful and time-honored Bhutanese ways change.

Therefore, this paper explores the features of traditional weaving in Bhutan with particular attention to traditional ways of making yarn, spinning, and other aspects of cloth making. This paper also examines if weavers still weave using traditional tools, raw materials, methods and patterns with the call of modernization and globalization? Would the easy access to raw materials and factory produced textiles from Indian market cause traditional weaving to disappear?

Ms. Fathimath Maiha Adam ZAHIR

Traditional Handicrafts, Maldives

The paper will be focused on the traditional handicrafts of Maldives and how it has evolved in the past years while some of them have become rare. From the wide range of handicrafts that were seen in Maldives, the early wooden art '*Liyelaa jehun*' (lacquer work) will be highlighted in particular.

Historically Maldives was known as a trading post by the travelers across Asia and Eastern Africa because of its location on the central marine routes of the Indian Ocean and its abundant supply of cowry shells, which was at then their currency. Even though the first settlers in Maldives did not

leave any archeological remains the comparative studies of Maldivian oral, linguistic and cultural traditions and also customs confirm that the first settlers (over 2,500 years ago) were people from the southern shores of the neighboring Indian Subcontinent; The Indo-Aryans. Who practiced Buddhism till 1153 CE when Maldives was introduced to Islam, which is the religion practiced ever since.

Maldivians being one of the smallest known nations it is an interesting fact that Maldivians speak their own language 'Dhivehi' which is closely related to Sinhala. The three different types of scripts used to write Dhivehi, '*Eveyla*', '*Dhives*' and '*Thaana*', are also of their own. Though Maldives is a merge of lots of cultures, the tradition stands out itself and has flourished throughout the years with interesting turn of events in the history building its own place in the list of the wonderful and peaceful country with an amusing history.

Maldivians are renowned for their skillfulness and creativity in a wide range of crafts using locally available materials over the thousands of years. Historical records and heritage sites clearly show that our ancestors were talented in Stone Carving (*Galuvadaam*), Wood art (*liyelaajehun* and *laajehun*), Coir making (*roanu veshun*), Boat building (*dhoani banun*), Mat weaving (*kunaaviyun*), and also Embroidery (*jareekurun*). Though making of 'sea jewelries', such as shaping seashells and turtle-shells has now come to a stop due to environmental reasons and endangered status of sea creatures.

Each of these skills is usually confined to certain atolls or islands. *Gaafu Dhaalu Gadhdhoo* is well known for their fine hand-woven mats made of dried *hui*. These mats were used for prayer and house decorations. Likewise *Baa Thulhaadhoo* is recognized for their finest lacquer work.

These marvelous handicraft works have been seen in various historical monuments. Such as the famous Friday

mosque (*Hukuru miskiy*) has amazingly intricate stone carvings including the finest samples of the early lacquer work. The mosque also displays flowing calligraphy which bears evidence to the strong connection between the Maldivian tradition and Islam. Sadly, the work of stone carving is now obsolete in Maldives.

All these crafts require high degree of deftness and precision. These marvelous hand-carved items and the unique methods that have been used to make these crafts are worth preserving for the next generation. Though some of the crafts works are rarely seen, the arrival of Tourism has increased the work of handicrafts in Maldives. It is every Maldivians responsibility to protect and teach this to the new generations.

Post-Seminar Tour

Horiwila Ayurveda and Orthopedic Centre

Horiwila Ayurveda and Orthopedic Centre is an authentic ayurveda clinic/ ayurvedic treatment center in Ambalangoda Sri Lanka. Its roots are formed from the famous 'Horiwila' family of Ayurveda Vaidyas (Physicians) in Southern part of Sri Lanka. The family is a repository of vast traditional knowledge in Sri Lanka Ayurvedic herbal medicines handed over through centuries within the family and from the clinical and pharmacological experience gained from years of intensive and dedicated practice of Ayurveda.



Sigiri Craft Village



This is a crafts manufacturing village established by the National Craft Council of Sri Lanka. The talented craftsmen produce these items while using the common facilities available at these centers and market their products at these villages. Visitors can buy and see Lanka's rich array of traditional handicrafts on displayed at the craft village. Wood carvings, Batik, Bronze productions, lacquer are some of the products that are on display and sale.

Sigiriya Museum



Sigiriya Museum is a new archaeological site museum, visitor information centre and research facility in one. Managed by the Central Cultural Fund the museum showcases nearly three decades of archaeological research at Sigiriya World Heritage Site and the Sigiriya Dambulla area. The permanent exhibit gives a concise understanding of the history of Sigiriya from prehistory to the present. Additionally the museum houses a tourist information centre, bookstore, several exclusive shop outlets, and an outdoor theatre.

Programme

| Day 1 – Monday 29 April 2013 | |
|------------------------------|---|
| <i>Auditorium</i> | |
| 9.00 – 11.00 | Inaugural Session |
| 09:00 – 09:30 | Registration of the Delegates |
| 09:30 | Arrival of the Chief Guest |
| 09:32 | Lighting of the Oil Lamp |
| 09:35 | Welcome address by Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre. |
| 09:45 | Address by the Chief Guest: Hon. Dr. Jagath Balasuriya, Minister for National Heritage, Sri Lanka. |
| 10:55 | Keynote Address by Prof. Sunanda Mahendra, Emeritus Professor, University of Kelaniya, Sri Lanka |
| 10:25 | Vote of Thanks by Ms Soundarie David Rodrigo, Deputy Director – Programme, SAARC Cultural Centre. |
| 10:30 | Group Photograph |
| 10:30 – 11:00 | Tea |
| <i>Auditorium</i> | |
| 11:00 – 12:30 | Academic Session – 1: Introduction: Understanding Traditional Knowledge Chaired by Prof. Sarath Wimalabandara Kotagama (Sri Lanka) |
| 11:00 | Introduction of the Delegates/ Participants |
| 11:15 | Introduction of the Conference Theme and Research Project by Dr Sanjay Garg, Deputy Director, Research, SAARC Cultural Centre. |
| 11:30 | Paper 1: Mr. Daya Dissanayake, (Sri Lanka) Traditional Knowledge: Yesterday, Today and Tomorrow |
| 11:50 | Paper 2: Dr. Susantha Goonatilake, (Sri Lanka) “Real” Knowledge, Traditional Knowledge: Deconstructing a Eurocentric Dichotomy |

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| 12:10 | Paper 3: Dr. Hema Goonatilake, (Sri Lanka) A New Horizon in Social Science Research: Drawing Inspiration from Buddhist Theories | |
| 12:30 | Discussion & Chairperson's Remarks | |
| 12:50 – 13:50 | Lunch | |
| | <i>Conference Hall</i> | <i>Auditorium</i> |
| 13:50 – 15:30 | Academic Session - 2: Panel: Traditional Healing and Wellbeing Chaired by Prof. Kalinga Tudor Silva (Sri Lanka) | Academic Session - 3: Panel: Traditional Living and Livelihood Chaired by Mr. Ali Sahil (Maldives) |
| 13:50 | Paper 4: Mr. Anurag Chhabra, (India) Mind Management using Power of Cosmic Sound Vibrations | Paper 5: Dr. Biswajit Mohapatra, (India) Safeguarding Traditional Livelihoods and Indigenous Peoples for Inclusive Development |
| 14:10 | Paper 6: Mr. D.S. Kalana Mendis, (Sri Lanka) Manas Prakrti: Holistic Approach for Human Resource Management | Paper 7: Ms. Zaha Ahmed, (Maldives) Traditional Maldivian House - Unfolds the Maldivian Craftsmanship and Lifestyle |
| 14:30 | Paper 8: Dr. Praneeth Abhayasundere, (Sri Lanka) The Use of Herbal Porridge in Traditional Society | Paper 9: Ms. G.P.P.G. Manusinghe, (Sri Lanka) Traditional Knowledge in Fishing Practices: Maduganga System, Sri Lanka |
| 14:50 | Paper 10: Ms. Nirekha De Silva (SCC) Sri Lanka's Traditional Knowledge and Traditional Cultural Expressions of Health and Wellbeing: History, Present Status and the Need for Safeguarding | Paper 11: Mr. Satish Selukar and Mr. Anurag Chhabra, (India) Energy based farming – The Future Way of Affordable Farming |
| 15:10 | Discussion & Chairperson's Remarks | Discussion & Chairperson's Remarks |

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| 15:30 – 16:00 | Tea |
| <i>Auditorium</i> | |
| 16:00 – 17:00 | Round Table 1 – Legal Safeguards for TK and TCE Chaired by Mr. Dinal Philips (Sri Lanka) |
| 16:00 | Presentation 1: Mr. J.M. Swaminathan (Sri Lanka) The Legal Safeguard for Traditional Knowledge Discussant: Ms. Soundarie David Rodrigo (SCC) |
| End of Academic Sessions for Day 1 | |

| Day 2 – Tuesday, 30 April 2013 | | |
|---------------------------------------|--|---|
| <i>Auditorium</i> | | |
| 8:30 – 9:10 | Special Lecture - Traditional Knowledge and Bio-diversity Chaired by Prof. Shamsuzzaman Khan (Bangladesh) | |
| 8:30 | Special Lecture -Prof. Sarath Wimalabandara Kotagama (Sri Lanka) Traditional and Indigenous Cultures and Wildlife Conservation: A Sri Lankan Experience | |
| 8:50 | Discussion & Chairperson’s Remarks | |
| | <i>Conference Hall</i> | <i>Auditorium</i> |
| 9:10 – 10:30 | Academic Session - 4: Panel: Traditional Music and Dance Chaired by Prof. Jayasena Kottegoda (Sri Lanka) | Academic Session –5: Panel: Traditional Art and Design Chaired by Dr. Shabnam Bahar Malik (Pakistan) |
| 09:10 | Paper 12: Dr. Sinharaja Tammitta-Delgoda (Sri Lanka) Tradition amidst the Challenge of Change: The Dance Ritual of the Eighteen Vannams in the 21st Century | Paper 13: Dr. Nayana Milind Tadvalkar, (India) A Language of Symbols: Rangoli art of India |
| 09:30 | Paper 14: Dr. Sumuditha Suraweera, (Sri Lanka) Baliphonics – Transforming the Low Country Bali Ritual Music of Sri Lanka on to the Concert Stage | Paper 15: Dr. Bina Gandhi Deori, (India) Bamboo Art Work with Special Reference to the Traditional Ritual Altars among the Galo Tribe of Arunachal Pradesh |

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|----------------------|---|---|
| 09:50 | Paper 16: Ms. Aishath Shafina, (Maldives) Traditional Knowledge and Traditional Cultural Expressions through Dance and Music, Maldives | Paper 17: Dr. Firoz Mahmud, (Bangladesh) The Rickshaw and Rickshaw Painting in Dhaka City |
| 10:10 | Discussion & Chairperson's Remarks | Discussion & Chairperson's Remarks |
| 10:30 – 10:50 | Tea | |
| 10:50 – 11:50 | Academic Session – 6 : Panel: Traditional Music and Dance (Continued) Chaired by Mrs. J. P. Ravindran (India) | Academic Session - 7: Panel: Language, Script and Traditional Identity Chaired by Dr. Susantha Goonatilake (Sri Lanka) |
| 10:50 | Paper 18: Mr. Ismaiel Nasru, (Maldives) Traditional Music and Dance: Maldives | Paper 19: Prof. Shamsuzzaman Khan, (Bangladesh) Oral Traditions of Bangladesh: Basic Traits |
| 11:10 | Paper 20: Mr. Sanmugeswaran Pathmanesan (Sri Lanka) Cultural expressions of <i>Kāthavarāyan Koothu</i> in Tamil culture of Sri Lanka: Anthropological questioning of tradition in the contexts of changes and continuity | Paper 21: Ms. Mariyam Isha Azeez, (Maldives) Language of Ornamentation and Calligraphy through Traditional Knowledge and Expressions in the Maldives |
| 11:30 | Discussion & Chairperson's Remarks | Discussion & Chairperson's Remarks |
| 11:50 – 13:30 | Academic Session - 8: Panel: Traditional Costumes Chaired by Ms. Tshering Choki (Bhutan) | Academic Session - 9: Panel: Traditional Handicrafts Chaired by Dr. Sinharaja Tammita-Delgoda (Sri Lanka) |
| 11:50 | Paper 22: Mr. Sukanta Gupta Alak, (Bangladesh) The Traditional Knowledge and Traditional Cultural Expression of South Asia: The Evolution of Costumes | Paper 23: Prof. Kalinga Tudor Silva, (Sri Lanka) Caste, Craft and Traditional Knowledge in Sri Lanka |

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|---|---|---|
| 12:10 | Paper 24: Ms. Shahida Khatun, (Bangladesh) The Jamdani Sari: An Exquisite Female Costume of Bangladesh | Paper 25: Mr. Upul Priyankara Lekamge (Sri Lanka) Changes and challenges of traditional pottery making |
| 12:30 | Paper 26: Ms. Sonam Yudon, (Bhutan) The traditional Cloth Making in Bhutan | Paper 27: Ms. Aishath Isra, (Maldives) Maldives Traditional Handicrafts - A Closer Look into Stone Carving, Lacquer Work and Mat Weaving |
| 12:50 | Paper 28: Dr. Shabnam Bahar Malik, (Pakistan) Traditional Costumes of the Kalasha Kafirs of Chitral, Pakistan | Paper 29: Ms. Fathimath Maiha Adam Zahir, (Maldives) Traditional Handicrafts, Maldives |
| 13:10 | Discussion & Chairperson’s Remarks | Discussion & Chairperson’s Remarks |
| 13:30 – 14:30 | Lunch | |
| <i>Auditorium</i> | | |
| 14:30 – 15:30 | Round Table 2 – Role of Modern Practices and Technologies in Safeguarding TK and TCE Chaired by Prof. Minhaj ul Hasan (Pakistan) | |
| 14:30 | Presentation 2: Dr. Prasad M. Jayaweera, (Sri Lanka) Modern Technology and Protection of Traditional Knowledge and Traditional Cultural Expressions | |
| 14:50 | Presentation 3: Mr. Ali Sahil, (Maldives) Island Life – a Planning Guide: Traditional Knowledge, Cultural Expressions & Sustainable Development | |
| 15:10 | Discussion & Chairperson’s Remarks | |
| 15:30 – 15:50 | Tea | |
| 15:50 – 16:50 | Plenary Session. (Close Door Session only for Plenary Committee) Chaired by Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre (Sri Lanka) (Finalization of Research Themes/ Topics) | |
| End of Academic Sessions for Day 2 | | |

| Evening Programme for Day 2 | |
|------------------------------------|--|
| 18:45 | Departure for the Venue of the Valedictory Session |
| 19:00 – 19:45 | Valedictory Session |
| 19:00 | Concluding Remarks by the Participants |
| 19:15 | Award of Certificates and Mementos to delegates and participants |
| 19:30 | Concluding Remarks by Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre |
| 19:40 | Vote of Thanks by Dr. Sanjay Garg, Deputy Director – Research, SAARC Cultural Centre |
| 20:00 onwards | Cultural Show and Dinner Hosted by the Director, SAARC Cultural Centre |

| Day 3 - Wednesday, 1 May 2013 | |
|--------------------------------------|---|
| 08:00-18:15 | Field Trip |
| 9:00 | Leaving Sigiriya Village Hotel |
| 9:45 | Arrive at Traditional Orthopaedic (<i>Kadum Bidum</i>) Healing Centre at Horiwila |
| 11:15 | Leave to Habarana |
| 12:00 | Traditional Lunch at Habarana Lodge |
| 14:00 | Leave to Sigiriya |
| 14:30 | Traditional Sigiri Handicraft Village, Sigiriya |
| 15:30 | Sigiriya Museum – Screening of the Documentary on Sigiriya |
| 16:15 | Climb Sigiriya |
| 18:15 | Arrive at Sigiriya Village Hotel |

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Sigiriya: ‘The Host City’

Sigiriya (Lion Rock, Sinhalese - සීගිරිය, pronounced see-gee-REE-yah) is located in the central Matale District of the Central Province. The city is famous for the the Sigiriya Rock Fortress, one of the archaeological wonders of Asia and also a UNESCO World Heritage Sites.

History of Sigiriya

According to the ancient Sri Lankan chronicle the Culavamsa the site was selected by King Kasyapa (477-495 ACE) for his new capital. He built his palace on the top of this rock and decorated its sides with colourful frescoes. On a small plateau about halfway up the side of this rock he built a gateway in the form of an enormous lion. The name of this place is derived from this structure - Sīhāgiri, the Lion Rock. The capital and the royal palace were abandoned after the king's death. It was used as a Buddhist monastery until 14th century.

Landmarks of Sigiriya

Sigiriya being a fortress had been well designed for its defenses by having ramparts and moats built around it. King Kassapa had reverted his fortress to an ecological wonder by having Royal Pleasure Gardens, Water Gardens, Fountain Gardens and Boulder Gardens made inside the inner city as well as at the palace premises on the Rock summit. The most renowned is the Sigiriya Rock Paintings or Frescoes of Sigiri Damsels locally called as 'Sigiri Apsaras' painted on a Western Rock face cavity about 100 meters high from the rock base. There now remains around 21 paintings of Sigiriya Damsels but there had been around five hundred paintings during King Kassapa's' time along several other places of the same Western Rock face. Another interesting construction is the Mirror Wall, which is covered with graffiti from the 7th to the 10th centuries ACE. These were written by the people

came to see Sigiriya during those long years. Coming along the path of the mirror wall, one finds the Lion Paw Terrace or Platform. Only two huge Lion's paws are remaining now but earlier there had been an enormous Lion figure or statue at the entrance. On the summit are the remains of the Palace building foundations and few ponds on a area of about 3 acres of rock summit. The largest pond was made by cutting out the rock and it is assumed that utilizing the great wind force occurring on the summit, water was brought up to fill this tank by a hydraulic system using wind power from the ground level.

Water Gardens

The Sigiriya Water Garden with a variety of ponds, fountains and remains of structures are unique since water technology that had been used to distribute water in conduits by pressure works even today, when there is enough rain water accumulated in the upper ponds. There are about ninety five pools or ponds found at Sigiriya altogether.

The Ancient Monastic Cave Complex and the Rock Boulder Garden

Before Sigiriya became a Kingdom, Buddhist monks used the many caves for dwelling, dating back to the 3rd Century BCE. Later when King Kassapa's made Sigiriya his kingdom, these caves were used for other purposes. Some of these caves have paintings done at the same period as the famous Sigiriya Frescoes. These areas which have numerous rock boulders were landscaped to give an appearance of a Rock Boulder Garden during the King's rein.

Cobra Hood Cave

This is known by the name Cobra Head cave due to the natural shape of the rock itself. This cave had been used as a dwelling place for the Buddhist monks or the Sangha between 3rd and the 1st Centuries BCE. The early Brahmi inscriptions indicate that this had been donated by a chieftain 'Naguliya' to

the Sangha. The painting done on the cave ceiling belongs to the 6-7 th Centuries AD.

Stairway to the famous Frescoes

The Boulder Arch which is in the ancient pathway to the Sigiriya Rock amply describes the natural landscaping skills on the city planning. The two caves by the sides of the two rocks had been dwelling places for the monks at earlier times. The Terraced gardens in this area formed out of the natural hill had been constructed by making stone retaining walls at various elevations to prevent soil erosion due to rain water. The stairway to the Sigiriya rock runs at a side of the terraced garden.

The Sigiriya Frescoes

The Sigiriya Paintings are found on about the halfway height of the Sigiriya western rock face, or about 100 meters from the base of the rock. These are found on the rock face cut inside to create a depression about 70 feet lengthwise. A spiral iron staircase takes the visitor about 44 feet from the gallery below and an iron platform runs throughout the length of the frescoed rock depression. There are around 21 paintings in this area and it is believed to be the Fresco-Lustro method used for these paintings. All these paintings are of young and old female figures and there are no two similar figures among them. These figures are popularly called as 'Sigiri Apsara' [Celestial nymphs] or Sigiri Damsels.

The Mirror Wall and Sigiriya Graffiti

After King Kassapa's' demise, the people who came to see Sigiriya wrote down verses in Sinhala scripts of that time on Sigiriya Damsels and the Sigiriya Lion on the wall running below the Sigiriya frescoes. This wall is called as the 'Kedapath Pavura ' or the Sigiriya Mirror Wall. It is done in brick masonry and has a polished plaster finish. Many of these writings on the Mirror Wall belongs to the time period between the 7th and the 11th Centuries ACE. Some of these

had been written by native women indicating the literacy among the females at that time. These graffiti had been written using a metal stylus which might have been common among people at that time for writing purposes. The expressions made in the verses are refined and the beauty of the ladies had been much appreciated in a simple literal way.

Places of Interest in Dambulla

Dambulla is situated in the Matale District, Central Province of Sri Lanka, situated 148 km north-east of Colombo and 72 km north of Kandy. Due to its location at a major junction, it's the centre of vegetable distribution in the country.

Major attractions of the area include the largest and best preserved cave temple complex of Sri Lanka. The area also boasts the largest rose quartz mountain range in South Asia, and the Iron wood forest, or Na Uyana Aranya. Ibbankatuwa prehistoric burial site near Dambulla cave temple complexes is the latest archaeological site of significant historical importance found in Dambulla, which is located within 3 kilometers of the cave temples providing evidence of the presence of indigenous civilisations long before the arrival of Indian influence on the Island nation.

Dambulla Cave Temple

It is the largest and best preserved cave temple complex in Sri Lanka. The rock towers 160 m over the surrounding plains. There are more than 80 documented caves in the surrounding. Major attractions are spread over 5 caves, which contain statues and paintings. These paintings and statues are related to Lord Buddha and his life. There are a total of 153 Buddha statues, 3 statues of Sri Lankan kings and 4 statues of god and goddess. The latter 4 include two statues of Hindu gods, Vishnu and Ganesh. The murals cover an area of 2,100 m². Depictions in the walls of the caves include Buddha's temptation by demon Mara and Buddha's first sermon.

Pidurangala Rock

This 13 acre extended monastery Complex illustrates religious attitude of king kashyapa (477-495 ACE) who built world renowned Sigiriya Rock Fortress during his reign. Pidurangala ancient monastery which is located adjacent to the Sigiriya rock is believed to be the Royal Temple where the king Kashyapa worshipped. According to legend when kashyapa arrive Sigiriya rock to build his rock fortress capital, the caves around here was occupied by Buddhist monks who observe meditation. The king shifted that "Sigiriya monastery complex" to Pidurangala. As the legend goes, the meaning of 'Pidurangala' is 'offered + monastery + rock'. But some inscriptions state that Pidurangala was also a monastery beyond Kashyapa period.

According to historical chronicles, Pidurangala has been existed as a well civilized, ancient place. All these details have been well confirmed by Brahmin inscriptions, rock inscriptions on the rock shelters. More over these bear witness that this viharaya was built according to the panchavasa concept and about 500 monks resided in a pirivena (educational institute of Buddhist monks) in ancient era. Panchavasa concept is 'Bodhigaraya' (boo tree chamber), 'Image house', 'Chapter house', 'Dagoba', and meditation chamber. That all has been discovered and now restored. All area have been well surrounded by brick rampart.

Now remain a large cave centered ancient meditation chambers in a gigantic rock, a huge 48 feet long reclining Buddha statue made out of brick, clay and lime and one of the Asia's oldest and remaining of Dagoba with a Bodhigaraya. Passing through the ancient site can climb up to the top of the rock which the fantastic view around the dry zone.



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