



# Book of ABSTRACTS



Journey Through Time and Space,  
of Merchants, Monks and Pilgrims

26<sup>th</sup> - 27<sup>th</sup> August 2017  
at BMICH, Colombo 07

SAARC CULTURAL CENTRE, SRI LANKA



South Asian Association for Regional Cooperation



## **Book of Abstracts**

SAARC Research Seminar on  
**Buddhist Cultural Trails: Journey Through  
Time and Space, of Merchants, Monks and  
Pilgrims**

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**Research Seminar on Buddhist Cultural Trails: Journey Through Time and Space, of Merchants, Monks and Pilgrims**

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## **Message from the Director, SAARC Cultural Centre**

It gives me immense pleasure to introduce this Book of Abstracts of the *SAARC Research Seminar on Buddhist Cultural Trails: Journey Through Time and Space, of Merchants, Monks and Pilgrims*. In this endeavour, we explore the various perspectives of the socio-cultural connectivity as established through the popularity and the spread of Buddhism during the course of history and across several centuries. The seminar explores the same through various cultural trails of the spread of Buddhist thoughts and ideologies which has influenced to shape various approaches across time.

The Research Seminar on the Buddhist Cultural Trails is the first in the series of “South Asian Cultural Trails” approved by the 18<sup>th</sup> SAARC Summit in 2014 to be followed by Islam, Hinduism and Christianity to be held in other Member States. The “South Asian Cultural Trails” will be a unique effort to explore various important religions of the world and their significant contributions amidst our socio-cultural ethos. South Asia represents a diverse section of world religions, especially the SAARC region, which highlights a rich tangible and intangible cultural aspects of each Member State. Through these series of seminars, we aim to explore the diversity and the many echoes of the glorious historical reflections of many of the prominent religions of the world. This will help to build a better understanding of humanity, ideas and ideologies, as well as share knowledge about the respective historical past and also help to build up a comprehensive future through mutual trust, respect and thoughtful cooperation.

Cultural heritage in the South Asian context has played an important and major role in igniting a sense of brotherhood and fellow-feeling amongst its people. The SAARC Cultural Centre seeks to promote collaborative

efforts amidst this feeling of friendship in one of the most important vibrant reflections of our society - religion.

This Book of Abstracts is a comprehensive effort to inspire, view and represent recent discoveries and to act as a platform for the spread of well-known and popular research, completed and still being conducted across the region. Thus, the following pages of the Book of Abstract traces myriad paths of Buddhism in the region and its numerous echoes which variously include from the earliest evidences of the religion found amidst different material contexts as well as archaeological sites and historical data, to more recent ones that attempt to highlight collections which is known through ardent efforts of ethnographic/geoarchaeological or museum studies or the cross-cultural connectivity through trade and commerce and religion across various countries and also the modern importance of the participatory approaches rendered through modern tourism- 'packaging' history and representing time and space in front of a global audience.

I would also like to take this opportunity to thank all our participants, readers and well-wishers for their very encouraging and appreciative reception towards all our earlier publications. We hope to continue to maintain the same trust and feeling of fellowship and bonding along the way as we begin our journey with this present publication.

**Wasanthe Kotuwella**

Director, SAARC Cultural Centre,  
Colombo, Sri Lanka.

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## **Introduction**

The SAARC Research Seminar on Buddhist Cultural Trails: Journey Through Time and Space, of Merchants, Monks and Pilgrims is a result of the “South Asian Cultural Trails” approved by the 18<sup>th</sup> SAARC Summit held in Kathmandu in 2014. The Buddhist Cultural Trails (BCT) will be the first in a series of research fora which aims to strengthen cultural ties in the region through a walk into the shared past of our ancestors, empowering us to work together as the custodians of a shared heritage. This will be an opportunity for the SAARC countries to revive a dialogue about inherited space through time. A dialogue which will address the issues of conserving and preserving the Cultural Trails on the one hand and how we can utilize this space to better understand our past, to enhance our present and to be economically sustainable through tourism in the future, on the other.

The SAARC Region is bound together through the shared cultural traits which have evolved through the centuries. Buddhism is one of the shared cultural characteristics in the region, with art and architecture portraying “unity within diversity” as seen in the evolving styles and the embracing of new characteristics through the ages. This diversity was a result of interactions that took place along the trading routes criss-crossing east and west Asia, South and Central Asia, along with the exchange of merchandise, knowledge, concepts, designs, religions, technology and other sundry of objects and ideas were also exchanged. It is the transfer of ideas which resulted in Buddhism, Islam, Hinduism, Christianity and other religious beliefs as well as art and architecture associated with these different ideologies. The circulation of knowledge through these routes is reflected in the use of Brahmi and Kharosthi scripts in South Asia and beyond to Central Asia. Although the ancient trade routes have long been abandoned, the legacy of those who travelled these routes can be found in the

disseminated knowledge, ideas, religions and the diffusion of culture which persists even today.

The Research Seminar on *Buddhist Cultural Trails: Journey Through Time and Space, of Merchants, Monks and Pilgrims* has garnered a lot of interest in the region with paper presenters from Afghanistan, Bangladesh, Bhutan, India, Nepal and Sri Lanka.

The Objectives of the Research Seminar are as follows:

1. To identify and document a connectivity of socio-cultural and religious thought processes, cultural commonality as reflected across major archaeological sites in South Asia.
2. Preservation and Restitution of South Asian Cultural Property<sup>1</sup>
3. To create a SAARC Heritage List<sup>2</sup>.
4. To establish operational guidelines<sup>3</sup>.
5. To facilitate access of persons visiting prominent and holy sites<sup>4</sup>.

I hope that through the deliberations at this Research Seminar, the SAARC Member States will be able to work together to establish a SAARC Heritage List with operational guidelines and to achieve preservation of cultural property and sustainable heritage management.

I would like to take this opportunity to offer my sincere thanks to Prof. Nimal De Silva, Emeritus Professor of Architecture of the University of Moratuwa for accepting our

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<sup>1</sup> Vide SAARC Secretariat, Kathmandu Communication  
SAARC/ESC/Culture/189/2016

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid

invitation as the Keynote speaker. My sincere gratitude is also extended to the participants of all Member States, SAARC Divisions of the Ministries of Foreign Affairs and Ministries of External Affairs, SAARC Secretariat in Kathmandu and the staff at the SAARC Cultural Centre for their support, encouragement and hard work in organizing this Research Seminar.

**Bindu Urugodawatte,**  
Deputy Director – Research,  
SAARC Cultural Centre,  
Colombo, Sri Lanka.

## **Keynote Speaker**

### **Prof. Nimal De Silva**



Professor Nimal De Silva is an Emeritus Professor of Architecture, University of Moratuwa. He has been the Dean, Faculty of Architecture and Head, Department of Architecture. He has also been the Director, Centre for Heritage and Cultural Studies, University of Moratuwa and Director, Post-Graduate Institute of Archaeology, University of Kelaniya. He was formerly the Chairman, National Design Centre and the Urban Development Authority, Director General of the Central Cultural Fund, and President, ICOMAS International Scientific Committee on Wall Paintings. He is the Director Conservation of UNESCO – Sri Lanka Cultural Triangle Project in Kandy. He is a member of the advisory panels on UNESCO - ICOMOS World Heritage Sites, President, Sri Lanka Scout Association, and the Deputy President, Sri Lanka National Trust. Professor De Silva is a Chartered Architect, a member of the Sri Lanka Institute of Architects, Fellow of the Sri Lanka Council of Archaeologists and a Trustee of the National Trust. He has researched on Traditional architecture, Landscape architecture, wall paintings, art history, flags and heraldry etc. He is an art historian, a conservation specialist and an author of many books and research publications. He is also the Managing Partner of DEVECO Architects.

## Keynote Speech

### ***‘Kalpawruksha’ The Celestial Tree in Asian Art and Architecture***

Nature of symbolism is such that its representation goes deep into a philosophy than what it appears. The literary description or visual appearance in painting or sculpture has used elements from the nature, metaphysically, to represent the structures of the universe, cosmic power, origin of life, unknown forces that direct and govern life etc. Especially Buddhist, Hindu and Jain civilization in many Asian countries, were based or originated from the descriptions and explanations given in Hindu literature. These interpretations that are given in literature inducing artists to create a visual representation using items and figures originated and identified in nature. That is the symbolism interpreted on literary form transcendent to visual creation.

Among these symbolic representations the celestial tree in literature is identified as *Kalpawruksha*, *Kalpataru*, *Asvattha*, *Kapruka*, Tree of Life, Wishing Tree etc. This tree in every respect contrast with the earthly tree. It may be asked whether the celestial tree so conceived is the outcome of a conception according to which in the celestial ocean mentioned in Vedic texts if a similar process of impregnation took place as in the terrestrial waters, that is to say whether here, too, creative breath entered the waters to beget a Golden Germ from which a tree, viz. the celestial tree, sprang or whether the celestial tree originated from a need, the Indian Brahmins might have felt to complete their world conception by creating a tree rooted in heaven as the counterpart of the terrestrial lotus.

The *Vedas* and other Sanskrit text speak of *Asvattha* as the inverted celestial trees. In Upanishad it says, with the root above and branches below in this ever lasting *Asvattha*.



That is the pure; that is Brahman; that indeed is called the Immortal; therein all the worlds are set. The three-fold (tripad) Brahman has his root above. Its branches are either, air, fire, water earth, and the rest. This Brahman is named the 'One *Asvattha*'. The fiery energy (*tejas*) thereof is yonder sun, and it too is the fiery energy of the syllable Om. In *Atharvaveda* it says, the *Asvattha* tree is the seat of the gods in the third heaven from here. There the sods procured the '*Kushtha*', the visible manifestation of amrita. *Mahabharata* gives a deeper explanation that it springs from the unmanifested (*Avyakta*), arising from it as only support, the trunk is 'Buddhi', its inward cavities the channels of the senses, the great elements its branches, the object of senses, its leaves, its fair flowers good and evil (*dharmā - adharma*), pleasure and pain the consequent fruits. This eternal Brahma tree (Brahma - *vruksha*) is the source of life for all beings. This is the Brahma wood and the Brahma-tree that Brahman is.

These descriptions give the impression that in Indian conception of the world the celestial Fig-tree has a place not less significant than the Terrestrial Lotus. Amongst the sacred trees mentioned repeatedly and under various names in Indian literature, the *lactiferous ficus* species, *ficus religiosa*. *Asvattha* or *Pippala* the Bodhi-tree of Gautama Buddha and the *ficus* in *bengalensis* is the Banyan tree. Both trees belong to the largest plants growing in forests, hence they are called '*Vanaspati*' Lord of the forest, a name they shared with the fire of god Agni. The sacredness of *Asvattha* probably is older than that of the Banyan tree. According to a picture on a clay tablet found at Mohenjo-Daro the *Asvattha* was already worshipped in the chalcolithic age and it is the tree of which *Veda* says that is planted in the third highest heaven and is the seat of the god.

It is no wonder that to the Indian mind the celestial *Asvattha* not only figures as the Tree of life, branching out

throughout space, synonymous with all existence and all the worlds, but it is also the Tree of Knowledge, the ‘One Awakener’, enduring basis of wisdom. It is highly significant that this same tree of life and wisdom have been chosen to play a predominant part in the legend of the Buddha. The Bodhi tree at Bodh Gaya, in fact, is strictly analogous to the “One Awakener” when sitting under the branches that Sakyamuni gained the highest wisdom and attained the Buddhahood, the Awakened.

With the introduction of Buddhism to Sri Lanka in the 3<sup>rd</sup> century BCE by the emperor Asoka introduced many cults that he has established. Asoka has changed and converted the traditional burial mound, the stupa in to a religio-architectural edifices of worship as found in Sanchi. Thuparama was the first stupa built in Anuradhapura, on the advice of Ven. Mahinda the son of Emperor Asoka. It was small in scale, built using dried mud balls, taken from Abhaya Vapi, a tank found close by as Sri Lanka did not use fired bricks in construction during that early period. This brick technology was introduced with Buddhism and within hundred years of time Sinhalese built the tallest brick structures in the world. The stupas of Mirisavati, Ruwanmeli, Abhayagiriya and Jetawanarama are still standing in Anuradhapura, which is the historic capital and the cradle of Sihhala Buddhist civilization.

Emperor Asoka also sent his daughter Ven. Bhikkhuni Sanghamitta to Sri Lanka with the sapling of the original Bodhi Tree at Bodh Gaya, under which the Buddha attained enlightenment. It symbolized the enlightenment of the Buddha and was identified as the symbolic tree of wisdom. This Bodhi Tree planted in Anuradhapura in the 3<sup>rd</sup> century BCE is still being looked after and venerated by the Buddhists. Sri Maha Bodhi in Anuradhapura is the oldest historical tree in the world.

It is a continuation of the practice in venerating in *Asvattha* the tree of wisdom. In Sinhala language *ficus religiosa* is identified as *Ahatu* Bodhiya and this name was derived from the Vedic terms *Asvattha*. Planting of the sacred Boddhi tree originated a new cult in Sri Lanka, wrote chronicles like *Bodhivamsa* and considered Bodhi as an important object of worship.

King Devanampiyatissa (210 – 250 BCE) established this Bodhi cult by presenting the first eight off springs of the Sri Maha Bodhi to Lords of eight provinces to plant in their territory as a sacred object of worship, symbolizing wisdom of the Buddha. Gradually with time the Bodhi cult was well rooted in Sri Lanka by planting a Bodhi tree in all temples in the country, as a result a new Architectural typology was created and identified as '*Bodhigara*'. The tree of wisdom has become a popular relic of worship. During early days, a beautiful rectangular stone slab representing *Vajrasana*, the seat on which Buddha was seated with firm determination of attending Buddhahood was made. Later with the creation of a Buddha statue it was placed on this *Vajrasana* and the veneration continued.

Today, in Sri Lanka the Bo Tree shrine is an important place of worship that represented the power of enlightenment and the wisdom of the Buddha. Offerings are made at the Bo-tree shine, used as a place of meditation, to gain a peace of mind, to get blessings when they are in difficulties, especially when a family member falls sick or face difficulties in life. In ancient times, kings of Anuradhapura offered their kingdom to the Sri Maha Bodhi and reigned under the royal title Bodhi Raja.

Artistic representation of this celestial tree *Kalpawruksha* or the Wishing tree is well depicted in the 7<sup>th</sup> century bas-reliefs found in Borobudur, sculptures of this great monument have shown their capabilities of creating art

through detailed description found in literature. The representation of the wishing-tree on the reliefs have exhibited a beautiful geometry of scrolling branches with leaves shown as that of the *pipul* tree, *Ficus religiosa*. It is worth noticing as it exhibited a situation between the Wishing tree and Bodhi tree. On top of the tree a parasol or a *chattra* is found symbolizing the holiness and royal dignity. In and under the top there are lotus flowers, strings of pearls and festoons with jewels and bells.

A graphic representation of the basic form of celestial fig tree presented by Bosch (1984) in his book titled the Golden Germ has adhered to the theory given in literature. The *Kalpawruksha* is a combination of two different trees that is the Fig-tree rooted in heaven and the Lotus plant sprung from waters. The former, placed above, true to its epiphytic nature, has implanted its roots and spreading branches to the triangular ornament the *brahmamula* on the top of the circular stem of the tree-shaped lotus plant originated from its base *padmamula* that spreads its own branches leaves and flowers. The parasol of dignity is placed on top of the tree providing shade.

Issarasamana monastery of Anuradhapura presently known as Vessagiriya was built in the 3<sup>rd</sup> century BCE with a large number of man-made caves with Brahmi inscriptions of the same period. This monastery was established with image houses, Bo-tree shrines and stupas in the 5<sup>th</sup> century by the same architect who designed the landscaped Royal City of Sigiriya. In one of the open caves where an image of the Buddha would have been placed, a painting of a *Kalpawruksha* drawn as the back drop of the statue is found. This 5<sup>th</sup> century painting has followed the same theoretical form of *Asvattha* with flowers, buds, leaves and branches spreading from the *padmamula* at the base with the central stem spreading five branches of the celestial Wishing tree. In this drawing, the 5<sup>th</sup> century painter has used red ochre,

yellow ochre and travesty green on a white lime plaster in depicting the tree.

King Kassapa I (473-491 CE) who built the unique Royal Precinct of Sigiriya had a concept to represent his abode as Alakamanda of Kuvera. In this complex, he has converted a cave as the king's council chamber with the throne pedestal carved out of living rock. As the back-drop to the throne, the wall and the ceiling was decorated with a painting of the *Kalpawruksha* with spreading branches with green leaves as found in the *pipul* tree, *ficus religiosa*. It was believed that *Kalpawruksha* provided prosperity, power and dignity to the King. Placing the throne under a *Kalpawruksha* would have been a practice followed by Sri Lankan Kings. Parakramabahu I (1153 – 1186 CE) one of the most powerful Kings of Sinhala dynasty who ruled from Polonnaruwa also sat under the *Kalpawruksha*. The great chronicle *Mahawamsa* gives a beautiful account on the association of the *Kalpawruksha* with buildings done by Parakramabahu.

Further, in order to listen to the rhythmic songs of the many musicians and to behold their charming dance, the monarch had built near the palace the '*Sarassatimandapa*'. It glittered in every direction with its golden pillars. It was delightful with paintings related to his (Parakramabahu's) deeds. It was embellished by a wishing tree offering all desired things which sparkled with all kinds of ornaments such as earrings, bracelets, necklaces and the like, which was resplendent with garments of linen, silk, Chinese stuff and other materials, which gleamed with its golden trunk and a row of branches and which was adorned by a flock of numerous birds which were painted on it.

Further he had a fair *mandapa* erected which bore the name *Rajavesibhujanga*. It was similar to the hall of the gods, called *Suddhamma*, which descended to earth, just if the god

deeds of all people were accumulated at one spot. It was three storied, ornamented with coloured pictures, surrounded by lines of fair *vedikas*, exquisite, adorned with a costly chair beneath a wishing-tree which offered the singers and other people the wished-for objects. It shimmered with its manifold precious stones like the diadem sparkling in the sun of the fair lady, the island of Lanka, whom he won by force of his arms, and it was like unto the wreath of tresses of the protector of the world of men. With the Sinhalese Kings, the *Kalpawruksha* has played a significant role as a celestial tree dignifying the power, prosperity and wealth and a divine status to the person who sits under the shade of this tree.

Varying designs of the *Kalpawruksha* as Tree of Life, can be found in architectural embellishments on the stupas built in Anuradhapura. *Ayakas* are the architectural projections built on the four cardinal directions at the base of the stupa, decorating it with mouldings, sculptures and paintings. On either side of each *Ayaka*, there are stone columns fixed to place sculptures of animals assigned for the cardinal directions; Lion to the North, Bull to the South, Elephant to the East and Horse to the West. These columns were decorated with different designs of *Kalpawruksha*. These carved pillars found in stupas of Abhayagiriya, Jetavanarama, Mirisavati stupa, Dakkina stupa, Kantaka etc., have shown the creative skills of the artist based on the literary descriptions available but not restricted to the same. In compositions designers have used many variations of foliage, animals of the cardinal directions birds and many elements associated with mythology and beliefs.

At the beginning of the 13<sup>th</sup> century the political stability of the country was shattered and the glorious classical period ends, the scale of art and architecture was reduced, but during this period of the divided kingdom, royal patronage was given for literary work as many books were written but the use of *Kalpawruksha* in art and architecture

during this period was not prominent, but the concept of the Wishing Tree has continued in literature and religious practices. The tradition of *Kalpawruksha puja* in village temples are still in practice, for this ritual or festival of a tree with spreading branches is fixed in the main preaching hall and the villagers bring valuable and usable articles to hang on the tree covering all branches with various goods required for the temple, conceptually creating a wishing tree and collectively offer this *Kalpawruksha* to the temple. Creation of *Kalpawruksha* in graphic form used in mat weaving can be seen as a traditional craft. In these compositions, the craftsmen have used a simple tree or a composition of a tree with animals, birds and flowers.

During the period of European colonial power and practices in Asian countries, the artistic concept of the Tree of Life has influenced the painted textiles and carpet designs. Use of *Kalpawruksha* as a concept in artistic creation found in Batavia and Balinecian art has influenced the Dutch and found depicted in printed textile of that period. During the latter part of the 19<sup>th</sup> century, the artistic concept of the tree of life was taken to England, even passed down to America and depicted in printed textiles. During the second half of the 19<sup>th</sup> century many designed *Kalpawruksha*, colourfully printed on textiles were imported to Sri Lanka and it has influenced the traditional artist who painted murals in Buddhist temples.

On square and rectangular ceiling panels, the artist has composed many versions of *Kalpawruksha*, adhering to basic concepts but deviating towards creating individual panels using mainly blue and red on white background. Some of these panels are showing modern graphics but created within the basic concept of *Kalpawruksha*. Drawing the tree of life on temple ceilings were popular mainly during the last quarter of the 19<sup>th</sup> century and was found popular among the temples in the South Western coastal region.

The Vedic concept of *Kalpawruksha* or *Asvattha* composed with a deep philosophical meaning, was found depicted in Asian art in physical form, both in painting and sculpture exhibiting the creative skills of the artist.

In sculpture, it has exhibited a development with many variations, changes and interpretations in Indian based art traditions in all Asian countries. With the Sakyamuni Buddha achieving enlightenment while sitting under the shade of the *Pipul* tree, Sri Maha Bodhi in Bodhgaya has introduced a Buddhist concept to the *Asvattha* tree as the Tree of Wisdom. This concept of the Bodhi tree as the Tree of Wisdom representing the enlightenment of Sakyamuni Buddha is repeatedly depicted in Sri Lankan Buddhist art and religious practice since the time of bringing in a Bo sapling by Ven. Sangamittha in the 3<sup>rd</sup> century BCE. Generally, a Bodhi tree is drawn behind the image of a seated Buddha in the episode of defeating Mara and achieving the Buddhahood. The concept of *Asvattha*, the Wishing Tree, Tree of Life, *Kalpawruksha*, Tree of Abundance, Tree of Wisdom and the Bodhi tree of Gautama Buddha is still continuing in the creative, artistic minds of Sri Lankan society.



## Programme

<b>Saturday, 26<sup>th</sup> August 2017</b>	
<b>8.30 – 10.30</b>	<b>Inaugural Session</b>
8:30 – 9:00	Registration and Arrival of Guests
9.00	Arrival of the Chief Guest
9:00 – 9:05	Lighting of the Oil Lamp
9:05 – 9:10	Welcome Speech by Mr. Wasanthe Kotuwella, Director, SAARC Cultural Centre
9:10 – 9:20	Address by the Chief Guest, Mr. E.M.S.B. Ekanayake, Secretary to the Prime Minister of Sri Lanka
9:20 – 9:25	Address by Mr. M.H.M.N. Bandara, Director Education, Security & Culture, SAARC Secretariat, Kathmandu
9:25 – 9:30	Introduction to the Keynote Speaker, Ms. Bindu Urugodawatte, Deputy Director-Research, SAARC Cultural Centre
9:30 – 10:00	Keynote Speech, Prof. Nimal De Silva, Emeritus Professor of Architecture, University of Moratuwa, Sri Lanka
10:00 – 10:05	Vote of Thanks, Dr. Lopamudra Maitra Bajpai, Culture Specialist-Research, SAARC Cultural Centre
10:05 – 10:30	Tea
<b>10.30 – 12.30</b>	<b>Day 1 Session 1 – The Paths of the Buddha Chair – Prof. Nimal De Silva</b>
	Prof. Prathapachandran S. Panicker (India) <i>Buddhism and Megalithism</i>
	Mr. Md. Altaf Hossain (Bangladesh) <i>Ancient Buddhist Cultural Trails in Bangladesh</i>

	Dr. L. Lamminthang Simte (India) <i>Monks, Monuments and Mobility: The Buddhist Monastic Sites as Place across Time in Central India</i>
	Prof. Avkash Jadhav (India) <i>Kanheri: The Spartan Caves with the Reflections of Cultural and Economic Trails in Western India</i>
	Dr. Susantha Goonatilake (Sri Lanka) <i>Monks, Merchants and Pilgrims: their messages for the Asian century</i>
12.30 – 13.30	Lunch
<b>13.30 – 15.30</b>	<b>Day 1 Session 2 – Relics of the Buddha Chair – Dr. Shivakant Bajpai</b>
	Mr. Prasanna B. Ratnayake (Sri Lanka) <i>Relic worship - Ruwanweli Stupa as the most Sacred Place of Worship for the Buddhists in the World</i>
	Prof. Biman Chandra Barua (Bangladesh) <i>An Overview of Buddhist Tangible Heritage Sites (Archaeological and Historical): A Study on Bangladesh Perspective</i>
	Mr. Rusiri Kasun Nanayakkara (Sri Lanka) <i>Lahugala Nilagiriya Stupa in Sri Lanka: New Findings</i>
	Ms. Mandakini Shrestha & Ms. Sabita Neupane (Nepal) <i>Archaeological Sites of Greater Lumbini Area in relation to Buddhist Circuit (A joint paper with Ms. Mandakini)</i>
	Mr. Dilan Chathuranga Ranaweera and Mr. P.L. Dharmapriya (Sri Lanka) <i>Geoarchaeological Study of Stone Structures in the Temple of Tooth Relic Premises in Kandy, Sri Lanka</i>
15.30 – 16.00	Tea

<b>16.00 – 18.00</b>	<b>Day 1 Session 3 – Buddhist Art and Architecture Chair – Mr. Prasanna B. Ratnayake</b>
	Dr. Shivakant Bajpai (India) <i>Aurangabad Caves: A Lesser known Buddhist Cave Temples of Maharashtra</i>
	Ms. Surayya Akhtar Jahan (Bangladesh) <i>Mahasthangarh: A Buddhist Cultural Trail for Religious Tourism</i>
	Mr. Noor Agha Noori (Afghanistan) <i>Mes Aynak; Recent Archaeological Excavation along the silk route</i>
	Ms. Vasana Premachandra, M.V.G. Kalpa Asanga, P.M.R. Priyadarshani (Sri Lanka) <i>A Distribution of Anuradhapura Period Buddhist Monasteries in Mullaitivu and Mannar Districts in Northern Sri Lanka: A study using Geo Informatic Tools</i>
	Dr. Narsinga Rao Deekonda (India) <i>Buddhist Sites in Telangana State of India</i>
	Dr. Ayesha Abdur-Rahman (Sri Lanka) <i>Early Buddhist Stone Meditation Furniture in Sri Lanka: Stone beds and brick seats from Meditation Monasteries</i>
<b>18.00 – 19.00</b>	<b>Plenary Session Chair – Ms. Bindu Urugodawatte, Deputy Director – Research, SAARC Cultural Centre</b>

<b>Sunday, 27<sup>th</sup> August 2017</b>	
<b>08.30 – 10.30</b>	<b>Day 2 Session 4 – Merchants, Monks and Pilgrims Chair – Prof. Biman Chandra Barua</b>
	Mr. Dhammika Priyantha Chandrasekara (Sri Lanka) <i>Re-Reading of Fa-Xian: A Review of the Account on Ceylon with Reference to Contemporary Data</i>
	Dr. Jude Nilan Cooray (Sri Lanka) <i>Pilgrim route from Sri Lanka's north-eastern sea board to Samanta Kuta (the sacred foot print): Potential Outstanding Universal Value for UNESCO World Heritage Listing</i>
	Prof. Anura Manatunga (Sri Lanka) <i>An identification of the itinerary of Ibn Battuta's Pilgrimage to Adam's Peak or Sri Pada mountain in Sri Lanka</i>
	Dr. S.M. Haldhar (India) <i>An Exploration of Facts of Buddhist Cultural Bond Between Sri Lanka and Myanmar During the Medieval Period</i>
	Prof. Vinay Kumar Rao (India) <i>Nibbana Scene: Depicted in Stone Sculptures of Madhya Desa and Myanmar (2nd Century C.E. to 12th Century C.E.)</i>
	Mr. D. S. Kalana Mendis (Sri Lanka) <i>Assessment of Cultural Heritage in Mantota Rajamaha Viharaya, Mannar using an Intelligent System</i>
10.30 – 11.00	Tea
<b>11.00 – 13.00</b>	<b>Day 2 Session 5 – Nuns and Artefacts Chair – Ms. Tshering Choki</b>
	Dr. Garima Kaushik (India) <i>In the footsteps of Theri Sanghamitta: A Gendered Survey of Buddhist Sites in India and Sri Lanka</i>

	Dr. Hema Goonatilake (Sri Lanka) <i>Sri Lankan Women Travellers as Buddhist Trailblazers</i>
	Mr. Shawkat Nabi (Bangladesh) <i>Masterpieces of Buddha Sculptures in Meditation in the Bangladesh National Museum</i>
	Mr. Ranjith Hewage (Sri Lanka) <i>Buddhist artefacts in the Collection of the Colombo National Museum</i>
	Ms. Mandakini Shrestha (Nepal) <i>Some Glimpse of Buddhist Stone and Bronze Sculptures Collection of National Museum</i>
	Ms. K. Sumedha Kumari, Mr. Arjuna Samaraweera, Ms. R. Nishanthi Ranasinghe, Mr. Palitha Herath, Mr. I.P.S. Nishantha, Mr. Mahesh Gurumetiya, Mr. Lasantha Athukorala (Sri Lanka) <i>A New Approach to Documenting Ancient Paintings</i>
13.00 – 14.00	Lunch
<b>14.00 – 16.00</b>	<b>Day 2 Session 6 – Heritage Management and Tourism</b> <b>Chair – Ms. Mandakini Shrestha</b>
	Ms. Tshering Choki (Bhutan) <i>Trail of Guru to Central Bhutan</i>
	Prof. Amareswar Galla (India) <i>Amaravathi Buddhist Heritage Town: Rehabilitation under the HRIDAY and PRASAD Schemes of Government of India.</i>
	Dr. Prerana Srimal (India) <i>Heritage Tourism: ‘Packaging’ History and Places in the Central Indian Buddhist Pilgrimage Circuit</i>
	Ms. Wasana Sirimalwatte (Sri Lanka) <i>A proposal for the promotion of Cultural Tourism in Sri Lanka: Ancient Buddhist Monastic Site at Thehulla</i>

	Mr. Prasad Fonseka (Sri Lanka) <i>Whether the Brahmi Script was brought to Sri Lanka with Buddhism?</i>
	Mr. Bertram G. Liyanage (Sri Lanka) <i>Fragmentary Dharani Scriptures: An untold story about Buddhism in Sri Lanka</i>
16.00 – 16.30	Tea
<b>16.30 – 18.30</b>	<b>Day 2 Session 7 – Tangible and Intangible Heritage and Closing Ceremony</b> <b>Chair – Mr. Noor Agha Noori</b>
	Ven. Wetara Mahinda (Sri Lanka) <i>Buddhist Monastic Hospitals in South Asia in the Historic Period with special reference to Sri Lanka</i>
	Mr. Worrel Kumar Bain (India) <i>Traditional Healing System of Lepcha Community of North Sikkim with Special Reference to Dzongu Reserve Area</i>
	Dr. Jyoti Marwah (India) <i>Reconstructing Aromatic and Medicinal Practices along the Silk Road: As Recounted and Evidenced from the Dunhuang Manuscripts</i>
	Dr. Wimal Hewamanage (Sri Lanka) <i>Yantra and Mantra in Sri Lankan Theravada Buddhism</i>
	Dr. Neelima Dahiya (India) <i>Buddhist System of Education and its Relevance in Remodelling the Present-Day Ailing Education System</i>

## Abstracts

Dr. Ayesha ABDUR-RAHMAN

### ***Early Buddhist Meditation Furniture in Sri Lanka: stone beds and brick seats from meditation monasteries***

A short survey on stone furniture from ancient meditation sites that depict forms of reclining structures that confirm resting places and meditation beds found in early meditation caves and rock outcrops dating to the ancient period in Sri Lanka. The Mahinda guha in Mihintale, Vessagiriya, Garandigala, Mayragiri and Kimbulugala, represent *gal andun* flat beds and contoured sleeping surfaces. Western monasteries, Ranmasu uyana, Mihintale, Kaludiya pokuna, represent a second type. An alternative type is seen in Sigiriya that has several *gal asana* (seats). Brick and mortar seats are found in the ancient Pidurangala monastery.

The paper presentation will examine these sites and show images of existing stone furniture of the early jungle meditation monasteries found mainly in the Rajarata dry zone of the north central province.

**Keywords:** Early stone beds and seats intended for meditation, Stone beds - *gal andan*, Stab seat with back rests, Stone slab seats – *asana*, Brick and mortar seats with backrests

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Mr. Worrel Kumar BAIN

### ***Traditional Healing system of Lepcha community of North Sikkim with Special reference to Dzongu Reserve area***

Lepcha, an indigenous community of Sikkim, live within the bounty of nature of Eastern Himalayas with Khangchendzonga, the snow laden mountain peak as their

guardian deity. Lepchas are nature worshippers. They believe in spirits who live in nature and natural surroundings and may be benevolent or malevolent for their life and livelihood. Historically, the Dzongu area of North Sikkim has been the homeland of Lepchas. They identify Dzongu as that one place where their culture is at its purest form. Lepcha community of Sikkim follows their traditional religion (Mun religion) along with Tibetan Lamaism. The traditional Mun religion, named after the title of the priests. Tibetan Lamaism was introduced in Sikkim during 17<sup>th</sup> century and is rooted in priesthood and in sanctity gained by learning. For the Mun religion, the priesthood goes by the possession or the manifestation of supernatural spirit. Lamaism is the amalgamation of several elements from different religious doctrines. The chief element is Mahayana Buddhism with an admixture of Tantric Hinduism and the Tibetan Bon religion. The most important feature of Lamaism is that lamaist ethics are founded on a belief in individual destiny and a sense of sin. Legends tell that Guru Rimpoche (Guru Padmasambhava) sown the seeds of Buddhism in eighth century when he was passing through Sikkim on his way to Tibet. The introduction of Buddhism in Sikkim and its incorporation into Lepcha cultural landscape was the key to an easy acceptance of Tibetan Buddhism in Sikkim. The Mun and Bongthing/Padem are the traditional Lepcha priests and religious specialists who perform the sacred rituals for the wellbeing of the Lepcha people on different occasions. The Lamas and the Muns/Bongthings perform side by side in Lepcha society. Both Mun and Bongthing are believed to possess supernatural power and do well to the people through chanting mantra and religious verses; on the other hand, the lamas bless people through chanting holy books and rosary beads. Mun and Bongthing are also the traditional healers for the Lepchas. The healing system rests on traditional knowledge of identification of disease and the process of cure and indigenous medicine. The cause of disease is assigned to



natural and supernatural forces. The system includes the elements like magico- religious practices for appeasing supernatural power, may be a spirit or ghost, eradication of evil spirits, magical verses and the ethno-medicinal application. The magico - religious practices performed by Mun and Bongthing perhaps is the exercise and survival of the traditional knowledge of the healing system of Lepcha through ethno-medicines. Lepchas though associated with lamaistic faith in later stages the traditional practices are still in vogue without much change. The paper is based on empirical findings of the author in Dzongu reserve area and it probes into the traditional knowledge involved in the practice of the traditional healers of Lepcha through empiricism.

**Keywords:** Lepcha, Dzongu, Religion, Mun, Bongthing, Traditional Healing System, Ethno Medicine

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Prof. Biman Chandra BARUA

*An Overview of Buddhist Tangible Heritage Sites (Archaeological and Historical): A Study on Bangladesh Perspective*

Bangladesh is a land of scenic beauty with many interesting things for local and foreign tourists. People of different religions live here in peace and harmony. Buddhism is one of the religions. In Bangladesh, Buddhist people are divided into three sectors. They are a) Bengali Buddhist, b) CHT ethnic Buddhist, and c) Plain ethnic Buddhist. They have their own history, heritage, customs, traditions, norms, culture, beliefs, and living style as well. There are many Buddhist religious sites in Bangladesh for the tourists to visit. These tourist spots are located on the south and north area of the country. The tangible histories of the religion are found near the birthplace of the Buddha. Among them are Mahasthangarh, Paharpur,

Bikrampur, Waribateshwar, and Mainamati. They are world famous Buddhist archaeological, historical and heritage sites in Bangladesh. These sites can be a main attraction for tourists from different Buddhist countries in South-east Asia. These archaeological and historical tangible heritage sites reflect our glorious past in Bangladesh. Many tourists visit these tourist sites to search or explore the culture of Buddhists people. These sites are very popular among the Buddhist and non-Buddhist tourists. Bangladesh could be an ideal place for pilgrims and tourist to travel for religious or excursion purposes. These tangible heritage sites could be regarded as centres of tourism in the country. This paper is mainly focuses on the tangible Buddhist heritage sites in Bangladesh. In this article, various tangible heritage sites have been described in brief, along with SWOT analysis. This article also highlights some suggestions for preserving these Buddhist tangible heritage sites in Bangladesh.

**Keywords:** Bangladesh, Buddhist tangible heritage sites, Tourism, History, Culture

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Dr. Shivakant BAJPAI

***Aurangabad Caves: A Lesser Known Buddhist Cave Temples of Maharashtra, India***

The Aurangabad Caves (19<sup>0</sup>55'N; 75<sup>0</sup>30'E) are located within the city, on a hill running roughly east to west, nearly 2km behind Bibi-ka-Maqbara. In all 12 Buddhist Caves found at Aurangabad fall into three separate groups depending on its location. The first group consists of Caves 1 to 5, the second group from Cave 6 to 9 and the third group from Cave 10 to 12. The caves are dated to be from circa 2<sup>nd</sup> or 3<sup>rd</sup> century CE to 7<sup>th</sup> century CE. The first and the second groups are separated by nearly 500m from each other, with the former at

the Western side while the latter is on the Eastern side of the same hill. The third group is further East of the second group.

All the caves are attributed to Buddhism. The third group is left unfinished and moreover appears like natural caves and is inaccessible. Among the first group, Cave 1 (6<sup>th</sup> century CE) and Cave 2 were monasteries dedicated to Mahayana Buddhism. Cave 3 consists of a pillared veranda with a chamber at each end, a hypostyle hall with two cells and one pillared chapel at each side, a pillared antechamber leading to a sanctum at the back. Cave 4 is a Theravada *chaityagriha* dated to circa 3<sup>rd</sup> century CE. It has a rectangular hall with an apsidal arrangement of pillars (broken) dividing into nave and side aisles. The high cylindrical drum and bulbous dome are placed at the each side of the hall. Cave 5 is a small monastery of Mahayana faith dated to circa 5<sup>th</sup> century CE.

In Group 2, Cave 6 has combined characteristics of a monastery and a temple (circa 7<sup>th</sup> to 8<sup>th</sup> century CE) belonging to Vajrayana Buddhism. The pillared veranda (broken) consists of a sanctum with its antechamber in the centre, surrounded by a passage with cells on each side and two in the back. The Buddha image in the square sanctum is in preaching attitude with kneeling devotees.

Cave 6 (a) is a small cave, comprising of few later sculptures in the form of Ganesha, flanked by Kali and Durga, Saptamatrika with Virabhadra Shiva. On the Easter wall, the figures of Lord Buddha are carved in bold relief. Cave 7 is consisting of a pillared veranda flanked by pillared chapel, square sanctum in the centre, surrounded by circumambulation passage with three cells in each side and two in the back. The Cave 8 was intended to be a double storey monastery but the work was stopped after excavating unfinished cell on the upper floor. Cave 9 contains two excavations, which are marked as 9 and 9a both of which are

incomplete. On the western wall of the Veranda, the Buddha is carved in *Mahaparinirvana mudra*.

The present object of the paper is to highlight the lesser known Buddhist Caves Temples which are equally important as Ajanta and Ellora.

**Keywords:** Aurangabadh, Buddhist Cave Temples, *chaityagriha*, Art

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Mr. Dhammika Priyantha CHANDRASEKARA

***Re- reading of Fa Xian: A review of the Account on Ceylon with Reference to Contemporary data***

The Chinese Buddhist monk; Fa Xian visited and stayed for two years in Sri Lanka during the 5<sup>th</sup> century CE. The book by him; “*A Record of Buddhist Kingdoms, Being an Account by the Chinese Monk Fa Xian of his Travels in India and Ceylon*” provides an elaborate narrative on the island.

He describes the architecture and religious activities of three monasteries; Abhyagiriya, Mahavihara and Mihintale. In addition, the folk beliefs on historical events of the island and the inner city of Anuradhapura were recorded carefully.

The main objective of this paper is to reconcile the accounts of Fa Xian on Ceylon with the archaeological remains, historic writings and contemporary interpretations.

The excavations and conservations works of Abhayagiriya affords us a conjecture of the monastery during Anuradhapura period. The lay out could be properly understood with the current information. Fa Xian’s temporary residence in Sri Lanka was at Abhayagiriya monastery. His book explains the physical characteristics of the main stupa and an image house with certain amount of important details. The descriptions of Mahavihara and Mihintale monasteries

are not detailed as that of Abhayagiriya. However, the information can be related to present findings and remains at these places as well.

The paper will systematically identify the key aspects of Fa Xian's records related to the island of Ceylon. In the second part, the study will search the exiting information available on them from different sources and attempt to correlate.

**Keywords:** Fa Xian, Ceylon, Abhayagiriya, Anuradhapura

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Ms. Tshering CHOKI

***Trail of Guru to Central Bhutan***

Guru Rimpoche or Guru Padmasambava is the profound 8<sup>th</sup> century saint considered the second Buddha. Guru is believed to be born out of a lotus flower in the modern-day Pakistan. Guru Rimpoche has visited Central Bhutan twice and left prominent traces of his greatness in the form of temples, Nyes (sacred sites), legends and myths. He visited Bhutan to spread and indoctrinate the teachings of the Buddha. And even now, the reminiscence of Guru Rimpoche resides in every household in the form of statues and continues to be part of the Bhutanese life. Every year, 10<sup>th</sup> day of the 5<sup>th</sup> month on the Bhutanese calendar is marked as a Holiday to pay tribute to this Great Master.

The exact date of arrival of Guru to Bhutan is not mentioned anywhere in the history, but it is calculated to be around 737 – 738 CE, during the reign of King Sindha. Guru Rimpoche was invited by King Sindha to cure him of his long-time illness, destroy the evil deities and rescue their Monarch.

Guru Rimpoche commenced his journey from Asura cave in Pharping, through the Indian plains to enter the Bhutanese land. He then entered Bongo and took the Nabji-Korphu Trek to reach Bumthang. On his way, he subdued many demons and spirits and left along the way numerous sacred imprints and symbolic signs on rocks.

Guru Rimpoche cured King Sindha and settled the long-standing dispute between King Sindha and King Nawache. Following miraculous events, King Sindha and the subjects converted themselves into Buddhist faith. Guru Rimpoche promised to return to preach in Bumthang. Until he returned, they were instructed to recite the holy mantra “*Om mani Padme Hum*” and offer butter lamps at Jampa Lhakhang and kurje Lhakang. Some 20 years later, as promised, Guru returned to Bumthang from Tibet. He preached the qualities of the Dzogchen Selwai Melong (clear mirror of the great perfection) to the people assembled for his reception. Those who received the teachings are said to have attained the first stage of enlightenment. King Sindha was deeply impressed by the teachings of Guru Rimpoche that he renounced all worldly property, which then entrusted to Guru Rimpoche, who is believed to have securely concealed it for future. His property became the famous treasure of Bumthang. Thus, people of Bumthang are considered foremost disciples of Guru Rimpoche.

**Keywords:** Guru Rimpoche, Bumthang, King Sindha

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Dr. Nilan COORAY

***Pilgrim route from Sri Lanka's north-eastern sea board to Samanta Kuta (the sacred foot print): Potential Outstanding Universal Value for UNESCO World Heritage Listing***

The travel routes in ancient times have played a singular role in heritage formation. Pilgrims made use of them to disseminate religions and to educate themselves. Located in the central Sri Lanka, Samanta Kuta or Mount Sri Pada soars upwards to a height of 2230 meters feet from the very edge of the central highlands and when viewed particularly from the southwest looks like a pinnacle reaching the sky. The river Mahaveli (the Ganges of Ptolemy), the Island's longest river which is 335 km long, and the only perennial river that flows across the country's dry zone from its origin in the mountain range associated with the Samanta Kuta enters the Bay of Bengal at Trincomalee, on the north-eastern sea board. Historians agree that this site, even prior to the introduction of Buddhism to the Island in the 3<sup>rd</sup> century BCE, has been a sacred site where the primitive people worshipped Sun god. According to the chronicle *Mahavamsa*, when the Lord Buddha visited the Island for the third and last time, in the 6<sup>th</sup> century BCE, had left the foot impression on the summit. Therefore, the Buddhist believe that the marking on the rock summit is the foot print left by the Buddha. In the succeeding centuries, the Royalty with their court retinue and the ordinary pilgrims have paid homage to the Foot Print of the Buddha. The kings, in their devotion and persistence made the Peak accessible to the crowds of devotees who annually trekked the mountain. One of the main pilgrim route to Samantha Kuta is along the Mahaveli River where several other living Buddhist sites are located on the river banks. While the Buddhist believe that the marking on the rock summit is the foot print left by the Buddha, some Christians believe that the "footprint" in the rock atop the rust-red peak is where Adam first set foot (hence is called Adam's peak) on earth after

being exiled from Eden. Other Christians believe that it is the Footprint of St. Thomas, who brought Christianity to Southern India in the 1<sup>st</sup> century CE, while to Hindus it is the Footprint of Lord Siva (hence called Sivan Adipadham or Sivanolipatha Malai), while some of Sri Lanka's Muslims call it the Footprint of Al-Rohun (Soul) or Adam, a prophet according to Islamic beliefs. Several international travellers of Islamic faith have also visited this sacred site atop the mountain to pay homage during different periods of history. Samanta Kuta is tangibly associated with the belief that the foot print located atop the mountain, is associated with the founders, gods, prophets and other important persons of world's four major religions and hence an outstanding phenomenon. The convergence of different ethnicities that belongs to four major religions in the world to a single place for veneration exhibits common principles of traditions, beliefs and religious tolerance with a universally exceptional spirit of humanity. The paper attempts to assess the heritage significance of this pilgrim route and to understand the potential Outstanding Universal Value for inscription on UNESCO's World Heritage List.

**Keywords:** Sri Pada, Pilgrim's Routes, Universal Heritage

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Dr. Neelima DAHIYA

*Buddhist system of Education and its Relevance in Remodelling the Present-Day Ailing Education System*

Education, as Plato has defined, not only provides knowledge and skill but also inculcates values, training of instincts and fosters right attitude and right habits. The purpose of education is an all-round development i.e. development of body, mind, intellect and spirit of a man.



In present day education system, the thrust has shifted drastically on the development and application of skill and technology alone. This shift has adversely impacted the growth of our humanities and sensibilities.

Intoxication with acquisition of skills and technology for material opportunities has generated, in almost all walks of life, a variety of complications such as self-centeredness, jobless growth, and crisis of sustainable growth, ecological degradation, crass consumerism, violence, crime, tension and depression. It is now being realised by all enlightened sections of the society that a blind pursuit of material growth devoid of sensibilities and humanities would be self-destructive.

To stem this degeneration a sound, humane and progressive educational system needs to be evolved. We require an effective tool for balanced growth of knowledge, skill and sensitivities. The time has ripened for a thorough reappraisal of our existing education system as it has failed to give a holistic and balanced view of the world. New guidelines and action plan are urgently needed to be put in place before it gets too late.

While preparing the new guidelines and action plans for new education policies we may fall back on flow of knowledge, experiences and anticipations. In this context Buddhist education system needs to be thoroughly appreciated to trace the useful guidelines. The Buddhist educational philosophy, tools and techniques could be helpful to a large extent in the meaningful reconstruction of present day education system.

The Buddhist system of education, based on the doctrines of Dependent Origination (*Paticca-samuppada*) and Eight-Fold Path (*Ariya-Atthangika-Magga*) contains invaluable prescriptions in framing a balanced and progressive education system to suit present day societal

requirements. According to the principles of dependent origination man and rest of the world are causally interdependent. Consequently, a man would know how to conduct himself well in his relation to family, society and nature. Eight-fold path advocates that mankind ought to evade self-indulgence and self-mortification on the one hand and to inculcate moral, spiritual and intuitive qualities on the other. Thus, it warns us against extreme development theory and advocates middle way of life.

In the paper, an effort has been made to analyse, how Buddhist educational system, educational philosophy, teaching methodology, courses of study and structure of educational centres could serve as a role model for present day educational system.

A detailed study of the organised Buddhist centres of learning, the spinal cord of Buddhist education system, in the paper revolves around the following:

- How much secular and democratic have been the functioning of the educational institutions
- The nature of the courses and contents taught and their societal implications.
- Role played by these institutions in the enrichment of the culture of the country and in framing the cultural diplomacy.

How far the teaching techniques and methodology evolved and experimented with in these educational hubs succeeded in making discourses interesting and comprehensible and how far these methods could be applied today

An effort has also been made to investigate in to factors that makes Buddhist education system and its educational institutions even as relevant and timeless as it

used to be 2600 years ago. The study reveals that Buddhist education system could be an unfailing guide to success in meeting the modern education system's challenges.

**Keywords:** Curriculum, Methods, Tools and Techniques of Education Systems, Modern Education, Buddhist Education

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Dr. Narsinga Rao DEEKONDA

***Buddhist sites in Telangana State of India***

On 2<sup>nd</sup> June 2014, the Telangana State was formed as the 29<sup>th</sup> State in India, through bifurcation of Andhra Pradesh. Though a newly formed state, the Government of Telangana State is taking measures to encourage tourism in the state. One of such measure is the identification of Buddhist sites and form a Buddhist tourist track around the state. Some of the Buddhist places are Dhulikatta, Nelakondapalle, Kotilingala, etc.

Dhulikatta: Excavations have revealed a Buddhist stupa and a vihara built on a prominent mound at the junction of 2 perennial rivulets. The enlarged *Garbha* of the stupa was bedecked with more than 50 carved slabs. One of the slabs, depicts the Muchilinda Naga - a five headed cobra protecting the Lord Buddha. At the top of the Naga, over the embossed frame is an inscribed label in early Brahmi script, dated to 175 BCE. Dhulikatta site is very near to Peddapalli town, situated in Karimnagar District, 200 km from Hyderabad.

Nelakondapalli: Excavations at Nelakondapalli have unearthed a stupa built of bricks. Nine Buddhist idols among other articles of historical importance have been discovered here during the excavations. Subsequent excavations revealed a unique spoked stupa. Besides, other remains are votive stupas in limestone and a pedestal in black basalt, decorated

with *triratna* symbols and lotus motifs. This village is located at about 180 km from Hyderabad.

Kotilingala: Koti Lingala, considered one of the 16 great Janapadas of early India. Incidentally, Koti Lingala was the first capital of the Satavahana dynasty. The traditional Sri Koteswara Siddeshwara Swamy temple is located here. Two adjoining hillocks on the banks of the Godavari near the village are called 'Munula Gutta'. Buddhism and Jainism prevailed in the region on "Munula Gutta" as was evident during the excavations made by the State Archaeology Department.

**Keywords:** Dhulikatta, Nelakondapalli, Kotilingala

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Prasad FONSEKA

***Whether the Brahmi Script was brought to Sri Lanka with Buddhism?***

All Brahmi inscriptions found in Sri Lanka can be dated to the period after the arrival of Mahinda Thera in 246 BCE, which suggests that he brought the script. On the other hand, S.U. Deraniyagala found some potsherds with Brahmi script that has been dated to 4<sup>th</sup> to 6<sup>th</sup> century BCE, which indicates the script was in Sri Lanka before the formal introduction of Buddhism.

If Mahinda Thera brought the script, it should be identical with that of the Asoka script used in India. When the Asokan Brahmi and the Sinhala Brahmi are compared there are several prominent variations and some are;

1. There are no long vowels (Only the 5 basic vowels a, e, i, o, u) against about 13 in the Asokan Brahmi, till about early first century BCE;
2. There are no combined letters;

3. The medial vowels *e* and *i* are marked little below the top of the letter against the top in the case of the Asokan Brahmi script;
4. Letters such as *a*, *i*, *ma* and *ya*, are in general different from the North Indian letters, but are very much similar to South Indian letters;
5. The Brahmi aspirated *jha* symbol had the phonetic value *ja* until the early first century BCE;
6. The Brahmi sibilant *śa* symbol had the phonetic value *sa* until the early first century BCE;
7. In the absence of a symbol for lingual *ḷa*, the symbol *ḍa* had been used to represent ‘*ḷa*’ like in some Indian languages. That means *ḍa* had two phonetic values.

Accordingly, it can be concluded that a version of Brahmi script was in vogue in Sri Lanka when Mahinda Thera arrived and the script was used for inscriptions.

**Keywords:** Buddhism, Brahmi, Script, Mahinda, Asoka, Sri Lanka

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Prof. Amareswar GALLA

***Amaravathi Buddhist Heritage Town: Rehabilitation Under the HRIDAY and PRASAD Schemes of Government of India***

His Holiness the 14<sup>th</sup> Dalai Lama, Tenzin Gyatso, has often mentioned that Amaravathi is one of the most sacred Buddhist sites. He conducted the Kalachakra ceremony there in 2006, some 600 years after the previous one in the 14<sup>th</sup> Century. Amaravathi, the ancient *Dhanyakataka*, once the flourishing capital centre in the formation of Andhradesa, birthplace of the Madhyamika philosophy - the basis for Mahayana

Buddhism, may yet again become the heartthrob of the lower River Krishna Valley. Well known Chinese Buddhist pilgrims came to Amaravathi to collect sacred texts in the first Millennium. Now increasing numbers of South Asian visitors are coming and the place promises to be once again a significant hub on the Buddhist Cultural Trail.

India is on the cusp of a paradigm shift in the way its heritage will be conserved. The drought in funding is almost broken with the launching of two new schemes by the Government of India: HRIDAY focussing on heritage cities and PRASAD enhancing pilgrimage destinations. Added to this, the Smart City initiatives can locate culture as an integral fourth pillar of social, economic and environmental sustainability. Amaravathi is one of the selected towns under these schemes.

A local Amaravathi Heritage Society is ensuring civil society engagement and benefit sharing. Amaravathi as an Ecomuseum, open air spatial approach to all forms of heritage, including the Ancient Town of 300 acres and its hinterland will ensure sustainable growth. Relevant capacity building and appropriate planning will remain the biggest challenges. An understanding of the past through critical scholarship, professional engagement and safeguarding intangible heritage elements through the carrier and transmitter communities will enable a comprehensive appreciation of the present and hence experiential visitation. This paper will present the progress in safeguarding the Amaravathi Heritage Town.

**Keywords:** Amaravathi, Heritage Management, Pilgrimages, Tourism

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Dr. Hema GOONATILAKE

***Sri Lankan Women Travellers as Buddhist Trailblazers***

Sri Lanka, the continuous Buddhist majority country since the time of Asoka and being in the centre of the Indian Ocean, has provided many examples of cross flows of cultural traffic both among monks and nuns. The present paper illustrates two key examples.

The Sri Lankan Bhikkhuni Devasara visited Nanjing, China in 429 CE and found that Chinese nuns had only received ordination from monks and wanted fully ordained nuns brought to conduct the proper higher ordination. Nandi, the ship owner went over to Sri Lanka again and brought 11 further nuns in 433. Thereafter, Bhikkhuni Devasara was able to give the proper higher ordination to a group of 300 Chinese nuns. This travel to China is perhaps the longest recorded travel by women anywhere in the world up to that time.

In the 13<sup>th</sup> century, the Sri Lankan Chandramali (Chandramala), described as a Tantric Yogi went to Tibet and translated from Sanskrit to Tibetan six Tantra texts with the help of Sakya Yeshe. These have been included in the Tibetan *Tripitaka*. She had travelled over to Tibet from Bodh Gaya where Sri Lankan monks were active in propagating the Buddha's message and their Sinhala temple was the main centre since the 5<sup>th</sup> century. It has been suggested that Chandramali was the author of *Sri Candramala Tantra Raja*.

Sinhala bhikkunis have also travelled to Nagarjunikonda in Andhra Pradesh. Towards the end of the 13<sup>th</sup> century a Sri Lankan scholar-monk named Anandasri was in Bodh Gaya, probably teaching at the university. We hear of him in Tibet early in the next century teaching and translating Pali texts into Tibetan with the help of Nima rgyal mtshan dpal bzon po, one of Buston Rimpoche's teachers. Buston himself is supposed to have been proficient in several

languages, including Sinhalese, so perhaps he met Anandasri and studied the language from him. We do not know how or why Anandasri came to be invited to Tibet but it seems likely that a mutual respect and friendship between him and some Tibetans at Bodh Gaya had something to do with it. Around this same time the Sri Lankan Tantric Yogi Chandramala was also in Tibet translating texts with the help of Sakya Yeshe Brog-mi, although it is not known whether he arrived there from Bodh Gaya. The several works composed by Sri Lankans that were included in the Kangyur and Tengyur were probably brought to Tibet and translated by monks like Anandasri and Chandramala.

**Keywords:** Sinhala Bhikkunis, Devasara, Chandramali, Buddhist Nuns

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Dr. Susantha GOONATILAKE

*“Monks, Merchants and Pilgrims”: their messages for the Asian century*

The trails of monks, merchants and pilgrims in South Asia and their interactions with the external world are in some ways, an exercise of searching for the dead. Dead in the sense of remains of stone buildings, some maintained, others destroyed by the ancient and present inhabitants of the region, of palm leaf manuscripts and chants, some recited without an understanding of their contents. But, the century we are in, is an Asian century which is restoring economic and possibly cultural leadership to the region and the world after around two centuries of Western dominance. The past trails are relatively easy to track from say the Indus Valley to the later developments in the Gangetic plain. This is especially true in the case of Buddhism the world religion, its spread within the region and outward, especially after Asoka whose reign



Charles Allen terms the world's first attempt at a welfare state. The only country which has a continuous Buddhist template from the time of Asoka is Sri Lanka. Possibly, Asokan welfare template continued through Sri Lanka's extensive irrigation works, and more recently the consolidation of free universal education because of the activities of Buddhist monks. Sri Lanka, because of its continuous majority Buddhist history is taken as a template in the current presentation as it has interacted through Buddhism with various parts of what is today South Asia as well as further east up to possibly Japan (through the disciples of Amoghavajra). Having sketched these connections as in ruined remains as well as texts, the argument is posited that currently rising Asia once had a Buddhist cultural template in almost all its regions. The question is posited whether these cultural overlays can contribute to rising Asia including in science and technology. Through an exercise of comparative history of science and technology, as well as of issues of developments of new technologies that remake both body and mind, the paper illustrates that indeed, there are Buddhist elements that could guide and enrich the new Asia at a very foundational level. Examples are given from epistemologies for the future as well as in the field of new bioethics.

**Keywords:** Asokan Welfare Template, Buddhist Culture

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Dr. S.M. HALDHAR

*An Exploration of Facts of Buddhist Cultural Bond Between Sri Lanka and Myanmar during the Medieval Period*

Though foreign invasions and internal dissensions had threatened the stability of Sri Lanka, her Buddhist Samgha enjoyed such a high prestige during the medieval period that other Buddhist countries regarded her as the centre of

Theravada Buddhism, particularly as the upholder of the living tradition preserved in the Mahavihara of Anuradhapura. By this time, Buddhism had virtually disappeared from the main land of India, its land of origin. The places sacred to Buddhists situated in India, were no longer accessible to Buddhists of other countries. This situation which had rapidly been developing from the tenth century and particularly the twelfth century CE, resulted in Sri Lanka becoming a second “Holy Land” of Buddhism. Here relics, images and the scriptures were preserved with great devotion. A visit to the Island, and gaining admission to the Samgha were perceived as marks of distinction for a foreign monk even in the fourteenth century. The prestigious position enjoyed by Sri Lanka in religious matters can be gauged from the large number of visits by Buddhists, especially monks, throughout the thirteenth, fourteenth and fifteenth centuries from Myanmar. The objective of these visits ranged from a simple pilgrimage to seeking ordination, training under the Sihala Samgha or learning the scriptures under the renowned Mahatheras of the Mahavihara Brotherhood. The intimate contact that Sri Lanka maintained with Myanmar, is revealed in the historical records and monuments of these countries.

In this paper, I am attempting to analyse the historical, social, cultural, religious and political relations between Sri Lanka and Myanmar.

While discussing the advent of Buddhism in Myanmar, it is very important to know the geographical significance of the word “*Suvannabhumi*”. The location of *Suvannabhumi* is not beyond any dispute. There are some scholars who identify it with Myanmar or parts of Myanmar, whereas there are others who place it in Thailand or take it to denote broadly the whole of Indo China. However, Myanmar has indubitably been stated to be the ancient *Suvannabhumi*, although it appears so only in the fifteenth century in the *Kalyani* inscriptions (1476 AD) where the Mon country has

been called by that name. The Sasanavarpsa, of a century ago, compiled on the basis of earlier records, applies the name more specifically to the city of Sudhamma (Thaton), the ancient Tailang capital. The Buddhists of Myanmar generally follow this identification.

**Keywords:** Sri Lanka, Myanmar, Samgha, Dissemination of Buddhism

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Mr. Ranjith HEWAGE

***Buddhist artefacts in the Collection of the Colombo National Museum***

The National Museum of Colombo celebrates the rich visual tradition extraordinarily diverse cultures of Sri Lanka. The Collection represents Sri Lankan arts, religions, political and social environment, indigenous knowledge and is a reflection of Sri Lankan history, culture and society through the ages.

Among the religious artefacts in the collection the largest number of artefacts are Buddhist followed by Hindu and Islamic artefacts.

The categories in Buddhist artifacts are Buddhist symbols, Buddha images, Bodhisattva images, Painting and others. Buddhist symbols include the foot print (4<sup>th</sup> century CE.) from Koddakirni, Vavuniya district and a considerable number of relic caskets made out of stone, bronze, gold, brass and ivory (4<sup>th</sup> century CE. -18<sup>th</sup> century CE.) etc.

Tholuvila Samadhi Buddha image (8<sup>th</sup> century CE), Veheragala Avalokitesvara Bodhisattva image, and recently obtained Samadhi Buddha image and other Buddhist artifacts (14<sup>th</sup> century CE) from Udaaludeniya Ancient temple are among the most significant objects in the Museum.

Among the exhibits a copy of the painting (Original Painting belonged 7<sup>th</sup> century CE) of Hindagala is the oldest Buddhist painting discovered in situ in Sri Lanka.

Slab inscription (1<sup>st</sup> century CE) from Ruvanveli stupa, Vallipuram gold plate from Jaffna (1<sup>st</sup> century CE), Golden pages of *Panchavinsathi sahasrica Pragnaparamitha Sutra* (9<sup>th</sup> -10<sup>th</sup> century CE) from Abhayagiriya Stupa and Trilingual inscription including Chinese language also (14<sup>th</sup> century CE) are the other important Buddhist artifacts.

This paper discusses the importance of these Buddhist artefacts.

**Keywords:** Buddhist Paintings, Reliquaries, Museums

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Dr. Wimal HEWAMANAGE

***Yantra and Mantra in Sri Lankan Theravada Buddhism***

At present, there are three major schools of Buddhism; generally known as Theravada in South and South-East Asia, Mahayana in East Asia and Vajrayana in Tibet and Central Asia. Since the third tradition, Vajrayana is also identified as *Mantrayana* or *Tantrayana* it is very clear that there is a very close relationship with *yantras* and *mantras* in their religious and daily life. Following the Early Buddhism, though Theravada has also theoretically refuted *yantras* and *mantras* it can be seen that some *yantras* and *mantras* in practical Theravada Buddhism too. Basically, three types of mantras and *yantras* can be seen; first are selected verses or prose passages that can be discovered in the Pali Cannon but adherents think that there is mystical power; the second is verse or prose passages which can be seen most probably under later Buddhist chanting called *paritta*; the third is which are not directly Buddhist but followers and charmers are

Buddhist and also its process is Buddhist. Therefore, this research will investigate how and why Theravada modern practices differ from its theatrical agreement with reference to *yantras* and *mantras* centering on Sri Lankan popular Buddhism. At the same time, the research will reveal what are the *yantras* and *mantras* that can be seen in Sri Lankan Buddhism. Therefore, research hypothesis is that though Theravadins refute *mantra* and *yantra* in theoretically there is good enough practice in utilizing them in Sri Lankan Buddhist tradition.

**Keywords:** Incantations, *mantra*, popular Buddhism, Theravada, *Yantra*

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Mr. Md. Altaf HOSSAIN

***Ancient Buddhist Cultural Trails in Bangladesh***

Present paper is based on the ancient Buddhist Cultural trails of Bangladesh and its adjacent area. The Xuanzang (Hsuan Tsang) Route - Samatata, Karnasuvarna, Nalanda (India) will be considered for the discussion. The trail of Mahasthangarh, Paharpur, Bikrampur, Bharat Bhayna Mainamati, and the relics of Chittagong will also be considered in this paper. The new Buddhist Cultural Trails for Tourism promotion and pilgrims, Buddhist Manuscript Trails (*Praggya Paramitta*), Pala Inscriptions also will give some light on the present research.

Bangladesh is a country of rivers, dotted with more than 230 rivers and it has the Bay of Bangle on the south. These water sources gave sufficient water to the ancient human beings to settle down in this region. That is the most important reason for having a rich archaeological as well as a cultural heritage in Bangladesh. There are thousands of Archaeological sites around the country. Though these

cultural remains spread all over the country, its northern and eastern portions are rich in the earliest evidence. The recently formed alluvial deposition of southern part possesses comparatively less amount of ancient culture.

Of the historical age, the earliest remains are from Mahasthangarh in Bogra district and Wari-Bateshar in Narshingdi district. The extensive ruins of Mahasthangarh represent Pundranagar, the provincial capital of Pundravardhan Bhukti, was established by the Mauryans in the 3<sup>rd</sup> century BCE, an important place of Buddhist Cultural Trails.

The most imposing Buddhist monument is the gigantic monastery at Paharpur known as Sompur Mahavihara in Naogaon district. This second largest single monastery, south of the Himalayas was erected by Dharmapala, the great Pala emperor, in the 8<sup>th</sup> century CE. A series of similar but less extensive monasteries and stupas have been exposed at Salban Vihara, Ananda Vihara, Rupban Mura, Itakhola Mura, Charpatra Mura and the Tri-ratna Stupas at Kotila Mura in the Lalmai-Mainamati hill range in Comilla, at Bihar and Vasu Bihar near Mahasthangarh and at Sitakot in Dinajpur, Bharat Bhayna temple in Jessore district of South Bengal and Harish Chandra Rajar Bari at Savar near Dhaka.

During the Pala Dynasty, a famous teacher named Atisha was born in the city of Bikrapur in Bangladesh and spread Mahayana Buddhism.

Apart from these building remains, numerous movable objects related to Buddhist Culture have been discovered from the excavation as well as surface finds from different corners of the country.

Astasahasrika Prajnaparamita (Buddhist manuscripts of 11<sup>th</sup> CE) and Pala Inscriptions also provides information regarding the intangible Buddhist Cultural Heritage of the

region. It is high time give more concentration about the above-mentioned areas.

**Keywords:** Bangladesh, Bogra, Mahastangarh, Pala Dynasty, Buddhist Art and Archaeology

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Prof. Avkash JADHAV

***Kanheri: The Spartan caves with the reflections of cultural and economic trials in western India.***

India since ancient times has witnessed the inception of various religions, philosophical and cultural ideas which evolved over a long period. The intellectual stimulation in each age gave rise to some of the formidable deliberations which eventually became the notion of practices resulting in a fully grown up religion. The initial philosophical curve of each religion conveniently shifted to the assemblage of maximum followers or to its promotion beyond the periphery of its origin. Buddhism in India strongly recommends studying the plethora of its influence within and outside the set national boundary. The 109 caves of Kanheri located in western India, is one such enigmatic area of study.

Kanheri is amongst the earliest cave temples in India along the lines of Karla and Ajanta caves in Maharashtra. It is derived from the Sanskrit word Krishnagiri which means black mountain, as the caves are carved out of mammoth dark basalt rock. A 9<sup>th</sup> century inscription also attributes it to the Krishnagiri Maharaj Mahavihara. The caves date from 1<sup>st</sup> century CE to the 10<sup>th</sup> century CE. The caves were used as residential quarters by the Buddhist monks and prominently used for congregational prayers. The caves have 51 inscriptions and 26 epigraphs in Brahmi, Devanagiri and Pahlavi. The proximity of the site to the ancient sea port towns such as Sopara, Kalyan, Chemula, Vasya, Nasika, Sri

Staanara, Ghodbunder etc., made it an important junction for the patronage from the royalty and the traders. The result was the donations it received from dynasties like Satavahanas, Rashtrakuta etc., and also from the philanthropic traders from the adjoining kingdoms. This led to the blossoming of the economic activities in the region which in turn also promoted the cultural and artistic trails. The sculptures of Dipa Tara, the goddess of the west holding a torch in her right hand and a fully bloomed lotus in her left, the stunning idol of the eleven-headed Avalokiteswara in Cave 41 is the unique feature of this site which testifies the evolution of Theravada, Mahayana and the Vajrayana forms of Buddhism. The magnificent rain water harvesting technique adopted on this site is still unmatched in many ways.

This paper will trace the historical background of the caves, its influence over the local and overseas trade, the role and the participation of the merchants and traders in the development of these caves, the inscriptional references of the donors, the positional influence of Kanheri over the adjoining centres of trade in western India, the transformational stages of Buddhism and the uniqueness of the sculptural adornment in some of its caves.

**Keywords:** Kanheri, Cave Architecture, Trade routes in western India, Krishnagiri

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Ms. Surayya Akhtar JAHAN

*Mahasthangarh: A Buddhist Cultural Trail for religious tourism*

Mahasthangarh is one of the earliest urban archaeological sites so far discovered in Bangladesh. The village Mahasthangarh in Shibganj thana of Bogra District contains the remains of an ancient city which was called Pundranagara



or Paundravardhanapura in the territory of Pundravardhana. *Mahasthan* means a place that has excellent sanctity and *garh* means fort. Mahasthangarh was first mentioned in a Sanskrit text of the 13<sup>th</sup> century CE entitled *Vallalcharita*. It is also mentioned in an anonymous text *Karatoya mahatmya*, circumstantially placed in 12<sup>th</sup> to 13<sup>th</sup> century CE.

Together with the ancient and medieval ruins, the Mazhar (holy tomb) of Shah Sultan Balkhi Mahisawar was built here. He was a dervish (holy person devoted to Islam) of royal lineage who came to the Mahasthangarh area, with the objective of spreading Islam among non-Muslims. He converted the people of the area to Islam and settled there. The river Karatoa flows by the ancient ruins of Mahasthangarh. The name of the river Karatoa is formed of two Bengali words *kar* (hand) and *toa* (water), signifying, in Hindu mythology, that the river was formed by the water which was poured on the hands of Shiva, when he married Parvati. A Hindu temple is located at Mahasthangarh, the Bridal chamber of Behula – Laxmindar, the Shiladevir Ghat is the significant sights of Hindu community. Systematic archaeological excavation of Mahasthangarh was first started in 1928–29 under the guidance of K.N. Dikshit of the Archaeological Survey of India. This ancient site supported the harmonious existence of Buddhist, Hindu and Muslim community for centuries. Historical significance makes Mahasthangarh an ideal tourist site for religious and cultural tourism for all three major religions of SAARC countries. Its glorious religious and harmonious background has to be promoted among the region for religious and cultural tourism.

**Keywords:** Mahastangarh, Bogra, Religious Tourism, Cultural Tourism

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Dr. Garima KAUSHIK

***In the Footsteps of Theri Sanghamitta: A Gendered Survey of Buddhist Sites in India and Sri Lanka***

Historical data on Bhikkhunis in early Buddhism is little and unevenly spread over space and time. Centuries after the group of nuns made famous by the *Therigatha* comes Theri Sanghamitta. The gendered study of Buddhism is still in its incipient stage. The sporadic and intermittent references to Bhikkhunis in the textual sources have been supplemented by recent archaeological findings (Kaushik 20016) which have brought forth evidences for the presence of women in varied roles as *upasikas*, bhikkunis etc., at various Buddhist sites in India. Different types of structures and architectural remains, understood to have been associated with the feminine have been analysed and documented. The Buddhist chronicles mention that Bhikkhuni Sanghamitta travelled with a retinue of 10-11 bhikkhunis, carrying with them a sapling of the sacred Bodhi tree, on her proselytizing mission to Sri Lanka, along with her brother Mahinda, at the behest of the Monarch Asoka himself. Theri Sanghamitta comes across as an active agent of change and the chronicles accord ample space to the missionary zeal with which the Bhikkhuni took upon herself to propagate Buddhism. Sanghamitta was the daughter of Asoka and his queen Devi, who hailed from Vidisha. It is important to mention here that the majority of inscriptional evidences so far encountered for the presence of Bhikkhunis and most of the place names associated with bhikkhunis in the textual and epigraphic sources have been geographically identified with cluster of sites in Central India, more precisely the area around Sanchi and Vidisha. Similar evidences of the presence of a cluster of Bhikkhuni *aramayas* have also been reported from Anuradhapura Sacred City Zone, identified on the basis of texts and inscriptions. The recent archaeological findings from Buddhist sites in India can be studied in conjunction with Sri Lankan sites in order to arrive at a more

coherent and connected account of the Bhikkhuni Sangha and its material evidence in South Asia. One interesting example of this could be the archaeological remains at the Pankuliya Ashokarama (which is termed a bhikkhuniyarama in the dedicatory inscription found from the site) which is located in the North-Eastern part of Anuradhapura. The data from Indian sites also indicates that majority of Bhikkhuni viharas are found located in the eastern / north eastern part of the site. This similarity in the location of Bhikkhuni viharas in a specific direction within the site and its impact on the *Samgha* at large can be explored further. The analysis of architectural and epigraphic data of Buddhist sites both in India and Sri Lanka, on the lines of gender will help in tying the threads and in bringing forth a cogent and connected narrative that would help in filling the gaps and provide a better understanding of the dynamics of the Bhikkhuni *Samgha*, its agency within the *Samgha* and its role in the propagation of religion on the one hand and how it was impacted by Buddhism on the other.

**Keywords:** Sanghamitta, Buddhist Nunneries, Bhikkuniyarama, Samgha, Pankuliya Ashokaramaya, Sanchi, Vidisha

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Ms. K. Sumedha Deepthi KUMARI, Mr. Arjuna SAMARAWEEERA, Ms. R. Nishanthi RANASINGHE, Mr. Palitha HERATH, Mr. I.P.S. NISHANTHA, Mr. Mahesh GURUMETIYA, Mr. Lasantha ATHUKORALA

***A new approach to documenting ancient paintings***

The first photographic documentation in the history of Sri Lankan archaeology was in 1871 by J. Lawton. This was a collection of black and white photographs of the ruined cities of Anuradhapura, Polonnaruva and Sigiriya. By this time the

practice of documenting architectural features of archaeological monuments and the cataloguing of movable and immovable objects had already been established. A systematic method to document ancient paintings had still not been established. Methods such as written descriptions, sketches, copying etc., however, these methods also had many weaknesses. Even photographic documentation, black and white and later colour presented some problems. Thus, the documentation of paintings, especially those in danger of immediate decay or destruction remains a crucial task. Owing to this need, we attempted the documentation of the paintings of the Tivanka Image House in 2006. For this task, we divided the painting surface into grid sections and photographed each grid section digitally. In order to divide the painting surface into manageable grids, we first cleaned the surface then with the aid of a level and twine created a grid to encompass the painted area. After photographing each section, we used computer software technology to piece together the photographed sections to form a single image of the entire painting. Using this method, we were able to document the paintings of the Kelaniya Raja Mahaviharaya in 2013, and Degaldoruwa, Sigiriya and Tivanka Image House paintings in 2016. This technique allows us to enlarge the images and observe it in minute detail and allow us to identify its instances of decay and damage. This method also helps us to get correct measurements of the painted surface. The development of this photographic documentation method is a milestone in this form of documentation in Sri Lankan archaeology.

**Keywords:** Photography, Buddhist Paintings, Tivanka Image House, Sigiriya, Kelaniya Raja Mahaviharaya, Degaldoruwa

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Mr. Bertram G. LIYANAGE

***Fragmentary Dharani Scriptures: An untold story about Buddhism in Sri Lanka***

“Dharani” is a genre of complex and concise scriptures of Vajrayana Buddhism, usually containing some doctrinal passages along with some mystical syllables such as ‘om’, ‘hum’ etc., just as in spells. They were applied, as many scholars have commented, to esoteric Buddhist practices particularly on mundane purposes like protecting human life from deceases, natural disasters and so on. Some of these Dharanis have been excavated from many places in Sri Lanka. Most of them appear as single-lined fragments, but a few multi-lined fragments were found in the neighbourhood of Abhayagiri stupa which was the cradle of unorthodox Buddhism in Sri Lanka. There was a time, many scholars used to believe that these Dharanis are independent pieces of scriptures, totally ungrammatical and insensible or untranslatable. However, with recent scholarship in the field, some of these Dharanis have been identified as fragments from completely reconstructed Dharani scriptures. These Dharanis were usually inscribed in stones or copper plates and their language is Sanskrit or Buddhist Hybrid Sanskrit. Their calligraphy reveals that the earliest discovered in Sri Lanka belongs to 7<sup>th</sup> century CE, which indicates the beginning era of Dharani scriptures in the South-Asian subcontinent. Although Vajrayana Buddhism is not officially admitted in Sri Lanka, its influence is evident on Sri Lankan Buddhism from the very beginning of its dissemination. The practice of chanting *paritta* prevalent in Sri Lanka, for instance, appears to be a direct reaction from Theravada Buddhism to Dharani practice of Vajrayana Buddhism. The practice of chanting Dharanis are common in South-Eastern Asian regions, China and Tibet, etc., and these Dharanis found in Sri Lanka would add some fresh data to the history of Buddhism in South-Asia. Based on these facts, this paper would attempt to collect all

the Dharani found so far from Sri Lanka and list them in chronological order for the purpose of analysing their language, calligraphy, ritualistic practices and religious background in addition to possible translations and identifications of them with existing Dharanis found in other parts of Asia.

**Keywords:** Dharani, Vajrayana Buddhism, esoteric Buddhist rites, Buddhism in Sri Lanka, Sanskrit Buddhist scriptures

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Prof. Anura MANATUNGA

*An identification of the itinerary of Ibn Battuta's pilgrimage to Adam's Peak or Sri Pada mountain in Sri Lanka.*

The Adam's Peak or the Sri Pada is one of the most sacred mountains of the world. It has been venerated by people of all four major religions, i.e., the Buddhists, Christians, Hindus and Muslims in history and present alike. The Buddhists believe that Lord Buddha's foot print is on the top of the mountain. Others believe that the foot print is of their respective God or creator of their religion. Therefore, Pilgrimage to worship the foot print on the Adam's Peak is considered as one of the most meritorious act which could be done during one's life time. Hence, the climbing of the mountain has been a popular pilgrimage not only of Sri Lankans but foreigners as well.

Ibn Battuta (1325-1354 CE) is one of the well-known travellers who went on a pilgrim to the Adam's Peak around 1344 CE and his only motivation of travelling into the Island after his unexpected landing at the western coast of Sri Lanka. The route to the Adam's Peak has been describe by him, but not yet been correctly identified despite some suggestions by various scholars. The present paper is an attempt to identify his itinerary to the Adam's Peak from the port of landing.

According to the present study, the place he landed is Udappuwa or the mouth of Battalu Oya between Chilaw and Puttlam. He then proceeded to Kurunegala via Madige Mediliya and Bandara Koswatta. From Kurunegala, where he met the King he was taken by the shortest route to the Adam's Peak via Alawwa, Weweldeniya, Attanagalla and reached the Adam's Peak by crossing the Sapta Kanya range.

This identification not only reveals one of the routes to the Adam's Peak but also leads to rethink about some of the widely accepted notions of Sri Lankan history which was based on the understanding of the Ibn Battuta's travelogue.

**Keywords:** Iba Battuta, Adam's Peak, Pilgrimages, Sri Lanka

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Dr. Jyoti MARWAH

***Reconstructing Aromatic and Medicinal practices along the Silk Road: As Recounted and evidenced from the Dunhuang manuscripts***

The golden age of Buddhism in Asia coincides with the glorious period of Ayurveda in India and of Chinese medicine approximately from 4<sup>th</sup> to the 10<sup>th</sup> century CE. During this period, Buddhism found popular appeal and official sanction, promoting closer relationship between various Buddhist kingdoms in Asia. This period saw intense developments in all sciences and brought significant social change, especially during the 4<sup>th</sup> to 6<sup>th</sup> century CE of Gupta empires in India and 3<sup>rd</sup> to 7<sup>th</sup> century CE of Six Dynasties in China.

It is remarkable that China was one civilization in the world which evolved in comparative isolation although it has had early contact with India and Tibet. It was Buddhism that linked India and China the two ancient civilizations. Medical practices and concepts using plants and their aromas were

important aspects in Buddhism. Indian Buddhists who travelled to China carried these usages and Chinese scholars who visited India also added information to the Indian and Chinese existing knowledge. It is known that the Kung-Fu system of Chinese exercise is closely related to yoga and some aspects of Ayurveda.

Sir Aurel Stein, the most famous of the early 20<sup>th</sup> century archaeologist had explored the region for nearly 15 years travelling from North India, through Kashmir, the Hindukush and Pamir mountain ranges which was the route taken by Buddhists monks throughout the first millennium. He had coined a French term for this region 'serindia'.

Susan Whitfield has recounted the lives of some people along the Silk Road, to portray their activities during the 5<sup>th</sup> to 10<sup>th</sup> century CE in her book. Thus, by reconstructing the lives of a number of characters she has sampled the diversity of the Silk Road and this is based on documents recovered from a small cave outside the town of Dunhuang, now in Gansu province of China. The cave had over 40,000 documents in the form of Buddhists and other texts and paintings. It was discovered by accident in around 1900 CE.

These accounts have been traced in this paper to ascertain the transfer of knowledge of aromatic substances and medicines along with other traded commodities. This indicates that the civilizations far away from each other used plants for medicinal and aromatic purposes almost in the same way.

**Keywords:** Aromatic Practices, Medicinal Practices, Dunhuang



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Mr. D.S Kalana MENDIS

***Assessment of cultural heritage in Mantota Rajamaha Viharaya - Mannar using an Intelligent System***

Mantota, one of the earliest ports of Sri Lankan history. Few hundred meters away from this Mantota port lies the Mantota Rajamaha Viharaya unknown to many. In 2011, Archaeological Department found an Inscriptions from Mantota port stating temple's history belong to 10 BCE. No research has been done on cultural recognition of this temple. Large number of granite pillars, granite steps, various items carved out of rock and few torsos of the Buddha (also carved out of granite) is all what remains today of its glorious past. This study was designed to address this deficiency. Inter disciplinary work at land selection encourages critical reviews of ideas or behaviours that have been taken for granted, especially in cultural heritage management. Further, functional and social indicators describe significant evidence of cultural heritage. In this paper, I present an Intelligence System in a sub field of architecture domain of land selection to come up with land classifications as physical, functional and social events. At the initial stage, common sense knowledge in land selection is mapped into a questionnaire. Removing dependencies among the questions are modelled using Principal Component Analysis. Classification of the knowledge is processed through Fuzzy Logic Module, which is constructed on the basis of principal components. The tool scored for Mantota Rajamaha Viharaya in terms of physical, functional and social as 17.31002 %, 41.45678 % and 41.2332 % respectively. This shows significant contribution of functional and social parameters respectively. The Intelligent Land Assessment tool is to be a reliable assessment tool for cultural recognition in Mantota Rajamaha Viharaya by showing significant contribution of cultural heritage indicators.

**Keywords:** Land selection, Cultural heritage management, intelligent system, Principal Component Analysis

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Mr. Md. Shawkat NABI

***Masterpieces of Buddha Sculptures in Meditation in the Bangladesh National Museum.***

Bangladesh had a long and rich Buddhist tradition. During the early medieval period, most of the people of this region embraced Buddhism and tantric Buddhism flourished in Bengal. The cultural properties of the Buddhists are now being preserved in the museum. Bangladesh National Museum is a store house of large number of Buddhist sculptures. In this paper, I would like to draw the attention of scholars to five masterpieces sculptures of the Buddha in meditation posture, preserved in the Bangladesh National Museum. A brief description of these sculptures is given below.

- I. Museum Accession No. 45 - This is the Buddha Aksobhya in meditation. This sculpture was discovered from the village Ujani at present Gopalganj district, measuring 103cm in height and 53cm wide. The sculpture is in a good state of preservation. The sculpture is believed to have been made during the 11<sup>th</sup> century CE when this area of Bengal was under the Chandras who ruled from Vikramapur.
- II. Museum Accession No 2217 - This sculpture was discovered from the village Madhyapada of Vikramapur area and it was the capital of the Chandras. The measurements of the sculpture are 103cm in height and 54cm wide. This sculpture has a short inscription at the pedestal. Through its

identifying mudra this sculpture is considered as Aksobhya Buddha.

- III. Museum Accession No. 83 - This sculpture was discovered from the village Mahakali of Vikramapur area. This is a nice piece of sculpture is in a good state of preservation. This sculpture was created during the late Chandra period.
- IV. Museum Accession No. 27 - The exact location where this sculpture was discovered is uncertain. It measures 68cm in height and 49cm wide. The sculpture shows Dharmacakramudra and it is the Vairochana Buddha. There is an inscription on the top part of the back slab.
- V. This sculpture of Buddha in meditation was discovered from Comilla district and it is a very beautiful piece of sculpture. The earth touching form appears in this sculpture and it is the Vairochana Dhyana Buddha. The sculpture was possibly made during the Deva Dynasty who was Buddhist.

These five pieces of Buddha in meditation are the most magnificent sculptures preserved in the Bangladesh National Museum. Their detailed iconography, characteristic features, discovery and accession of the museum, decipherment of the affixed inscriptions and the flourishing history of Buddha in meditation in this region are the main subject matters of this paper.

**Keywords:** Sculpture, Meditating Buddha, Mudra

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Mr. Rusiri Kasun NANAYAKKARA

***Lahugala Nilagiriya stupa in Sri Lanka: New Findings***

Lahugala Nilagiriya stupa is a one of the largest stupas that has given cultural formation to Sri Lankan Buddhist history as well as to the world Buddhist history. Nilagiriya stupa is situated 081° 42' 06.4' E by 06°51'03.4' N in Lahugala village near the city of Pothuvil in the Ampara District of Sri Lanka.

This site has been excavated by Dr. Nimal Perera, Sampath Garusingha and Palitha Aththanayaka during several seasons in between 2011 to 2014. This stupa has been dated to the period between 70 – 230 CE by C14 dating. The largest collection of antiquities discovered in Sri Lanka during recent times are from this site. Some of the antiquities are as follows:

1. Relic caskets - 300
2. Clay caskets - 20
3. Beads - 24000
4. Copper bowls -4
5. Clay bowls - 14
6. Coins - 55
7. Human Figures - 2
8. Non-identified antiquities - 2
9. Iron Bowl - 01

This paper discusses these antiquities discovered at the Nilagiriya Stupa and its importance in understanding the Buddhist patronage during the early 1<sup>st</sup> millennium.

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Ms. Mandakini SHRESTHA & Ms. Sabita NEUPANE

***Archaeological sites of greater Lumbini area in relation to Buddhist circuit***

The greater Lumbini area covers the three districts of Rupandehi, Kapilvastu and Nawalparasi where different kinds of Buddhist monuments exist. Lumbini is the birth place of the Buddha and great pilgrimage centre of the Buddhists around the world. The ruins of Mayadevi temple, marker stone, Asokan pillar, Puskarani, ruins of monasteries and stupa are the major archaeological remains of the secret garden. Within the Rupandehi garden more than hundreds of archaeological sites are reported in the recent expeditions. Some sites are described as Buddhist monuments; however, further scientific research is necessary to understand the nature of ruins and the relation with the Lumbini garden.

Kapilvastu is another important district of the greater Lumbini area where the remains of the capital city of Shakya of Kapilvastu are still exist. The Tilaurakot used to be a capital city of ancient Shakya where Siddhartha Gautam spent his 29 years before leaving the temporal life. Recent research around the Tilaurakot provides sufficient information regarding the capital city of Shakya including origin and the development of the sites. Hundreds of archaeological sites are scattered surrounding the capital city and throughout the district. More than 136 archaeological sites have been reported in recent archaeological expedition. Kudan, Gotihawa, Niglihawa, Sagarhawa and Tilaurakot are the major Buddhist archaeological sites of Kapilvastu. Other sites are still to be remained for understanding their historicity and chronology in proper manner.

Nawalparasi is another important site located in the greater Lumibini area, believed to be the ancient Devadaha, known as the maternal land of the Siddhartha Gautam and birth place of Mayadevi, the mother of Siddhartha Gautam.

Ramgrama (Relics) stupa of the Buddha, Panditpur, Bhawanipur, Kanyamai, Bairimai, Khayardanda, Ghondaha are some of the known archaeological sites of the district. Archaeological expeditions have not been conducted to trace the other archaeological site of the district. We are planning to start archaeological exploration in and around the district.

The government of Nepal has planned to construct a Buddhist circuit for connecting different Buddhist sites located in the greater Lumibini area. Similarly, the concept of connecting the Buddhist sites located beyond the border of Nepal is also developing. The concept of Buddhist circuit within the greater Lumibini area is believed to increase number of pilgrims and tourists in the area that may pave the greater passage to understand the Buddhist monuments and also help to preserve and protect our age-old cultural assets.

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Mr. Noor Agha NOORI

***Mes Aynak: Recent Archaeological Excavations along the Silk Route***

The Mes Aynak archaeological site, in Logar Province, is located within the second largest copper deposit in the world. Initially surveyed in 1963, the official excavations led by the Archaeology Institute of Afghanistan commenced in 2009 when an agreement was signed between the Afghan government and MCC, the Chinese mining interest, for the extraction of copper at Mes Aynak. Since 2009 excavations are going on and expected to continue for several years more. Mes Aynak represents one of the most important sites ever to be discovered in Afghanistan. The artefacts and architecture excavated until now dated to Kushan and Kushan-Sassanian periods, 2<sup>nd</sup> century to 8<sup>th</sup> Century CE. The vast variety of coins, ceramic, stone relief, unbaked clay sculptures, and wall

paintings make Mes Aynak contemporary to other Buddhist period sites such as Hadda and Bamiyan.

The Mes Aynak site was first explored in 1963 by Afghan-French archaeological delegation. In 1970s, trenches were dug by Soviet Geological Mission at the eastern slope of the main mountain. In 1980 experts from DAFA collected potsherds during a survey. The site is briefly mentioned in 1982 in the Archaeological Gazetteer of Afghanistan published by W. Ball.

In 2004, more recent significant looting of Mes Aynak artefacts was reported, thus the Institute of Archaeology had the opportunity to visit the site. Later, when discussions commenced between Afghan government and Chinese Mining Company (MCC) started, the Archaeology Institute was asked to conduct an Archaeological Survey of the area. The remains identified then were from Kushan period up to the late Shahi Period (1<sup>st</sup> -9<sup>th</sup> century) and rescue excavation started in 2009, which are still ongoing. The site is about 1.5 km long and 1.5 km wide, stretching over more than a thousand hectares around the Baba Wali or Aynak Mountain, where copper ore is located. Only a small area has been uncovered to date, and no area has been completely excavated. There are various Buddhist complexes which have been excavated. These Buddhist complexes includes Gul Hameed Tape, Kafiria Tape, Area 045, area 013, Shah Mar tape etc.

**Keywords:** Mes Aynak, Salvage Archaeology

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Prof. Prathapchandran PANICKER

***Buddhism and Megalithism***

Buddhism, chronologically, starts from the 5<sup>th</sup> century BCE onwards. The primary spread and development of trade routes associated along with the increasing popularity and acceptability of Buddhism started from 3<sup>rd</sup> century BCE, from the times of Emperor Asoka. This paper tries to look at the prevalent culture and society into which the newly introduced religion comes in and gets established. Archaeology shows that the major culture in existence during the second half of 1<sup>st</sup> millennium BCE was the Megalithic occupation in the peninsular India while the development of the Mahajanapadas and the following urbanization is noticed in the Gangetic valley and surroundings. Hence, what we call as Buddhist culture, essentially is the Megalithic people in the peninsula and the Gangetic Civilization of late PGW (Painted Grey Ware) and NBPW (Northern Black Polished Ware) culture in the northern half of the sub-continent. Trade and associated developments in economy and the resultant urbanization and state formation is a paradigm in the north while the peninsula is archaeologically still in a mostly rural mode of life. This looks an anomaly, especially towards the second half of 1<sup>st</sup> millennium BCE when quite a lot of trade towards south, Sri Lanka and SE Asia took place through this land and the ports along its coast. Records show that Buddhism played a major part in the development of trade besides the dissemination of the religion. Were this Buddhist traders and Monks a class by itself? Entirely isolated from the local communities? What was the level of interaction between these travellers and the local communities? What could have been the economic impact besides religious influences brought about by these associations?

**Keywords:** Mahajanapada, Trade, Dissemination of Buddhism, Lithic structures



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Vasana PREMACHANDRA, M.V.G. Kalpa ASANGA, P.M.R. PRIYADARSHANI

***A distribution of Anuradhapura Period Buddhist monasteries in Mullaitivu and Mannar Districts in Northern Sri Lanka: a study using Geo-informatics tools***

Nearly three decade long civil war in Sri Lanka greatly hindered the archaeological research activities in North. With the end of the war in 2009, the Department of Archaeology also commenced its operations, keeping in line with the development programmes initiated in the North. One of the primary features with regard to the archaeological fieldwork in this area was that it could not be conducted in the conventional manner as in other parts of the country. The main obstacle with carrying out a conventional field survey was the danger of landmines. Moreover, the absence of people owing to the war also presented issues with obtaining information about the land. These issues compelled us to design a new form of survey to gain a better understanding of the area.

This preliminary part of the survey consisted of an extensive examination of documents and maps (notably the one-inch maps of the Survey Department of Sri Lanka). However, due to the breakdown of administration and civil society in the war zone we were unable to follow the conventional survey method which was based on the Provincial, District, Divisional Secretariat and Grama Niladharia administrative divisions. Therefore, the innovative aspect of this survey is that it was conducted based on the military administration divisions of the North. This is the first instance of using military administrative divisions as a basis for survey in Sri Lanka. Accordingly, the survey area was divided according to security force headquarters, divisions, brigades, units and companies. These often encompassed several Grama Niladhari divisions. The finds recovered

thereafter were mapped on the conventional one-inch map. Our surveys revealed 174 archaeological sites from Mullaitivu District and 60 archaeological sites from the Mannar District. Of these a total of 72 Buddhist archaeological sites were located in the Mullaitivu District and a total of 16 Buddhist archaeological sites from the Mannar District. Among these we were able to identify a total of 78 sites of Buddhist significance dating from the Anuradhapura period from both districts and 44 were monastic sites. These archaeological sites and monuments were mapped using geo-informatics tools in order to better comprehend their spatial distribution.

**Keywords:** Military Divisions, Explorations, Geo information

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Mr. Dilan C. RANAWEERA and Mr. P.L DHARMAPRIYA

**Geoarchaeological study of stone structures in the temple of Tooth Relic premises in Kandy, Sri Lanka**

Stone was an important element of the material culture of humans from prehistory to historic periods in the world. Many types of Stones provide a wonderful platform for archaeological studies since they are robust in preservation of evidence on historic activities. The objectives of this study are to understand, to identify the utility and relationship between stone raw materials and architectural structures as well as to envisage the suitability of raw material for contractions and impact on human stability. After doing detailed literary survey of data as well as geological and archaeological data around in the temple of tooth relic premises at Kandy, Sri Lanka, a reconnaissance study was carried at the site to investigate detailed geological structural and petrological analysis mainly considering the raw materials of artefacts. Based on the Architectural contraction and available archaeological structures have been considered as

three periods for this study. Granitic gneisses and massive pink granite were utilized as the main raw materials for stones carvings, stone pillars and steps while granitic gneisses were the main lithology used for foundation and stones walls during Kandyan Period (1594 to 1815 CE) and Late 19<sup>th</sup> and Early 20<sup>th</sup> century CE. In addition, garnet-sillimanite-graphite gneiss (khondalite) and quartzofeldspathic rocks were also made use in minor quantities for later ones. Both indoor and outdoor floor decorations were mainly done using granitic gneisses and pink granite during Kandyan period, whereas intensely foliated granitic gneisses (mylonites) have been readily used for outdoor floor decorations during Late 20<sup>th</sup> and 21<sup>st</sup> century CE. Both granitic gneisses and pink granite were the dominantly exploited as raw material for stone carvings, moonstones during Kandyan period. Nevertheless, pink granite was frequently invented for those structures through the late 20<sup>th</sup> and 21<sup>st</sup> century. As a summery granitic gneisses and pink granite are most commonly utilize row materials since Kandyan to modern periods in this site.

Incorporation of allanite, a mineral contains of thorium and other radioactive elements were noted in many artefacts which were made utilizing pink granite and granitic gneisses. Attractive textural pattern has been inherited due to the radiation damage of the allanite and surrounding minerals which could be one of the main reasons for selecting particular rock mass as raw material. However, the influence of emitted radiation from those artefacts on devotees cannot be ignored.

**Keywords:** Geoarchaeology, Temple of tooth, Stone carvings

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Prof. Vinay Kumar RAO

***Nibbana Scene: Depicted in Stone Sculptures of Madhya Desa and Myanmar (2<sup>nd</sup> Century C.E. to 12<sup>th</sup> Century C.E.)***

From its inception Buddhist sculptural art aimed to make the Buddhist disciples aware of the life and teachings of Buddha. Though in earlier periods the sculptural art preferred to present Buddha symbolically but soon they started to depict him anthropomorphically. The life scenes of Buddha are ever preferred theme in the Buddhist sculptural art and are carved with equal enthusiasm and potential in every period, irrespective to any political and social limitations. In context to life scenes the *Mahaparinirva.a* scene is represented with less interest and frequency. In the earlier phase of Buddhist sculptural art, the demise of Buddha was represented symbolically by adoration of Stupa. Finding it difficult to depict the demise of the Buddha, the sculptor tried to indicate the demise in indicative form by representing the division of relics, an incident that happened just after the demise of the Buddha in Kusinagara. It was the Krisna region where firstly the sculptors accepted the challenge of carving the *Mahaparinirvana* of the Buddha in sculptural form. He accepted the demise as a universal truth and carved it in art without hesitation though in less numbers.

Buddhism entered Myanmar through two inflows. The first one in 5<sup>th</sup> Century CE, having the inclination towards tantrism through eastern and north-eastern India and secondly during 7<sup>th</sup> century CE through religious transformation wave from Mahayana to Theravada with deep influence of Sri Lanka. Sri Lanka had well dignified cultural and political relations with southern part of India which played an important role in transformation of Buddhist religion from India to Myanmar. The paper intends to reflect the artistic conceptualization, experimentation and legacy of sculptural representation of sculptural depiction of *nibbana* theme in

places like Amaravati, Nagarjunako..a in Krisna region of South India and Bagan and Wethali region of Myanmar. The paper is intended to make a comparative study and artistic analysis of *nibbana* theme between the two regions with the help of plates and maps.

**Keywords:** *Nibbana*, Theravda, Mahayana, Tantrism

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Mr. Prasanna B. RATNAYAKE

***Relic worship - Ruwanweli Stupa as the most Sacred Place of Worship for the Buddhists in the World***

Buddhism is a philosophy rather than a religion as the *Dhamma*; the teachings of the Buddha is considered the most important, while the *Sanga*; the monks continue it. Buddhist heritage can be understood in three different categories; Intellectual, Intangible and tangible. In the *Parinibbana Sutta*, Buddha himself declared four places of his life as sacred places, for those who wanted symbolic places to worship after his *parinirvana*. However, according to the Buddhist traditions of worshipping, there are three kinds of shrines depending on the level of sacredness. The places with Bodily relics of Buddha or the disciples who attained highest status; the consumed objects or places of Buddha; the symbolic representation of Buddha or his philosophy are worshiped.

The most sacred place of worship in Sri Lanka is the Temple of Tooth, in Kandy, where the sacred Tooth Relic of the Buddha is venerated. The sacred *Bodhi* tree Shrine in Anuradhapura, is the second most sacred shrine for the Buddhists. Thirdly, as representative of Buddha and his teachings, there are numerous statues, paintings and Stupas around the country which are venerated as well.

Among these monuments, the Ruwanweli Stupa is one of the most venerated places in Sri Lankan Buddhist religious traditions. The Ruwanweli Stupa is said to contain thousands of relics of Buddha and other Buddhist disciples. In addition to that, in his third visit to Sri Lanka, the Buddha had meditated and had a rest at the place where the Ruwanweli Stupa is built. Therefore, the place is blessed by the Buddha. In addition to that the Stupa itself with its gigantic proportions and brilliant white shining bubble shape dome ending with a golden pinnacle creates a spiritual mind respecting and representing Buddha and His teachings. It is believed that the Ruwanweli Stupa is supreme among all other shrines, complying with all three types of monuments.

When the dry zone kingdoms were shifted to the south, the Ruwanweli Stupa was abandoned without maintenance and collapsed part by part and gradually became a ruin. During the latter part of the 19<sup>th</sup> century there was a national movement for independence, throughout the Asian region, and therefore there were local organizations which concentrated on nationalist thinking. The Buddhist religious community got together with the Buddhist monks and initiated the conservation of Ruwanweli Stupa. The project was funded by the public but later it became a national task spread all over the island.

One of the most interesting events of Ruwanweli Stupa is the annual whitewashing of the Stupa. There is a trained group of people, who engage in whitewashing annually. They render their sweat voluntarily and the temple provides them with food and lodging during the working period. On Poon Full moon day in June around two million devotees from all over the country participate in the religious activities. There is an Alms hall at the western gate of the Ruwanweli Stupa and it provides meals for the pilgrims throughout the year. In addition, there are different religious activities, organized by the Buddhist religious community that

is focused on Ruwanweli Stupa. The Lotus flower, Jasmin flower and other festivals, that offers different flowers to the Stupa.

Most importantly, a daily ritual called *Kaprak Puja* is held, with the participation of people, and in this a six-colour flag is wrapped around the Stupa, which represent the strengths of the Buddha. The new rice festival after the paddy harvesting in March is another remarkable event. Similarly, there are about 25 different festivals and *Pujas* during the year and therefore the Stupa is always crowded with pilgrims from all over the country.

In the Sri Lankan tradition, the village comprises with a temple and a tank that fulfils the religious and agricultural needs. The temple was always built on a higher elevation and the Stupa is the symbolic representation of the temple. The village, Stupa and the Tank is the life of the people. Although the villagers have different tanks and different Stupas in their own villages, they think that the Ruwanweli Stupa and the tanks in Anuradhapura are also theirs

The entire physical maintenance and religious activities are organised, funded and conducted and managed by the Buddhist community of the country, giving the world's best example in the people centred heritage management.

**Keywords:** Relic Worship, Ruwanweli Stupa, Tangible Heritage, Intangible Heritage, Heritage Management

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Ms. Mandakini SHRESTHA

*Some Glimpse of Buddhist Stone and Bronze Sculptures: Collection of the National Museum*

The National Museum became the first public museum of Nepal in 1938 and prior to that it was an arsenal museum and

repository of weapons as well as a private collection of Royal family and Rana Prime Ministers. It was made accessible to the general public in 1938 and was named as “Chhauni Silkhana”. It was renamed as Nepal Museum in 1942. It was formally named as National Museum (Rastriya Sangrahalaya) in 1967. Ever since its inception, the museum has collected thousands of prehistorical, archaeological, historical and culturally important objects and thus occupies a very prominent position as a repository of ancient Nepalese art, culture, sculpture and painting.

The National Museum has three exhibition buildings in its premises named as Historical Building, Juddha Jatiya Art Gallery and Buddhist Art Gallery. The Collections provide details information regarding Nepalese art and culture to the visitors.

Nepalese art and culture has also been influenced by both Hinduism and Buddhism. Nepalese art is, with only a few exceptions, based on religious themes from both Hinduism and Buddhism. Understanding of Nepalese art, requires the knowledge of these two religions, idiosyncrasies and development.

The development of Nepalese history of art can be divided into five major periods prior to the beginning of Gurkha rule:-

1. Pre-Licchavi art Until 200 CE
2. Licchavi art 200 to 800 CE
3. Transitional period 800 to 1200 CE
4. Early Malla art 1200-1400 CE
5. Late Malla art 1400-1768 CE

Sculptures have been influenced by Mathura School of art as well as Gandhara School of art. The Lichhavi period has left us hundreds of stone sculptures which bear witness to the deep artistic appreciation and talent of the people of the time. The sculptures demonstrate not only their deeply



religious roots but also the integration of the two religions, Hinduism and Buddhism, in Nepal. Most of the figures show Vishnu in his different incarnations, Buddha is also one incarnation. Buddhism evolved into different schools such as Vajrayana, Tantrayana. After 10<sup>th</sup> to 11<sup>th</sup> centuries, Nepalese Buddhist arts have been influenced by Vajrayana and Tantrayana schools introducing multi-headed, multifaced, multi-legs and large images. Buddhist Art Gallery of the National Museum has clearly shown the development of Buddhism and its arts. Nepalese art reached its zenith during the late Malla period. Work done in bronze made remarkable progress especially because of the flourishing trade in Nepalese art products carried on with neighbouring Tibet. In Malla period, along with the stone sculpture, bronze sculpture also flourished.

**Keywords:** Sculpture, Buddhist Art, Licchavi Period, Mall Period

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Dr. L. Lamminthang SIMTE

***Monks, Monuments and Mobility: The Buddhist Monastic Sites as Place across Time in Central India***

The distributions of various types of cultural artefacts and their relationship to the physiography subsumed within broader concerns with the interrelation between space and the remains of human activity have come to be considered the dominant integrative strategy for regional and local history. However, the reliance on the use of static material signature to represent the active passage of human beings through the landscape in time is a fundamental incongruity, further compounded by the limitations of our heuristic devices (transects, sites) which restrict studies to looking at how movement may have happened.

By looking at the spatial organization of archaeological sites, monuments and select artefacts around the site of Saru Maru Buddhist Stupa and Monastic Complex, near Pangoraria Village (Sehore District, Madhya Pradesh), this paper makes the case for the centrality of paths, and trails as an organizing element. As a leading archaeologist in the early nineties remarked, there can be no places without paths, along which people arrive and depart; and no paths without places, that constitute their destinations and points of departure. This paper looks at Early Buddhism in an area of Central India by going beyond a site's formal monastic boundaries – usually demarcated by administrative fiat – and examining its relationship with other forms of religious, social and agricultural sites in the wider archaeological landscape.

**Keywords:** Landscape, Rock art, Stupa, Monastery, Monuments, Central India

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Ms. Wasana SIRIMALWATTE

*A proposal for the promotion of Cultural Tourism in Sri Lanka: Ancient Buddhist Monastic Site at Thelulla*

Cultural Tourism or heritage tourism which is a sub discipline of Tourism industry has become very prominent around the world. There are rich and varied archaeological heritage sites in Sri Lanka. Thelulla is one of the monastic sites which blends with nature and rich in beauty. It is located closed to the northern boundary of the Bundala National Park. It is identified as one of the Buddhist monastic sites belonging to the Anuradhapura Period dated back to the 5<sup>th</sup> to 6<sup>th</sup> centuries CE. Thelulla has great potential and prospects for the growing international and domestic tourism and Pilgrims as well. This Archaeological Site is not popular in the tourism field, it is necessary to promote cultural Tourism and Pilgrims.

Therefore, the main objectives of this research is to reveal the history of the monastic site through the results of explorations and excavations mainly done by the Department of Archaeology and other related institutions. This research suggests viable proposals to develop the site as an attractive tourist destination.

**Key Words:** Monastic site, Archaeological Heritage, Tourism

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Dr. Prerana SRIMAAL

*Heritage Tourism: 'Packaging' History and Places in the Central Indian Buddhist Pilgrimage Circuit*

Events, whether contemporary, historical or mythical, that are attributed to happen at certain points in an area tends to become integral parts of those places. These events are remembered with reference to specific places and experiences – memories, which then, take the form of stories about real and remembered things. They cannot be separated from the land even though place names do not immediately reflect such stories. So much so that, certain place names or shapes may trigger a collective memory that was significant for the community, groups or individuals. Through selective use of symbols, myth and historical events, an image of the community is reflected in the landscape. Memory is then a manner of articulating relationships between community and landscape, or between the landscape and individuals. The memoryscape in relation to landscape is that which is – constructed with people's mental images of the environment, with particular emphasis on places as remembered places.

One of the most salient records left by early societies in the study area is the large quantity of rock art spread across a wide temporal and spatial span. Using mapping technologies, one can explore questions of visibility, access,

spatial distribution, and relationships with natural corridors and historic pastoralist routes. This paper looks at the relationship between the Buddhist heritage sites with other archaeological features and their surrounding landscape. It examines how certain sites formally get tagged as ‘Buddhist Heritage Sites’ over a myriad of equally significant cultural places. Thereby, I contend, resulting in an element of selection and elimination through a process of ‘packaging’ of history and historically significant places as being worthy of being tagged as heritage.

**Keywords:** Monuments, Pilgrims, Sanchi, Stupa, Tours

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Ven. Mahinda WETARA

***Buddhist Monastic Hospitals in South Asia in the Historic Period with special reference to Sri Lanka***

The Buddha’s attitude towards disease, medicine and treatment has been discussed in numerous discourses. This paper introduces medicine and treatment which became a part of prominent Buddhist Monasteries and is described based on archaeological and literary evidence. Here, I discuss the medical artefacts excavated from Afghanistan, India, Nepal, Pakistan and Sri Lanka. This study is based on archaeological, inscriptional and literary evidence from the region which refers to medicines and medical practices.

The Surgical instruments excavated from Afghanistan, Ven. Fa Xian’s description of medical practices in Vesali in India and the Nagarjunakonda inscription referring to hospitals, 7<sup>th</sup> century CE epigraph from Nepal, legendary physician from Taxila in Pakistan and Sri Lankan monastic hospitals excavated at Mihintale & Polonnaruwa etc., are some of the content which will be deliberated on.

Here is a preliminary attempt to understand the nature of medical facilities to have been constructed at Buddhist monasteries and understanding the reasons for it through the analysis of the above-mentioned data.

**Keywords:** Monastic Medicines, Medicinal practices, Monastic Hospitals

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