

Giñjakāvāsatha Patimāghara: Reconsideration of the views regarding its Popularity in Sri Lanka

Sumudu Dharmarathna

Introduction

There is not enough archaeological evidence to indicate a pre-Buddhist architectural tradition in Sri Lanka. But we cannot say that there was no indigenous architectural tradition in that period. However, the archeological remains show that the architectural traditions in the Island changed noticeably, after Buddhism arrived in Sri Lanka in the third century BCE.⁹ Then onwards, it developed gradually with the help of Indian architectural influences as a result of close cultural relationships.¹⁰

It is clear that the Buddhist architectural tradition in Sri Lanka was distinguished by special developments in the material and methods employed in their construction. In this regards the increasing use of stone and the employment of lime mortar in brick masonry have been noticed.¹¹ It should be noted here that these developments introduced a new tradition for the construction of the image house known as ‘Giñjakāvāsatha’. Many scholars consider that foreign factors had influenced these special developments in Sri

⁹S. Bandaranayake, *Sinhalese Monastic Architecture*, Leiden: E.J. Brill, 1974, pp. 31-10.

¹⁰Sirima Kiribamune, ‘Tamils in Ancient and Medieval Sri Lanka; the Historical Roots of Ethnic Identity,’ *Ethnic Studies Report*, Kandy: International Centre for Ethnic Studies, Vol. IV, no. 1, 1986, pp. 67-77; A. Liyanagamage, *The External Factor in the Security Perspectives of Sri Lanka*, Kelaniya: University of Kelaniya, 1994.

¹¹Bandaranayake, op.cit, 1974, p. 25.

Lankan architecture. For example scholars such as H.C.P. Bell,¹² A. Aryasinghe,¹³ H.T. Basnayake¹⁴ and many others consider that the Dravidian architectural tradition from South India was the main source of influence. But, S. Paranavitana attempts to emphasise another important factor regarding the sources of influence on Sri Lankan Buddhist monastic architecture.¹⁵ He argued that any similarity between the Sri Lankan buildings and those of the Dravidians or any related traditions resulted from their derivation from a common source, namely, the early Buddhist architecture of India.¹⁶ But he did not broaden this discussion further. However, from the introduction of Buddhism to Sri Lanka, Sri Lankan Buddhist architectural tradition were intimately linked with those of the Buddhist monastic centers of North India. It is noteworthy that the many characteristics of Sri Lankan architecture had come from the North Indian Buddhist architectural tradition rather than the Dravidians or any other related tradition. It can be emphasized that the similarities and affinities between Indian and Sri Lankan Buddhist architecture can be attributed to the common ideas found in the Buddhist traditions practiced by the Buddhist artists in the region. And also among the many Indian Buddhist monasteries in the North and eastern part of India maintained extremely close relation with the Buddhists in Sri Lanka and made great contribution to the development of Buddhism throughout the Buddhist world, since its inception Buddhism flourished in the region. The main objective of this paper is to re-examine Paranavitana's argument regarding the north or north eastern Indian influence on Sri Lankan architecture, giving special reference to the Giñjakāvāsatha type of patimāgharas.

¹² H.C.P. Bell, "Nalanda", *Archaeological survey of Ceylon Annual Report*, 1910-11, pp. 30-39;

¹³ A. Aryasinghe, Buddhist Pratimaghara in Ancient Ceylon, (Mss), Peradeniya. 1960, p. 178;

¹⁴ H.T. Basnayake, *Sri Lankan Monastic Architecture*, Delhi: Sri Satguru Publications, 1986, p. 136.

¹⁵ S. Paranavitana, 'Gedige,' *Journal of the Royal Asiatic Society (Ceylon Branch)*, Vol. XXXVI, 1945, pp. 126-129; 'Art and Architecture of Ceylon: Polonnaruwa Period,' *The Ceylon Historical Journal*, Vol. IV, No. 1, 2, 3, & 4. 1954-55, pp. 69-90.

¹⁶ Paranavitana, *op.cit*, 1945, p. 128.

Origin of *Paṭimāgharas*

Regularly, Buddhism had incorporated different kinds of beliefs, rituals and practices in respect of the religious needs of the Buddhist community. This occurred as a result of certain responses on the part of the *sangha* and the laity, for the maintenance and upkeep of their religious institutions and also for devotional purposes. Also it is important to state that certain new developments in Buddhism such as Mahāyāna and Tantrayāna beliefs had incorporated different cult practices, various forms of relic worship, rituals and ceremonial activities for the purpose of salvation. These developments encouraged new forms of architectural edifices and several modifications in the Buddhist architecture.

The image gained a much more important place among the various other cult objects which were introduced to Buddhism with the rise of Mahayanism. Later on, the Buddhist pantheon was enlarged and widely popularized as a result of Tāntric ideology. It incorporated the five Dhyāni Bodhisattvas, their śaktis and many other gods and goddesses other than the image of the Buddha.¹⁷ It should be noted here that the literary sources and inscriptional evidence clearly show that image worship was more easily popularized than the other earlier developments.¹⁸

However, it is worthy of note that with the development of the image cult, a separate building unit was added to house the images and it became a prominent part of the monastic architecture of the contemporary Buddhist world.¹⁹ This building was not only a house to accommodate the images, but

¹⁷ B. Bhattacharyya, ‘Buddhist Iconography,’ in Vijaya Kumar Mathur, ed. *Essence of Buddhism*, Delhi: Bharatiya Kala Prakashan, 2001, pp. 139-152.

¹⁸ Gregory Schopen, *Bones, Stones and Buddhist Monks*, Honolulu: University of Hawaii press, 1997, p. 240.

¹⁹ S. Dutt, *Buddhist Monks and Monasteries of India, Their History and their Contribution to India culture*, London: George Allen and Unwin Ltd, 1989, p. 161; D.K. Chakrabarti, ‘Buddhist Sites across South Asia as Influenced by Political and Economic Forces,’ *World Archaeology*, Vol. XVII, No.2, 1995-96, p. 199.

also a place for the performance of various rituals and ceremonial activities which grew up with icon worship. The offerings of followers, food and drinks are the most important aspects of the ritual worship of the image cult. These developments included new types of architectural forms to the building plan of the image house to meet the new needs of the Buddhist ceremonies and other activities relating to the image cult.²⁰

It is impossible to suggest a precise date for the origin of the worship of the Buddha image and the origin of the image house. But traditionally, it is accepted that image worship came into existence in the first century BCE. or CE.²¹, and the age of the *patimāgharash* should belong to a later period. According to the *Mahāvamsa* in the *Mahāvihāra* plan of Mahinda thera, there was no place for an image house, though there were places to locate the *Mahātūpa* and *Mahābodhi*. The description of the *Mahāvamsa* regarding the establishment of the first monastery –the *Mahāvihāra*, in Sri Lanka throws light on the constructional process of various edifices in the monastic set up.²² It begins with King Devanampiyatissa offering a royal garden, *Mahāmēghavana* to the *sangha* marking the limits of the land. Thera Mahinda himself sanctioned the location for *aupasathaghara* - chapter house and designated various other buildings of the site. Thus, the first building erected in the *Mahāvihāra* was the *pāsāda* (*Kālapāsāda*)²³ and next came the *caitya* or *stūpa* (*Thūpārāma*).²⁴ Then a sapling of the sacred Bo-tree probably a couple of years later was planted in the same precincts.²⁵ But, archaeological and literary references do not reveal any sign of an image house till about the second century C.E. According to the *Mahāvamsa* the first ever image house erected in the *Mahāvihāra* was built by king Vasabha (67-111 CE) in the courtyard of the

²⁰ R.A.L.H. Gunawardana, *Robe and Plough: Monasticism and Economic Interest in Early Mediaeval Sri Lanka*, Tucson: University of Arizona Press, 1979, p. 252.

²¹ Dutt, *op.cit*, 1989, pp.188, 189.

²² *Mahāvamsa*, tr. by Wilhelm Geiger, Oxford: London, P.T.S. 1934, chap. xii.

²³ *Ibid*, chap. xvii, v. 62.

²⁴ *Ibid*, chap. xvii, v. 62.

²⁵ *Mahavamsa*, chaps. xvii, xix..

Bodhi tree to house four Images of the Buddha.²⁶ Therefore the image cult was a later innovation in Buddhism, in the early Pāli Canon and Commentaries there is hardly a reference to the image cult.²⁷

It is accepted that image worship came into existence in the first century BCE. or CE.,²⁸ while the age of the patimāgharashould belong to a later period. According to archaeological remains, the origin of the patimāghara does not go beyond the early Gupta period (fifth century CE.) in India.²⁹ As Debala Mitra pointed out, unfortunately, very few Buddhist structural temples, with their superstructures unscathed, have come down to us and in mOST instances they have survived up to a height of a few feet above the ground.³⁰ Archaeological remains of Temple 17 at Sānchi, gives us the earliest example of that. It consists of a flat roofed square gharbhagruha with a doorway having four pillars in front, giving us an idea of a free-standing temple of the early Gupta period (fifth century CE.).³¹ The ground plan consists of two main parts; an inner section - garbhagruha and an outer section, the doorway or the portico. The garbhagruha is traditionally used to house the Buddha Image, while the outer bay only performs the function of an entrance hall.³² The other important feature is the lack of decorative items. The interior is severely plain, but the pillars are elegantly carved.³³ The architectural importance of the temple is discussed by Debala Mittra as follows;

“In spite of its small proportions and unassuming appearance, the temple receives universal appreciation on account of

²⁶*Ibid*, chap. xxxv, v. 89.

²⁷ E.W. Adikaram, *Early History of Buddhism in Ceylon*, Dehiwala: The Buddhist Cultural Center, 1946, pp.141-142.

²⁸ Dutt, *op.cit*, 1989, pp. 188, 189.

²⁹Debala Mitra, *Buddhist Monuments*, Calcutta: Sahitya Samsad, 1971, p. 52.

³⁰*Ibid*, p. 52.

³¹ Mitra, *op.cit*, 1971, p. 52, photo. 56.

³²*Ibid*.

³³*Ibid*.

its classic qualities of structural propriety, logical proportions and restraint in ornamentation”³⁴

It should be noted that, this structure can be considered as the basic form of not only the developed temples with śikharas in the sub-continent, but also developed Buddhist image house temples in the island and in the Southeast Asian region too. Temple remains such as the Mahābodhi temple at Budhgayā,³⁵ ruined temples at the Nālandā Mahāvihāra,³⁶ the temple at Paharpur and the miniature representation at Nālandā museum³⁷ exemplify our understanding of the ritualistic innovations of the image cult during the early Gupta period. The basic architectural features of these temples show many extensions to the ground plan and superstructure with spectacular carvings. Sukumar Dutt has explained this as follows:

“At a later stage, a temple housed the image; it seems to have become the customary and prevalent practice in the Gupta age and later. The ‘Buddha-temple’ was perhaps an innovation of this age, and at Sānchi, Nālandā, Kushinagara and elsewhere we see Buddha temples of the Gupta age that are separate and free-standing buildings and not sanctuaries within the monasteries”.

Thus, gradually, the Image house or patimāgharabecame a more prominent place among the other ritualistic edifices of the monastery. Very soon it gained greater popularity than the other cult practices. However, on the basis of the architectural remains of Indian monasteries it can be suggested that this practice was popularized throughout the Indian sub-continent and beyond. Gradually, it is significantly identified, in the monastic sites, apart

³⁴Ibid, p. 53.

³⁵A. Cunningham. *Mahābodhi or the Great Buddhist Temple at Buddhagaya*, London, 1892, pp. 1-7, 11-16..

³⁶A. Ghosh, *Nalanda*, New Delhi: Archeaological Survey of India, 1986, pp. 17,18, and 30-34.

³⁷Mitra, *op.cit*, 1971, pp. 54, 55, 241.

from the main stūpa, special place was set aside to establish the edifices for the image and other objects of worship.

Though there are different views regarding the age of the *paṭimāgharain* ancient Sri Lanka, on the basis of archaeological remains, Senaka Bandaranayake clearly shows that it does not go beyond the fifth century CE. Thus, it is clear, that this new structure spread out through the island at the same time when it takes place in the sub-continent³⁸ and it received equal status among the other religious sanctuaries, such as the stūpa and Bodhi-tree in monastic architecture. As pointed out earlier, the material and methods employed in the construction of these buildings were very similar to their Indian Buddhist counterparts. So, my argument is that these similarities between the Sri Lankan buildings and those of India resulted from their derivation from the early Buddhist architecture of India and the Buddhist monastic sites in the North eastern part of India played a great role on this regard. Sri Lankans were maintaining regular cultural and commercial contacts with that part of India from the earliest time in the history of Sri Lanka.

Historical Background of the Kalinga - Sri Lanka Cultural Contact

According to the Sri Lanka Chronicles, cultural interaction between Sri Lanka and the eastern region of Indiagoes back to pre-historic times. However, the most important Buddhist cultural contact started in the third century BCE., with the official introduction of Buddhism to Sri Lanka. Then the fourth century marked an important stage of the cultural interaction of these two regions. The author of the *Cūlavamsa*³⁹ clearly mention that a Tooth Relic of the Buddha was brought by Guhasiva, king of Kāliṅga and was known to have been enshrined at Dantapura, the capital of the country. It has been an object of veneration for many centuries by the Buddhists of Kāliṅga, but the subjugation of the Buddhist dynasty by a ruler of a different

³⁸ Aryasinghe, *op.cit.* 1960; Silva, *op.cit.* 1988; Basnayake, *op.cit.* 1985, pp. 55, 56; Bandaranayake, *op.cit.* 1974, pp. 189-219.

³⁹ *Cūlavamsa*, tr. Wilhelm Geiger, Oxford, P.T.S. 1925, chap. XXXVI, v. 92.

family persuaded the vanquished monarch to send the sacred object, which he revered so much, to a place where it was bound to receive the honour due to it. Consequently, king Guhasiva of Kālinga enjoined his daughter and son in-law, Hemamālā and Dantha to find refuge for them as well as for the Tooth Relic in Sri Lanka during the reign of king Sirimeghavanna (301-328 CE). It was conveyed to the Abhayagiri vihāra for public display.⁴⁰ With this, we can form an idea of a close cultural relationship between these two regions from the earliest times.

By the second half of the first millennium CE, Mahāyāna and Tantrayāna Buddhism must have acquired a substantial amount of adherent with the Buddhist cultural interaction between the eastern part of India and Sri Lanka. But, no such detail information is available in the Pāli Chronicles regarding the Mahāyāna and Tāntric cultural relations between the two regions. However, Chinese travellers' reports, archaeological and inscriptional sources furnish an adequate amount of details for our understanding in this regard.

The practice of honouring the *Dharmadhātu* was widely known in the contemporary Buddhist world at least from the middle part of the first millennium CE, onwards as a result of the spread of Mahayanism and Tāntrism. According to the Sri Lankan Pāli literary tradition, this practice was first introduced into the Island during the days of king Śilākāla (522-535 CE). A merchant who visited the city of Kasi in eastern India brought back the *Dharmadhātu* and presented it to the king.⁴¹ The king honoured it and placed it in the *Denā-vehera* (Jetavana vihāra) which was near the palace for a festival to honour the *Dharmadhātu* once every year.⁴²

⁴⁰*Cūlavamsa*, chap. XXXVI, v. 92.

⁴¹*Cūlavamsa*, chap. XLI, vs. 37-41; *Nikāyasangrahaya*, ed. D.O.R. Samaranayake, Colombo, 1960, pp. 19-20.

⁴²*Ibid.*

An inscription belonging to the eighth century CE., at Tiriyāya, the most important Buddhist monastery in the eastern province of Sri Lanka also provides us significant details regarding the cultural contact between Sri Lanka and North Indian regions. It says that the *chaitya* Girikhandika was founded by the sea-faring merchants named Tapassuka and Vallila.⁴³ It can be assumed that they were guild of a merchant named Tapassuka and Vallila.⁴⁴

The two merchants Tapassuka and Bhallila have also been referred to in the Pāli literature. Buddhist text like the *Mahāvagga* and the *Anguttara Nikāya* mention the names of the first lay disciples of the Buddha, Tapassu and Bhallika, two merchants who hailed from Ukkala and to whom the Lord gave eight handfuls of his hair, who in turn enshrined them in a magnificent *chaitya* in their city named Asitānjana.⁴⁵ Though it is generally believed to identify Ukkala with Utkala (Orissa), opinions differ about the location of Ukkala from where the merchants originated as later Buddhist litterateur places Ukkala in the Uttarāpatha of Orissa.⁴⁶

The most famous teachers of the new doctrinal tradition in China were Vajrabodhi and Amoghavajra who played a significant role in the propagation of the new Buddhism in Sri Lanka. Vajrabodhi, who was a Tantrayāna scholar at the University of Nālanda Mahāvihāra came to Sri Lanka as a guest of the Abhayagiri Vihāra during the end of the seventh century. He must have added much to the contents and prestige of Tantrayāna Buddhism in Sri Lanka.⁴⁷ He is said to have preached the Tantrayāna doctrine to the ruler of 'Rohana' in the southern part of Sri

⁴³Epigraphia Zeylanica Vol. V, pp. 175-176.

⁴⁴Nandasena Mudiyanse, *Mahāyāna Monuments in Ceylon*, Colombo: M. Gunasena & Company, 1967, p. 87.

⁴⁵*Mahāvagga Vinaya text*, tr. T.W. Rhys Davids, and H. Oldenberg, New Delhi: 1965, pp. 81-84.

⁴⁶N.K. Sahu, *Buddhism in Orissa*, Utkal, University of Utkal, 1968, pp. 9-11.

⁴⁷Mudiyanse, *op.cit.* 1967, pp. 87-89.

Lanka. He travelled to Sri Lanka and then went to China where he died in 732 CE, having translated into Chinese 11 texts.⁴⁸

Among the literary references to the activities of scholars who came from the eastern part of India are the new teachings of the famous Tibetan monk Taranatha in the sixteenth century CE.⁴⁹ According to Taranatha's record, Ratnakarasānti, one of the most famous teachers of the Vajrayāna in eastern India came to Sri Lanka along with an envoy sent by the king of the Island to fetch him and brought along with him two hundred texts of the Mahāyāna doctrine. He preached in the Island for seven years and on his return to India left behind five hundred monks belonging to the Mahāyāna school in Sri Lanka.⁵⁰ R.A.L.H. Gunawardana states that the period of Ratnakrasānti's arrival in Sri Lanka dates to the later part of the tenth century.⁵¹ Further, he pointed out that Ratnakrasānti was the custodian of the Somapuri monastery, identified with ruins of Paharpur when Ratnakarasānti came to Sri Lanka. He was requested by the Indian king to live at the Vikramaśilā monastery after his return to India.⁵² Taranatha also mentions the Tantric teacher Lanka Jayabhadra (Jayabhadra of Lanka) who is credited with the writing of several works there on *Cakrasamvara* and who became a *Tantra-ācārya* of the famous Vikramaśilā monastery in the eastern part of India.⁵³

Most of the Buddhist centres in the eastern part of India maintained a close relationship with the Buddhists in Sri Lanka and throughout the Buddhist world. Since its inception, Buddhism flourished in the region. Under the ruling power of the Pālas (eighth to twelfth century CE) of eastern India, the Chandras (eighth to the tenth century CE.) of eastern Bengal and the Bhumas (eighth to the tenth century CE.) of Orissa. They were devout

⁴⁸ W. Pachow, 1960. 'The Voyage of Buddhist Mission to South East Asia and the far East,' *University of Ceylon Review*, Vol. XVIII, nos. 1 & 2, 1960, pp. 180 – 205.

⁴⁹ Gunawardana, *op.cit.* 1979, p. 257.

⁵⁰ *Ibid.* p. 257.

⁵¹ *Ibid.*

⁵² *Ibid.*

⁵³ *Ibid.*

Buddhists and under their active patronage a number of new Buddhist centers sprang up in this region.⁵⁴ The Somapura Mahāvihāra was funded by Dhammapāla (770-819), the second Pāla king.⁵⁵ And the Vikramaśilā monastery was established under the patronage of Dhammapāla.⁵⁶ The Odantapuri Mahāvihāra and Jagaddala Mahāvihāra were also established by the Pāla ruler named Rāmapāla (1077-1120 CE.). Nalanda Mahāvihāra is the most important monastic establishment of the region which attained the status of a university where flowed streams of foreign students from all corners of the Buddhist world.⁵⁷ Scholars of these monasteries in eastern India, produced the most prominent exponents of the Tāntra variety of Buddhism, and at the same time, they provided a meeting place for scholars from different parts of the Buddhist world who represented varied Buddhist traditions.⁵⁸ Thus, it is clear that the most well-known teachers in these regions had a decisive influence on the Buddhist community in the region. But as noted earlier Sri Lankan Pāli Chronicles are silent about these relationships because Mahāyāna and Tāntric teachings were considered to be ‘heretic’. Hence, they have rejected certain important details of the Buddhist cultural interactions between these regions during the period from the middle part of the sixth century onwards. Other than that Sirima Wickramasinghe made a great contribution regarding the close political and social contact between these two regions during the Polonnaruwa period.⁵⁹

Among the large number of Buddhist establishments in the eastern part of India, the two Buddhist sites, Ratnagiri and Udayagiri in Kalinga, which flourished until the end of the twelfth century CE., are the main concerns of this research study. These monastic remains provide more

⁵⁴ Mitra, *op.cit*, 1971, p. 16.

⁵⁵ *Ibid*, p. 240.

⁵⁶ *Ibid*, p. 57.

⁵⁷ *Ibid*, pp. 16, 86.

⁵⁸ Gnanawardana, *op.cit*, 1979, p. 243.

⁵⁹ Sirima Wickramasinghe, The Kalingha Period of Ceylon History, Thesis submitted for the Degree of Master of Arts, University of Ceylon, (unpublished). 1956.

volute evidence regarding the new developments of monasticism and Buddhist culture including rituals, beliefs and practices.⁶⁰

When Hiuen-tsang visited Wu-t'u, (Orissa) he found Buddhism in a flourishing condition with more than a hundred monasteries humming with the activities of a myriad monks who were all Mahāyānists.⁶¹ Among the many establishments throughout the region, he made special mention of the hill monasteries of Pushpagiri, doubtfully identified with one or the other of the two contiguous hills of Lalitagiri and Udayagiri near Ratnagiri. However, it is noteworthy that the account of Hiuen-tsang gives more evidence that most of those monasteries were intimately associated with the Mahāyāna doctrine. A large number of sculptures and archaeological evidence bear witness to the Buddhist creed, indicating Mahāyāna affinities to these monasteries.⁶² Later, these monasteries have also made a great contribution to the evolution of Buddhist art, architecture and particularly to the popularity of Buddhism throughout the South Asian region. Ratnagiri Mahāvihāra was one of the most attractive temples of the Tāntric doctrine.⁶³ There is no doubt, that the monastic centres of Bihar, Bengal and Orissa, stimulated the new doctrinal developments of the Sri Lankan Buddhists. We are also aware of their active maritime contact with Kalinga from the ancient period, and their close ideological and artistic affinities.

Popularity of giñjakāvasatha type of patimāgharas in Sri Lanka

Recent studies on the image house in Sri Lanka have shown that this could be divided into two distinctive types: the gandhakuṭi type and the giñjakāvasatha (gedigē) type.⁶⁴ Firstly, attention will be paid to the 'Gedigē' or 'Giñjakāvāsata' type of image house. This term is equated with Pāli Giñjakāvāsatha, an image house which was constructed entirely of bricks or

⁶⁰ Bandyopadhyay, *op.cit.* 2004.

⁶¹ T. Watters, *On Yuan Chauang's Travels in India*, II, London, 1905, p.193.

⁶²*Ibid.*

⁶³ Debala Mitra, *Ratnagiri, Memories of the Archaeological Survey of India*, 1958-61, No.80, Two Vol. I, New Delhi, Archeological Survey of India, 1981.

⁶⁴ Bandaranayake, *op.cit.* 1974, p. 192.

stone. The two similar neighboring temples in the citadel at Anuradhapura, known respectively as ‘the Gedigē’ and ‘Building ‘A’ in the Gedigē area in Annuradhapura, the Pothgul Vehera in Polonnaruva, the Lañkātilaka temple in Polonnaruva,⁶⁵ and the Thūpārāma temple in Polonnaruva, the Tivanka Patimāghara at Polonnaruva and the Velgam Vehera at Periyakulam are the best known examples of this type of building. They were wholly brick - built structures.⁶⁶ There are very few buildings which were built entirely of stone. Nālanda gedigē in the central provinces Sri Lanka is the well known example on this regard. It is assumed that it belongs to the eighth century CE., (Fig. 1).

These well-developed Giñjakāvāsatha type of pattiṁāgharas in Sri Lanka possess the following architectural features⁶⁷:

- (1) In ground plan they are rectangular in shape with a recessed outline. The square garbhagruha (sanctum) preceded by an antarāla or antichamber, padakṣīṇāpa tha around the garbhagruha, a maṇḍapa (vestibule), and a dvāramanḍapa (porch) in front, are the component parts. In some cases, two entrances are provided for entering the pattiṁāghara, the main being on the east, and the subsidiary to the north.
- (2) The entire edifice including the roof is built of stone. Sometimes the entire edifice including the tile roof is built of bricks, except the basal plinth, door and the window frames, and stairways with guard stones are, all made of stone.
- (3) The basement is sometimes duplicated and the outer appearance of the basement is on a higher level than the actual floor level of the shrine. The walls are extraordinarily thick in order to sustain the vaulted brick or stone roof.

⁶⁵ Bell, *op.cit.*, 1910-11, pp. 30 38; Basnayake, *op.cit.*, 1986, p. 55.

⁶⁶ Bandaranayaka, *op.cit.*, 1974, p. 205; Basnayake, *op.cit.*, 1986, pp. 55-58.

⁶⁷ Basnayake, *op.cit.*, 1985, pp. 55, 56; Bandaranayake, *op.cit.*, 1974, pp. 189-219.

- (4) Outwardly the edifice appears to be a storied building as is evidenced by the stairways placed inside the *maṇḍapa*. Above the garbhagruha rises a tiered structure crowned by a cupola.
- (5) Generally, they are designed to house colossal images of the Buddha in either standing or seated position.

Changes in Constructional Material

The buildings of Sri Lanka of the period before the 6th and 7th centuries CE., were usually built of bricks and timber. Stone has been used only for plinths, pillars, steps and ornamental features such as the moonstone, guard stones and balusters. The knowledge of stone construction, including walls and roof, had not been mastered by the Sri Lankan builders of the Anuradhapura period at this time. But, between the 6th and 9th centuries, we can observe some builders giving lithic forms to styles which had already been done in less durable materials such as brick and timber.⁶⁸ Among the various examples, the Gedigē at Nalanda is the only well preserved monument, which was entirely built of stone, ostensibly of this period.⁶⁹

In 12th century CE., the Pāli grammar, *Rupasiddhisanna* of Buddhappiya refers to Giñjakāvasatha as a building which was constructed entirely of brick.⁷⁰ In the 5th century CE., Buddhaghosa also indicates in his commentaries, a house built entirely of bricks (*Itthikāmaya āvāsatha*). This is referred to as Giujakāvāsatha, similar to Gedigē in Sinhalese.⁷¹

It is clear that the Sri Lankan builders must have been affected by changes going on in the neighbouring country and this proved them to be capable of giving stone form of styles to less durable materials such as brick and timber. Most scholars put forward the argument that the inclusion of the

⁶⁸ Bandaranayake, *op.cit*, 1974, p. 209.

⁶⁹ Paranavita, *op.cit*, 1945, p. 127.

⁷⁰ *Ibid.*

⁷¹ *Ibid.*

stone form to architecture in Sri Lanka was influenced by the South Indian Hindu architecture.⁷² But, there are enough materials to observe clearly, in both regions South India and Sri Lanka, there was an inclination for lithic structures during the same period - in sixth and seventh centuries CE. But it was not more popularized among Sri Lankan builders.

However, it is an noteworthy that the building construction entirely of stone was not unknown tradition to early Buddhist architecture. An inscription at the Buddhist monastic site at Nāgarjunikonda belongs to the third century CE., states that Upasika Bodhisri constructed a śailā Mandapa at Puspagiri (Ratnagiri).⁷³ Apart from this inscriptional reference, there are large amount of a architectural remains to prove that the method of building constriction entirely of stone prevailed in Kalinga from early times. So, it should be clearly noted here that the early Buddhist tradition was the derivation of common sources of these affinities of Indian and Sri Lankan architectural traditions.

Buddhist monastic sites at Ratnagiri⁷⁴ and Udayagiri⁷⁵ give us more significant details on the popularity of stone constructional image houses, but unfortunately, they have been badly damaged. The remains of eight temples, all of brick, were found during the excavations at Ratnagiri. Three of them stand side by side along the edge of the hill near the south-eastern corner of monastery 1.⁷⁶ There are three other temples expOSED in the area in front of monastery 2.⁷⁷ One of them is a cell - like shrine, with an ambulatory around or a narrow court surrounded by an enclOSure. It enshrines a two-armed image of Manjusri standing on a pedestal. The second temple of about the

⁷²Paranavitana, *op.cit*, 1945, p.127; Aryasingha, *op.cit*, 1960, p. 178.

⁷³Sahu, *op.cit*, 1964, pp. 143-144.

⁷⁴ Mitra, *op.cit*, 1971.

⁷⁵ Bandyopadhyay, *op.cit*, 2004, pp. 36,37,53.

⁷⁶ Mitra, *op.cit*, 1971, p. 231.

⁷⁷*Ibid.*

ninth century, is a small sanctuary, *tri-ratha*.⁷⁸ In the recesses of the sanctum are placed three stone images of the Vajrayāna pantheon. The third temple, consisting of a *tri-ratha* porch and a *pancha ratha* sanctum, is reduced to its floor.⁷⁹ Thus, these discoveries show that the construction of temples or house for image worships have been a customary feature of Buddhist monastic architecture in the region. But there are no complete structures of image houses other than the shrine chambers attached to the residential monasteries.

At Ratnagiri, two impressive full-fledged stone constructed monasteries have been unearthed, lying side by side and separated by an alley facing the main stūpa.⁸⁰ The general plan of these two monasteries consists of a spacious courtyard paved by stone, a pillared verandah on the four sides surrounded by cells, a central (cell) shrine fronted by a pillared antechamber and an elaborate entrance complex.⁸¹

The monasteries at Udayagiri 1 and 2 consist of a spacious courtyard paved in stone, a pillared verandah on the four sides surrounded by cells, a central (cell) shrine fronted by a pillared antechamber and an elaborate entrance complex similar to Ratnagiri.⁸² These stone structures give us valuable details on the development of rituals and various practices associated with image worship and also construction of image houses fulfilling the ritualistic needs. They seem to possess striking resemblances with their counterparts in Sri Lanka.

⁷⁸ *ratha* – segment produced on the outer face of a temple, pedestal, *harmikā* or any member which has been subjected to projection. In *tri-ratha* a central exterior projection (*rāhā*) produces *tri rathas*, the two on the sides flanking the central projection being on the same plane and known as *kanika*. Temples and others with five, seven and nine such *rathas*, the result of the increase in projection (three, five and seven) are known as *pancha-ratha*, *sapta-ratha* and *nava-ratha* respectively. Mitra, *op.cit*, 1981, p. 251.

⁷⁹ *Ibid.*

⁸⁰ Bandyopadhyay, *op.cit*, 2004, p. 48.

⁸¹ Mitra, *op.cit*, 1981, p. 176.

⁸² Bandyopadhyay, *op.cit*, 2004, p. 48.

Ground Plan

For further clarification of the architectural tradition of Image houses in Sri Lanka, attention will be paid to one of the well preserved image house in the island known as Nālanda gedigē.⁸³ The main component parts of this image house are square gharbhagruha (sanctum) the maṇḍapa (vestibule) the ardhamāṇḍapa (entrance porch), and the padakṣināpatha. The basement of the Image house rises 3ft. 8in., from the ground in three courses of rectangular mouldings consisting Lyma plinth, oval rounding and coping.

The entrance porch of Nālanda gedigē rises from a plain moonstone through three steps. The steps are flanked by balusters of the *makara* type. The entrance from the dvāramāṇḍapa to the maṇḍapa is through a pair of steps. A wall 3 ft. broad rises from the base leaving a narrow padakṣināpatha - procession path and encloses the maṇḍapa. According to the major architectural features of patimāgharain Sri Lanka, there are two main parts garbhagruha and dvāramandapa. But the giñjakāvasathatype of image house consists of an additional part known as mandapa, between the dvāramandapa and the garbhagruha. It is significantly characterized at Nālanda gedigē as a pillared hall (Fig. 1).

The floor space of the maṇḍapa is divided by 8 block pillars. Another 14 pillars are semi-engaged in the maṇḍapa walls. All these pillars must have supported the roof of the maṇḍapa. These pillars consist of brackets carrying stone beams supporting the roof. Perhaps we can assume that there was a stone masonry roof. A further advancement of this maṇḍapa tradition at the image house could be found in the Polonnaruva period.⁸⁴

It is worthy of note that the practice of building a maṇḍapa in front of the image shrine was common to both traditions: Brahmanism and

⁸³ Bell, *op.cit.* 1910/11, pp. 30-38; Paranavitana, *op.cit.* 1945, pp. 126-129; Sumudu Dharmarathna, A Historical Analysis of Pallava – Sri Lanka Cultural Relations, MA dissertation presented to the University of Peradeniya, Sri Lanka. 2002, pp. 108-202.

⁸⁴ Basnayake, *op.cit.* 1985, pp. 55-64.

Buddhism.⁸⁵ As stated by Bandaranayake this is quite foreign to Sinhalese architecture and more characteristic of Bhahmanical shrines or of Buddhist temples that are directly influenced by or wholly derived from the subcontinent tradition.⁸⁶

In the early stages of Buddhist monastic construction in India, the central hall or courtyard is generally square in plan and was used as a ‘living room’ or for congregational purposes.⁸⁷ Latter on, it was converted into a pillared hall called Maṇḍapa.⁸⁸ With the development of mage worship, the maṇḍapa or the pillared hall was not a place used for congregational purpOSES, but it was converted to a centre to fulfil the basic ritualistic needs of the Buddhists.⁸⁹ However, these architectural remains clearly show the similar developments in ritual cultures of both traditions: Buddhism as well as Hinduism and its popularity throughout the South Asian religious world.

At the monasteries in Kalinga, the area in front of the shrine chamber was used as a courtyard which opens to the skey. It was used as a centre for ritualistic purposes petering to image worship. The central hall or courtyard, generally square in plan, was surrounded by a pillared verandah. The courtyard of Monastery 1 at Ratnagiri slopes towards the north-east corner where there is a small enclosure, possibly used as a washing place, a drain starting from here passes below the eastern kerb floor of the verandah and cell (no 11) to pass out water from inside the monastery (Fig. 2 - 5).⁹⁰ As stated by Debala Mitra, most probably this washing place used to have large jars containing water for cleaning purposes, as the monks, nuns and devotees were required to wash their hands and feet before entering the holy shrine, bare-footed.⁹¹

⁸⁵ Dutt, *op.cit*, 1989, pp. 151,187.

⁸⁶ Bandaranayake, *op.cit*, 1974, p. 199.

⁸⁷ Dutt, *op.cit*, 1989, pp. 151,187.

⁸⁸ *Ibid*.

⁸⁹ Dutt, *op.cit*, 1998, p. 161; Chakrabarti, *op.cit*, 1995-96, pp. 197, 198.

⁹⁰ Mitra, *op.cit*, 1971, p. 17.

⁹¹ *Ibid*.

In the north-western side of the courtyard of the monastery at Udayagiri 2, there is a room with stone flooring giving the idea that the room was used as a washing-place.⁹² It was complete with drainage facilities. As stated by B. Bandyopadhyay, a drain ushering from the courtyard passes through it, raising the possibility of the room serving the purpose of a toilet.⁹³ But it is impossible to assume that this place in front of the holy shrine was used as a toilet. At this juncture, it is worthy of note, that the tradition which kept pots in front of the shrine houses containing water for cleaning purpose was a most popular practice in Sri Lanka.

The procession path is the other important character of the *giñjakāvasatha* type of Image houses. The *gharbhaṛuhaai Nālanda gedigē* leaves a procession path about 7 ft., wide round the platform. The portion of the procession path in front forms a part of the *māṇḍapa*. It was open to the sky and around the shrine are four water-outlets, decorated with lion heads. The most important modification is the introduction of the *pradakshināpatha* for the performance of new religious practices pertaining to image worship. Earlier this has been restricted around the *stūpa* at the *caityaghara*, but with the development of the ritual culture of image worship, this element has been placed around the Buddha image or shrine chamber also.⁹⁴ At the shrine chamber of the monastery at Udayagiri 2 gives us clear evidence for commencement of ambulatory paths which placed around the shrine chamber of the image house.⁹⁵ For ventilation two vaulted windows also were provided on the back wall.⁹⁶

Similar developments can be identified at the cave temples too. In the second floor of Cave 4 at Ellora, there is a *pradakshināpatha*, around the

⁹² Bandyopadhyay, *op.cit*, 2004, p. 78.

⁹³ *Ibid.*

⁹⁴ Mitra, *op.cit*, 1971, pp. 186, 187.

⁹⁵ Bandyopadhyay, *op.cit*, 2004, p. 78.

⁹⁶ *Ibid.* P. 77, pla. XL.

shrine chamber.⁹⁷ Cave 8 also consists of a shrine enshrining a large Buddha image, provided with a procession path all round it.⁹⁸

Thus, it is clear that the procession path with a roof or without had been a tradition in Buddhist monastic architecture with. It is possible to state that the procession path feature found at Nālanda gedigē and many other image houses is one, which had been common to the Buddhist architectural tradition. Therefore, it is not something introduced, by imitating the South Indian tradition.

Traditionally, the shrine chamber of the giñjakāvasathattyp of Buddhist image house consisting a colossal standing or seated Buddha image - the main object of worship, facing the front door. Other than that, it should be noted here, that with the development of the Buddhist pantheon the shrine chamber and the walls of the antechamber were adorned with images of Bodhisattvas and other images of the developed Buddhist pantheon. Most of shrine chambers incorporated some figure of the five Dhyāni Bodhisattvas. The shrine chamber of the Nālanda gedigē consists of a colossal standing Buddha image and an image of Avalokiteśvara placed left to the image of the Buddha.

It is worthy of note that a similar development can be identified at the monastic centres of Kalinga too. The central cell on the northern flank constituted the shrine chamber of Monastery 1 at Ratnagiri. A narrow but long antechamber or dvāramanḍapaedging the verandah distinguished it from the other cells. The area between the antechamber and the shrine chamber is linked by a narrow passage which ends in the interior of the shrine.⁹⁹ The pedestal is attached to the north wall of the shrine.¹⁰⁰ At the centre of the pedestal is the main object of worship – a colossal seated Buddha image

⁹⁷ Mitra, *op.cit*, 1971, pp. 186, 187.

⁹⁸ Mitra, *op.cit*, 1971, p. 184.

⁹⁹ Mitra, *op.cit*, 1981, p. 176.

¹⁰⁰*Ibid.*

directly facing the front door.¹⁰¹ On the same pedestal but away from the central projection are Padmapāni Avalokiteśvara, near the west wall and Vajrapāni, near the east wall, in the role of attending *chāmara* - bearers of the Buddha.¹⁰² In the same way the shrine chamber of the monastery at Udayagiri 2 was also placed at the centre of the back wall, consisting of a colossal seated Buddha Image – the main object of worship, facing the front door. The shrine chamber was fronted by a pillared antechamber and it edging the verandah distinguished it from the other cells.

Superstructure

The superstructure is the other most important part of the shrine chamber at Nālanda gedigē. This part consist of three main storeys - *Bhūmi* or *Tala* in a course consisting of a plinth, plain block and cyma coping. The second storey is still shorter and supports the śikhara. These storeys are fully decorated with miniature stūpas and horse-shoe windows. Each storey is separated by a decorative flexed cornice.

The only building, ostensibly from the late Anuradhapura period, which has its roof preserved, is the Gedigē at Nālanda.¹⁰³ Scholars have expressed certain views regarding the shape of that roof. H.C.P. Bell was uncertain about the shape of what he called ‘the dome’.¹⁰⁴ A Aryasingha suggested that it may have been of ‘barrel shape’.¹⁰⁵ Senaka Bandaranayake called it ‘wagon roof’¹⁰⁶ and H.T. Basnayaka says that the Nālanda gedigē provides a good example for the curvilinear dome type roof.¹⁰⁷

However, the southern and northern gable ends of this sikhara, with its typical *chaitya*-window shape called *gavākṣa* are commonly found in

¹⁰¹Ibid, p. 178, pl. CXXVI A.

¹⁰²Ibid.

¹⁰³Bandaranayake, *op.cit*, 1974, p. 351.

¹⁰⁴Bell, *op.cit*, 1910-11, pp. 30-39.

¹⁰⁵Aryasingha, *op.cit*, 1960, p. 186.

¹⁰⁶Bandaranayake, *op.cit*, 1974, p. 351.

¹⁰⁷Basnayake, *op.cit*, 1986, p. 136.

Dravindian architecture. The *Kirttimukha* is the finial of the *gavākṣa*.¹⁰⁸ A seated figure is in the center of that *gavākṣa* and figures of two flying *vidyadharas* pose on the top of this. Although this seated figure was known as kuwera, there is no such evidence to prove it.

There is not enough archaeological evidences in Sri Lanka to suggest that the roof style of Nālanda is common to classical Sinhalese architecture. But in India especially in South India, this type of roof is very common. *Rathas* from Mamallapuram, especially *Bhima ratha* and *Ganeśaratha* display features similar to the Nālanda gedigē.¹⁰⁹ The curvilinear roof in its three variations, the *sālā* or wagon roof, the apsidal-ended roof and the dome is widely prevalent in early Indian Buddhist architecture too.¹¹⁰ Also it is impossible to suggest that the curvilinear roof is not known in Sri Lankan Buddhist artistic tradition. There are some examples to show that the curvilinear roof was in vogue during the early period eg:- the miniature relief shrines depicted on urinal stone from the padhanaghara parivenas in Anuradhapura, and carvings on the other faces of the wing stones at the entrance to the pāsāda of the monastery “B” at the Mahāvihāra.¹¹¹ Thus, it is clear that this roof style was known during the early period and appears to have continued up to the kandyan period. As pointed out earlier, this was well known from the early period of Buddhist architectural tradition in India. And more popularized among the South Indian architectural traditions. Therefore, we cannot say that architecturally the Nālandagedigēis wholly imported from the Pallava or any other South Indian tradition.

Unfortunately the storeys and their sculptural ornamentations of the Buddhist image houses in Kalinga cannot be compared with the superstructures of the Sri Lankan counterparts because they have totally

¹⁰⁸ Stella Kramrisch, *The Hindu Temples*, Delhi: Motilal Banarsi Dass, Vol. I, 1976, p. 310.

¹⁰⁹ K.R. Srinivasan, *Archaeological Remains: Monuments and Museums*, New Delhi: Archaeological Survey of India, 1958, p. 118; A.H. Longhurst, “Pallava Architecture”, *Memories of the Archeological Survey of India*, Calcutta: No. 30. 1930, p. 40.

¹¹⁰ Bandaranayake, *op.cit*, 1974, p. 360.

¹¹¹ Basnayake, *op.cit*, 1986, p. 3.

disappeared. But two miniature shrine - replica called *Mundis* were fashioned on the wall at the shrine chamber of the monastery 1 at Ratnagiri. They give significant details regarding the pyramidal roof style. Thus, it was not an unknown tradition to the Buddhist monasteries in the Kalinga region.¹¹²

Entrance complex

The entrance complex is the other most important part of the image house. As pointed out earlier, at Nālanda gedigē the entrance porch rises from a plain moonstone through three steps. The steps are flanked by balusters of the *makara* type similar to the other image houses in Sri Lanka. The main entrance of the shrine, consists of two plain porches and a plain lintel. In Sri Lanka, as in India, the image of Gajalakṣmi is used as an auspicious symbol on the centre of the lintels of the doors at the main shrine. There is a stone relief of Gajalakṣmi seated in the *padmāsana* over the entrance doorway at the Nālandagedigē. She is bathed by two elephants, each, with a pitcher in its trunk, from a lotus. The same position of Gajalakṣmi has been depicted over the entrance doorway at the monastery 1 at Ratnagiri but the position of the hands quite different.¹¹³ Similar figure of Gajalakṣmi can be seen at the monastery at Udayagiri too. The entrance complexes of these monasteries are fully decorative as the loveliest entrances to a structural monastery in the whole of India.¹¹⁴ They are decorated with *chaitya*-windows and *vidyādharas*. These were commonly used by the Sri Lankan architects too. MOST of these decorative figures clearly show that there were close architectural affinities between these two regions.

The other most important characteristic feature of these image houses is the height of the image and the building. It can be clearly seen that all of these image houses were colossal in height. Before the popularity of the image cult, the stūpa, the main cult object, was constructed in colossal size.

¹¹²Mitra, *op.cit*, 1971, Fig. 11.

¹¹³Mitra, *op.cit*, 1971, p. 165.

¹¹⁴*Ibid.*

But, with the popularity of the image cult, this position has been transferred to the image of the Buddha. As R.A.L.H. Gunawardana pointed out, these colossal images of the Buddha represent the ‘superhuman’ aspect of the Buddha’s personality.¹¹⁵ Considering the height of the temple (image house) Debala Mitra says it is evident that so high was the sanctity of the temple that its form itself became an object of worship among the devotees.¹¹⁶ This tradition was popularized not only among the Buddhists but also among the other religions such as Hinduism and Jainism.¹¹⁷

Archaeological remains of the period prove that there are many colossal size Buddha - images and image houses throughout the South Asian Buddhist world. The Buddha image in Temple 17 at Sānchi,¹¹⁸ the Buddha images in the image houses at the Nālanda Mahāvihāra,¹¹⁹ the massive seated Buddha in *Bhumisparshamudra* at Ratnagiri.¹²⁰ a colossal seated Buddha image in the shrine chamber of the monastery at Udayagiri I¹²¹ and the seated Buddha image at the central shrine at the Udayagiri 2 monastery show the popularity of the tradition in the eastern part of India.¹²² There are more significant evidence among the archaeological remains at Ratnagiri in this regard. A large head of the Buddha was found on the slope of the Ratnagiri hill and another on the top of the hill. These two heads indicate the colossal nature of their original images. One of these heads measures approximately 117 cm from shoulder to the *urnisa*, 74 cm from the chin to the base of the hair knot and the circumference round the forehead from ear to ear is 178 cm. These measurements suggest that the image to which the head belonged must have been about 8 meters in height if it were a standing image or about 5 meters in height if it were a seated one.

¹¹⁵Gunawardana, *op.cit*, 1979, p. 212.

¹¹⁶Mitra, *op.cit*, 1971, p. 55.

¹¹⁷*Ibid.*

¹¹⁸ Mitra, *op.cit*, 1971, p. 52, photo. 56.

¹¹⁹ Ghosh, *op.cit*, 1986., pp. 17,18, and 30-34.

¹²⁰ Bandyopadhyay, *op.cit*, 2003, p. 50, pla. XI.

¹²¹*Ibid*, p. 72, pla. XXXI.

¹²²*Ibid*, pla. XXXIX.

The artist of these images has wonderfully reflected the inner meditation on the face by such devices as half open eyes to show that the deity was wrapped in meditation. The typical curls of the hair, the subtle sensitive modeling, the monumental character, the supreme spiritual flavor are the marked features. These Buddhist images seem to possess striking resemblances with their counterparts in Sri Lanka. The Buddha Images such as at Māligāvila, Avukana, Sasseruva and Buduruvagala, in Sri Lanka are very similar counterparts in this regard.

It is to be noted that these *gījakāvasatha* type of *patimāgharas* demonstrate significant changes, because of their predominance and colossal proportions. They consist of different sections such as *gharbhagruha*, *maṇḍapa*, *ardhamāṇḍapa*, *padakśināpatha*, colossal size of entrance, sculptured superstructure and upper stories with stone or brick built vaulted roof. It should be mentioned here that these elements are commonly used by both Indian and Sri Lankan Buddhist architectural tradition.

Finally, we have to examine, the reasons behind the architectural affinities of the two countries. Paranavitana has argued that any similarity between the Sri Lankan buildings and those of the Dravidian or any other related tradition is the result of their derivation from a common source, more likely to be the early Buddhist architecture of India. Senaka Bandaranayake also has expressed similar views, when he examined the development of the Sri Lankan temple and the rectilinear pent roof form. This roof pattern was widely established in different areas of the Indian sub-continent, but he says it does not imply that this roof has its origins in India alone and it is common to many regions of Monsoon Asia.¹²³ According to this view the architectural similarities, were not foreign cultural influences, but which were derived from a common source that spread in the South Asian countries. Therefore, one is tempted to raise the question, whether the similarities between Kalinga

¹²³Bandaranayake, *op.cit*, 1974, p. 378.

and Sri Lankan architecture can be attributed to the common ideas found in the Buddhist *śilpa* texts such as *Mayamata*, *Mānasāra*, *Kāśyapaśilpa* and *Manjusrī - bhasita vastuvidyasastra* which had been used by the Buddhist artists in this region. It is worthy of note, that there are some *śilpaśāstra* texts which provide valuable details of monastic architecture, showing the new elements and aspects of Buddhism. Unfortunately, most of the *śilpaśāstra* texts of Indian origin such as *Mayamata*, *Mānasāra* and *Kāśyapaśilpa* deal with Hindu architecture and iconic traditions.¹²⁴ But The *śilpaśāstra* text found in Sri Lanka known as *Mañjuśrī Vāstuvidyāśāstra* provide invaluable details of architecture, showing how the structural plan of the monastery appeared and where they were to be located in a sacred enclosure.¹²⁵ *Mañjuśrī Vāstuvidyāśāstra* is the only text which makes the Buddha the revealer of such knowledge. The second part of the text designated *Citrakarmaśāstra* set out the whole process of image craft of how both Buddha and Bodhisattva images evolves from the construction of the wooden image-core until the painting of the eyes.¹²⁶

Conclusion

It is worthy of note that these architectural developments in India and Sri Lanka were not shared by a single teaching of Mahāyāna, Tantrayāna or any other tradition. The similarities between these two traditions suggest that both share some similar features while differences make it clear that both regions did not share all the details of a single teaching. Further it should be mentioned here that the correspondences or parallels that exist between these two traditions were not the result of any conscious borrowings rather than the influence of common concepts of Buddhist thought. However, ultimately it can be clearly said that the various modifications and changes of the structure of the image house and other edifices are a result of the new

¹²⁴ E.W. Marasinghe, ‘*Śilpa Sāstra* Literature in Sri Lanka with Special Reference to *Manjuśribhāṣita Vāstuvidyā Sāstra*,’ in Gatare Dhammapala Thero ed. *Ven. Kamburupitiye Wanaratana Felicitation Volume*, Dehiwala; Department of Cultural Affairs, 1996, p. 81.

¹²⁵ *Ibid*, p. 87.

¹²⁶ *Ibid*.

doctrinal and ritualistic developments of the religious traditions and they are shared throughout the Buddhist world. So it is clear that the indigenous architectural traditions of Sri Lanka developed gradually due to the Indian cultural influences, but we can not accept it merely as a transplanting of the system in Sri Lanka.

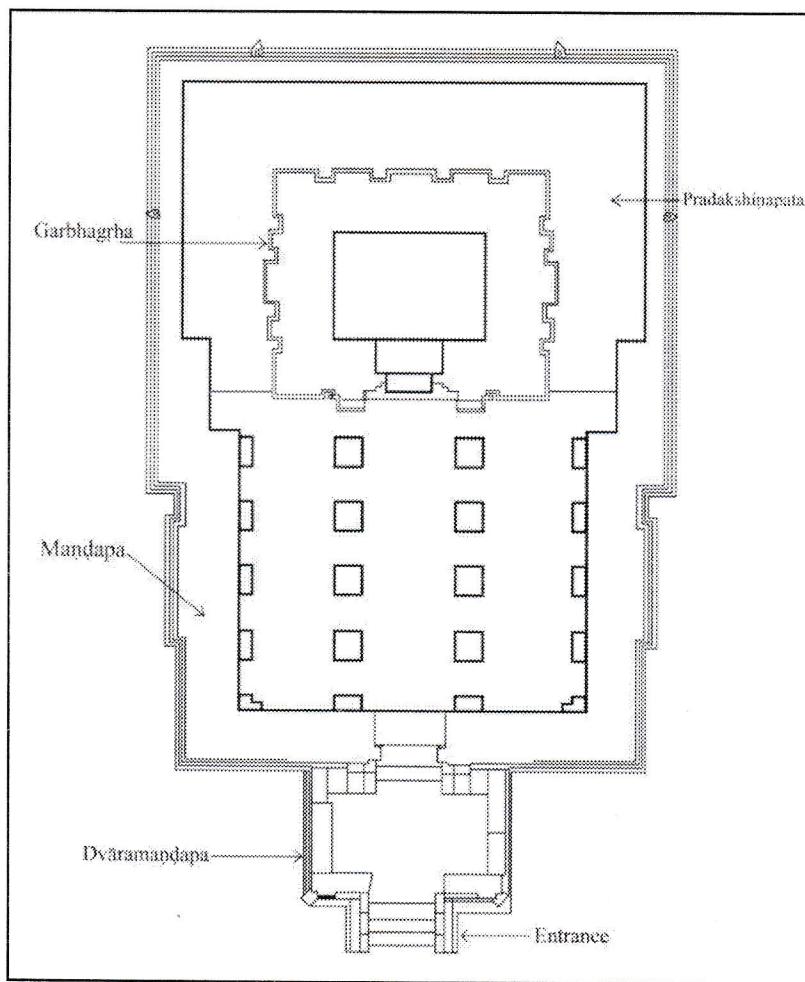


Fig. 1 - Nalanda Gedige, Matale District
 (Source: Dharmarathne, "Pallava influence on Sinhalese Architecture".)

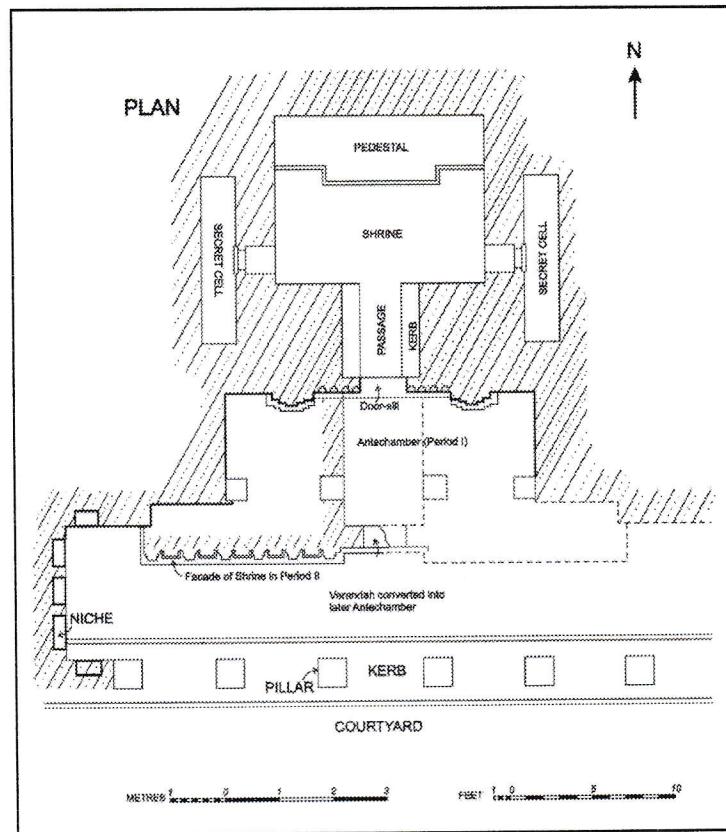


Fig. 2 - Ratnagiri Monastery 1 - Image House plan

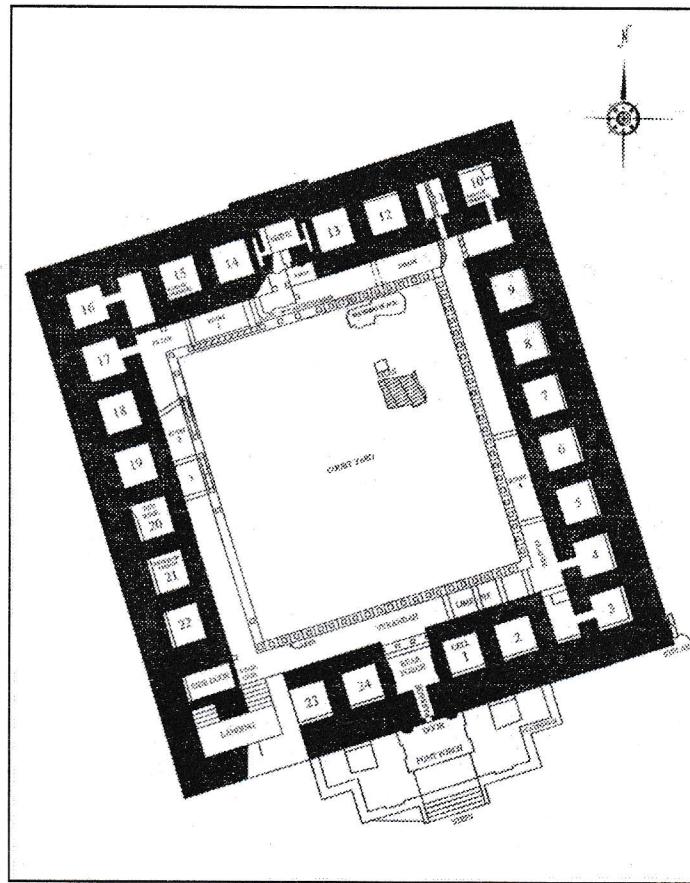


Fig. 3 - Ratnagiri Monastery 1 - Plan.

(Source: Mitra, *Ratnagiri*.)

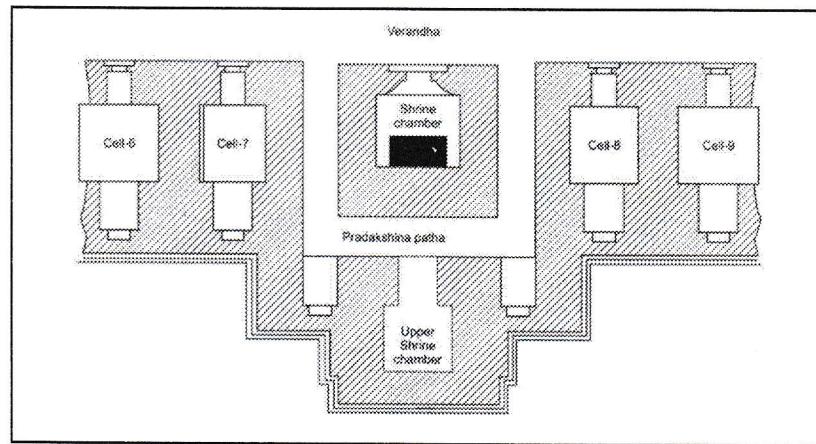


Fig. 4 - Udayagiri 2 Image house plan.

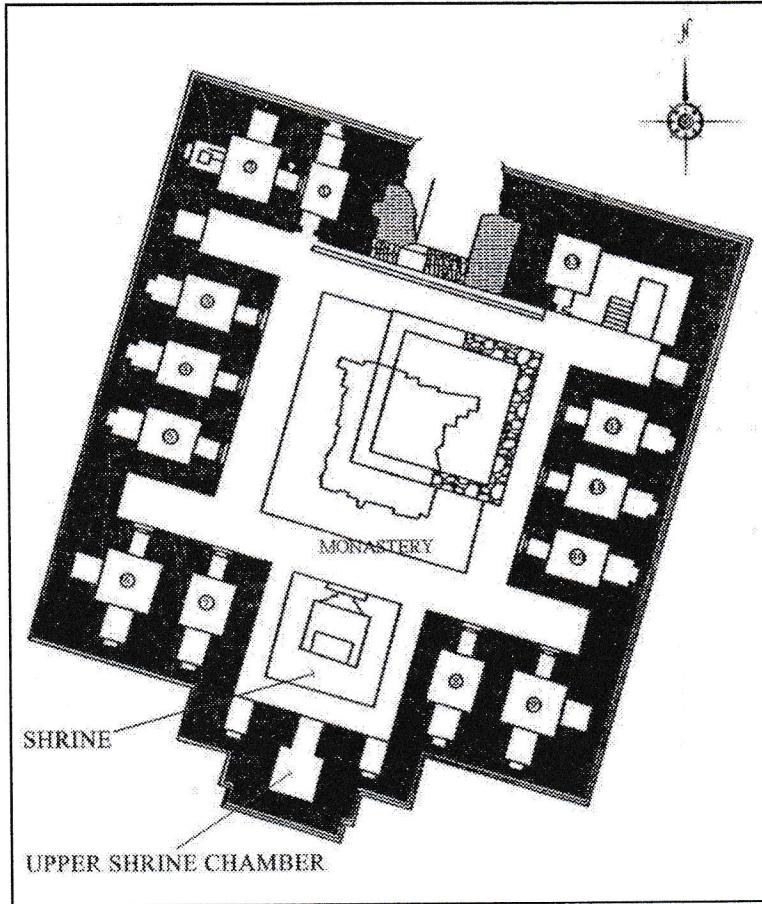


Fig. 5 - Udayagiri 2 Monastery plan.
(Source: Bandyopadhyay, *Buddhist Centres of Orissa*.)