

**Abstract Volume: International Conference  
on  
Asian Art, Culture and Heritage**



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## **Message from the Minister of Cultural and Arts**

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It is with great pleasure that I write this congratulatory message to the Abstract Volume of the International Conference on Asian Art, Culture and Heritage, collaboratively organized by the Centre for Asian Studies, University of Kelaniya, Ministry of Culture and the Arts and the International Association for Asian Heritage (IAAH). It is also with great pride that I join this occasion as I am associated with two of the collaborative bodies; as the founder president of the IAAH, and the Minister of Culture and the Arts. Being able to organize a second conference in association with a large number of reputed Sri Lankan and foreign scholars within a short period of two years, is indeed an achievement for the IAAH.

The IAAH is a body that joins government institutes and the academia around the world to exchange and enhance the knowledge of culture and heritage of our region. Asia is a fast developing region that has captured the attention of the entire world. Apart from this new development trend, Asia has always been renowned for its rich culture and heritage, where lofty cultures like the Indus, Howangho, Mesopotamia etc. originated. All the nations of Asia have traditions and heritage that are similar but unique. And this event is a platform where scholars from around the world will share them. I myself, heralding from Yapahuwa, the fourth kingdom of the country, have a great interest and natural bonding towards culture and heritage. Hence I take this opportunity to once more express my continual support and encouragement on behalf of the government of Sri Lanka, for events such as this.

While I congratulate the organizers for putting together this massive event, I wish all the scholars the very best for their presentations. Further, I wish to invite all our foreign guests to take this opportunity to experience the culture and traditions of the Sri Lanka, and enjoy its uniqueness among the similarities with your own.

**T. B. Ekanayake**

Minister of Culture and the Arts

Government of Sri Lanka

President/ IAAH

## **Message from the Secretary**

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I am very pleased to extend my heartiest congratulations to the International Conference on Asian Art, Culture and Heritage 2013 organized by the Centre for Asian Studies, University of Kelaniya in Collaboration with the Ministry of Culture and the Arts and the International Association for Asian Heritage.

Today, Asia has become the centre of emerging power in the world and all eyes have turned towards this region. Thus, it is of great importance that scholars and academics of the region get together to join hands in discussing and disseminating new knowledge about the Art, Culture and Heritage of each nation which is more or less the knowledge of life of the Asian people. The Ministry of Culture and the Arts of Sri Lanka, is keen to promote the culture and heritage of the country while learning and acquiring from other cultures of the world and Asian region in particular. The Ministry, going by the government policy of promoting Sri Lanka to become the “Wonder of Asia”, is ever so ready to encourage and support events such as this which will give us an opportunity to offer and receive not only this new knowledge but also the friendship and goodwill with our neighbouring countries.

The Centre for Asian Studies - University of Kelaniya and the International Association for Asian Heritage have often taken steps to bring out and share the cultural connections of the Asian Region and bring together a large number of Scholars from every nook and corner of Asia as well as those from the rest of the world who are interested in Asian studies. While congratulating their impressive efforts, I wish to express the continuous support and encouragement of the Ministry for such future endeavours.

I wish all the participants the best of luck for their presentations and wish the Foreign Scholars a happy and blissful stay here, enjoying the hospitality and the cultural values of Sri Lanka!

**Wasantha Ekanayake**

Secretary

## **Message from the Vice-Chancellor**

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It is with great pleasure that I write this congratulatory message on the publication of the volume of abstracts for the International Conference on Asian Art, Culture and Heritage 2013. The Centre for Asian Studies - University of Kelaniya and The International Association for Asian Heritage are two active bodies which promote the scholarly study of Asia's rich and diverse heritage.

This year too, I am happy that the CAS – University of Kelaniya and the International Association for Asian Heritage (IAAH) together with the powerful backing of the Ministry for Culture and the Arts, Government of Sri Lanka has organized a forum for converging of scholars from Sri Lanka and around the world for the promotion of the diverse aspects of Asia oriented research. The continent of Asia has one of the largest and rapidly growing populations; moreover it is a region which encompasses some of the most ancient civilizations of the world. This volume is a collection of over one hundred and fifty research abstracts which indicates the diversity of interests on various aspects of Asian art, culture and heritage held by scholars the world over. It is also notable that this Conference has provided a research platform for both renowned and budding young researchers to present and discuss their findings.

I wish all Conference participants the very best for a successful presentation and international scholars a fruitful and culturally enriching stay in Sri Lanka!

**Prof. Sarath Amunugama**

Vice Chancellor



<b>Content</b>	<b>Page</b>
<b>01. Art and Architecture in the Asokan Inscription</b>	<b>01</b>
Suchitra Ray Acharyya	
<b>02. Interpretation of the Word “Sâlakamañkata”</b>	<b>02</b>
Radhika S. Adivarekar	
<b>03. Reappraisal of Somapura Mohavihara in the light of Recent Discoveries</b>	<b>03</b>
Md. Shafiqul Alam	
<b>04. Identity of the Muslim Immigrants in Sultanate Bengal on the Basis of Architectural, Epigraphic and Literary Sources</b>	<b>04</b>
Khoundkar Alamgir	
<b>05. Revealing Antiquities from Kolhua (Early Vaishali)</b>	<b>05</b>
Badar Ara	
<b>06. Annamaachaarya and Bhakti Literature: A Study in Socio-Philosophical Perspective</b>	<b>07</b>
Vijaya Kumar Babu, Nalini	
<b>07. The Ratnapura Fauna of Sri Lanka and its Affinities with other South and South East Asian Faunal Elements</b>	<b>08</b>
G.L.Badam	
<b>08. Partnership Between Museum, Heritage and Tourism: A Community Development Strategy for North Karanpura, Jharkhand (India)</b>	<b>09</b>
Shubha Banerji	
<b>09. New Pathway to Study Early Brahmi Letters</b>	<b>10</b>
Dammi Bandara, Nalin Warnajith, Nilanti Bandara, Atsushi Minato, Satoru Ozawa	
<b>10. Cultural Influxes of Sri Lankan History (Up to the 8<sup>th</sup> Century AD)</b>	<b>11</b>
Nilanthi Bandara	
<b>11. The Trend of Archaeological Site Museums in Indian Context</b>	<b>12</b>
Sulekha Banerjee	

- 12. Revisiting Silver Punch Marked Coins (An Archaeo- Literary Survey) 14**  
Mohammad Nazrul Bari
- 13. Modern Concept of Ethics and Morality Behind Ancient Indian Puranic Tales 15**  
Shiuli Basu
- 14. Coir Work and the Rural Women- A Study of a Traditional Craft and Home Industry of Bengal, India 16**  
Rokaiya Begum
- 15. Raktamrittika Mahavihara (chiruti) – a Newly Discovered Buddhist Site in Murshidabad, West Bengal, India 17**  
Bela Bhattacharya, Ahana Bhattacharya
- 16. The Aesthetic of Painting in the *Visnudharmottarapurana* 18**  
Reeta Bhattacharya
- 17. Management Thought in Sanskrit Literature 19**  
Uma Bodas
- 18. Culture in a Teacup: Tea and the Arts in Japan, England, and Russia” 20**  
Dany Chan
- 19. Performative Aesthetics and the Cultural Turn of Religion in India 21**  
Saayan Chattopadhyay
- 20. Conserving Culture Through ICT: A Case-Study of Jaunsar-Bavar 22**  
Anjali Chauhan
- 21. Ethno-History of the Tribes of South India 23**  
A.Chellaperumal
- 22. Sanskritization of the English Lexicon: The Influence of Sanskrit on the 24**  
Rusiru Kalpagee Chitrasena
- 23. Word-stock of the English Language the Curious Case of the Lepchas: 25**  
**One-man Mission for Heritage Management of a Vanishing Tribe in Kalimpong in the Eastern Himalayas**  
Maitreyee Choudhury

<b>24. Rise of a Superstar in India and Spectacular Cult Adherence</b>	<b>26</b>
Rashmi Condra	
<b>25. The Significance of Colombo Dutch Museum as a Tourist Attraction</b>	<b>27</b>
K. Anupama Damunupola	
<b>26. The Concept of <i>Guruvâda</i> in Indian Tradition: A Study on Medieval Odisha</b>	<b>28</b>
Binodni Das	
<b>27. Explorations and Excavations in the Anjunad Valley, Idukki District, Kerala</b>	<b>30</b>
N. Nikhil Das, P. P Joglekar and R.K. Mohanty	
<b>28. Caché of Jaina Images at Pendur, District Sindhudurg, Maharashtra</b>	<b>31</b>
Abhijit Dandekar, Sachin Joshi	
<b>29. Use of Bamboo Shoots Among the Galo Tribe of Arunachal Pradesh</b>	<b>32</b>
Bina Gandhi Deori	
<b>30. Relevance of Post-colonial Theory to Sri Lankan Studies</b>	<b>33</b>
Nirekha De Silva	
<b>31. Studies in Religion, Language and Literature</b>	<b>34</b>
Ven. Bhikkhuni Anula Devi	
<b>32. Early Historic Rang Mahal Culture of Jodhpur District</b>	<b>35</b>
Astha Dibyopama, Vasant Shinde	
<b>33. Household Archaeology: A Theoretical Perspective</b>	<b>36</b>
Astha Dibyopama, Anura Manatunga	
<b>34. A Call to Align the Management of Sri Lanka's Heritage Sites with Ancient</b>	<b>37</b>
<b>Cultural Values and UNESCO Policy</b>	
Wolfgang Dittus, Sunil Gunathilake	
<b>35. Buddhist Symbolism: Its Impact on Trans-Himalayan Art, Culture and Society</b>	<b>38</b>
Morup Dorjay	
<b>36. Torma (Cake Offering) as Form of Art in Himalayan Buddhist Region</b>	<b>39</b>
Thinles Dorje	

- 37. Brahminical Acceptance in the Magadhan Buddhist Syncretic Iconography: A Recent Study** 40  
Anantashutosh Dwivedi
- 38. Rituals and Beliefs of the Nawagamuwa Paththini Dewalaya** 41  
Piyumi Embuldeniya
- 39. The Mat Weavers of Henawala: Integrating a ‘Feudal’ Craft to the 21<sup>st</sup> Century** 42  
Ninel Fernando
- 40. A Critical Discourse Analytical Approach to Interpretation of Heteroglossic Situations in Fiction** 43  
EA Gamini Fonseka,
- 41. What is a World? Indigeneity, Regionalism and the Vernacular in Nagarjun** 44  
Toral Gajarawala
- 42. Idiosyncratic Wordings in the Mahavagga-Pali: A Critical and Historical Scrutiny** 45  
Aruna K. Gamage
- 43. Analysing an Architectural Pattern of the Buddhist Caves at Wijasan in India** 46  
Shrikant Ganvir
- 44. Conservation of Urban Heritage, Tourism and Living Communities: A Study of Planning Policy and Social Exclusion in Agra (India)** 47  
Kapil Kumar Gavske
- 45. Study of Words ‘*dukkha*’ and ‘*ksana*’** 48  
Madhavi S. Godbole
- 46. Spectrum of Culture & Heritage Reflected Areas in India** 49  
Jayaram Gollapudi, N.R.Giridhar
- 47. Charýty: A Parsý Constructýon of “Good Thought, Good Words and Good Deeds”** 50  
Kreeti Goswami

<b>48. Sinhala Buddha Images and Political Legitimation in Southeast Asia</b>	<b>52</b>
Hema Goonatilake	
<b>49. A Study on Impacts of Unplanned Tourism Development in the Negombo Tourism Hub</b>	<b>53</b>
Indrachapa Gunasekara	
<b>50. The Archaeological Evidences on A Hospital in The Ruins of Mihintale</b>	<b>54</b>
Nadeesha Gunawardana	
<b>51. Japla: A Newly Explored Area Related to Buddhism</b>	<b>55</b>
Abhishek Kumar Gupta	
<b>52. GIS Method: Approaches to Define Landscapes and Settlement Choice in South India During the Neolithic Period</b>	<b>56</b>
Opangtula Imsong	
<b>53. Early Medieval Sites of Middle Girna River Basin Jalgaon District Maharashtra, India</b>	<b>57</b>
Nilesh P. Jadhav	
<b>54. The Portuguese and <i>Menikkadawara</i></b>	<b>58</b>
Dhanushka Kumara Jayaratne	
<b>55. Environmental Archaeology of Sri Lanka: A Site Catchment Analysis</b>	<b>59</b>
D.K. Jayaratne	
<b>56. Early Translations of the Bible into Malayalam: The Poetics and the Politics</b>	<b>60</b>
R.K.Jayasree	
<b>57. Study of Using 3D Models in Sri Lankan Archaeological Sites</b>	<b>61</b>
M.V.M. Jayathilake, P.H.A.B. Shantha	
<b>58. An Investigation into Objective of Buddhist Art</b>	<b>62</b>
R.G.D Jayawardena	
<b>59. Non-Metric Dental Trait Variations in an Aboriginal Vedda Population of</b>	<b>63</b>

**Anuradhapura, North Central Province of Sri Lanka**

Jayaweera J.A.A, Peiris H.R.D, Arambawatta A.K.S, Nanayakkara C.D.

- 60. Dancing Bodies Through Centuries: Analyzing Devadasis Roles as Representatives of Changes** **64**  
S. Jeevanandam
- 61. Cognitive Map: An Alternative Tool to View Cultural Information** **65**  
Pratapanand Jha
- 62. Coomaraswamy on Art, Culture and Nation** **66**  
Priyanka Jha
- 63. Newly Discovered Navagraha Images from the Koppeshvar temple at Khidrapur, Maharashtra in India** **67**  
Gopal S. Joge, Shantanu Vaidya, Shrikant Ganvir
- 64. Faunal Remains from Sampolia Khera (Masudpur I), Haryana** **68**  
P.P. Joglekar, R.N. Singh, C.A. Petrie
- 65. Deul Temple: Initial of Pandvas of Dakshina Kosala** **69**  
Shivi Upadhyay Joshi, Vishi Upadhyay
- 66. Goddess Shri Tuljabhawani : Kinds of Woships** **70**  
Satish Kadam
- 67. A Unique “Yaksha” Sculpture at “Manikdurg” Fort Maharashtra, India** **71**  
Shivendra Kadgaonkar, Sachin Vidyadhar Joshi, Abhijit Dandekar
- 68. Indigenous Characteristics of Dance in Anuradhapura Period** **72**  
Koshalee Kakulandala
- 69. A Critical Study of Saivism in India** **73**  
Gayathri Karthikeyan
- 70. Fashion Traditions: Reading the Hybridization of Dress in Sri Lanka** **74**  
PriyankaVirajiniMedagedara Karunaratne

<b>71. Preliminary Investigation of the Sri Lankan Copper-based Statues of the</b>	<b>75</b>
<b>Metropolitan Museum of Art, New York</b>	
K.A. Anusha Kasthuri	
<b>72. New Archaeological Discoveries at Badalpur Buddhist Monastery,</b>	<b>77</b>
<b>Taxila Valley</b>	
Muhammad Ashraf Khan	
<b>73. Archaeological Discoveries in Azad Kashmir</b>	<b>78</b>
Rukhsana Saiid Khan	
<b>74. Trends in Heritage Management: Efforts to Preserve Endangered Neolithic</b>	<b>79</b>
<b>Site in Southern India</b>	
Ravi Korisettar	
<b>75. Identifying of a Forgotten Stupa at “Chaliya Parvat”</b>	<b>80</b>
Anil Kumar	
<b>76. The Nath Cult in Sri Lanka</b>	<b>81</b>
Bachchan Kumar	
<b>77. Influence of Nalanda Bronzes on the Art of Neighbouring Countries</b>	<b>82</b>
Dilip Kumar	
<b>78. The Monastic Cult of Bhaisajyaguru Buddha in Ancient India</b>	<b>83</b>
Manoj Kumar	
<b>79. Colored Stories: Dimensions of Bhil Art and Culture</b>	<b>84</b>
Ruchi Kumar	
<b>80. Heritage Management as a Tool for Educating Tribal Communities of</b>	<b>85</b>
<b>India to Realize Their Identity</b>	
Vinay Kumar	
<b>81. Comparative Study of Pacceka Buddhas of MN and Former Leaders</b>	<b>86</b>
<b>of Jainism</b>	
S.Vijitha Kumara	

<b>82. Aspects of Sri Lanka's Footprints of the Buddha</b>	<b>87</b>
Kayoko Kusumoto	
<b>83. Does the Settlement History of Nalanda Go Back?: (Based on Recent Archaeological Investigations)</b>	<b>89</b>
G.K. Lama	
<b>84. Ethnoarchaeological Study of <i>Jhum</i> Cultivation Among the <i>Chakhesang</i> Tribe of Nagaland</b>	<b>90</b>
Nutazo Lohe	
<b>85. Tourism and Transition: An Understanding of Authenticity and Commodification of Culture in the Context of Ladakh (India)</b>	<b>91</b>
Tashi Lundup	
<b>86. Rabindranath Tagore and Victoria Ocampo</b>	<b>92</b>
Axel Díaz Maimone	
<b>87. Patterning Storytelling- oral Traditions and History in Modern Animation Media in India</b>	<b>93</b>
Lopamudra Maitra	
<b>88. Festivals Celebrated by Newaras of Kathmandu Valley</b>	<b>94</b>
Mala Malla	
<b>89. Locating the Importance of Yogini Temples of Odisha</b>	<b>95</b>
Koumudi Malladi	
<b>90. Mahavamsa as a Meta Narrative</b>	<b>96</b>
Desmond Mallikarachchi	
<b>91. Musical Instruments in Hindu Traditional Life</b>	<b>97</b>
Narayanan Mallikadevi	
<b>92. Unique Mesolithic Creations from Animal Remains in Sri Lanka</b>	<b>98</b>
Kelum Nalinda Manamendra-Arachchi, K.H. Sonali Rangika Premarathne, Gamini Adikari	



<b>93. Mesolithic Culture of Middle Ganga Valley</b>	<b>99</b>
Pataru Maurya	
<b>94. The Evolution of Janthagara (From Thripitaka)</b>	<b>100</b>
A.M. Nimal Wasantha Mendis, A.M. Sriyangani Mendis, R.D Sriyani Hemalatha	
<b>95. Cultural Landscape in Ancient Southern Anuradhapura</b>	<b>101</b>
Thusitha Mendis	
<b>96. New Regimes and Old Structures: An Analysis of Ideological Shifts and Strategies of Change in Raja Rao's <i>Kanthapura</i></b>	<b>102</b>
Thilini Meegaswatta	
<b>97. Newly Discovered Rock Art Sites in North Karnataka, India</b>	<b>103</b>
Mohana R	
<b>98. Cultural Aspect of Printing Press in Bengal: A Case Study of Serampore Mission and Indigenous Responses</b>	<b>104</b>
Amrita Mondal	
<b>99. Jari Embroidery and Embroiders of India: A Study on a Traditional Artistic Craft and the Craftsmen of Bengal.</b>	<b>105</b>
Sekh Rahim Mondal	
<b>100. Critical Studies of Buddhist Biomedical Literary Ethics and its Application in Modern Society</b>	<b>106</b>
Bandana Mukhopadhyay (Bhattacharya)	
<b>101. Buddhist Education System: A Case Study of Nalanda</b>	<b>107</b>
Bikash Mukherji	
<b>102. The Study of Sorath Harappan Ceramics: A Case Study from the Site of Padri, Gujarat</b>	<b>108</b>
Diya Mukherjee	
<b>103. Local Landraces of Rice from Sri Lanka</b>	<b>109</b>
Mayuri Munasinghe	

- 104. View of Ananda K. Coomaraswamy (1877-1947) on Jain Miniature Painting** 111  
Indubala Nahakpam
- 105. Tibetan Language and its Role in Himalayan Literature, Cultural and Social Building** 112  
Tsering Namgyal
- 106. Women in *KummanĀmata*: Courtesan and Wife in the Socio-cultural Context** 113  
Joyshree Nath
- 107. History and Collection of Carpets in India** 114  
Md. Ali Nasir
- 108. Evolution of Art and Architecture in Southern Karnataka** 115  
Hanuma Nayaka
- 109. The Impact of Photographic Images in Print and Online Media for Political Campaign in Malaysia** 116  
Md.Nagib Padil &. Hj Mustaffa Halabi Hj. Azahari, Mohd Khairul Azahari bin Abdul Rani
- 110. Religion and Politics as Projected in the *Mahabharata*** 117  
Supriya Banik Pal
- 111. Pilak of North East India: A Cultural Tourism Circuits Between Sitakunda and Mainamati of Bangladesh** 118  
Projit Kumar Palit
- 112. Roopkund Mystery “Pathology Reveals Head Injury Behind the Casualties”**119  
Alka Barthwal Pant, SR Walimbe, RS Negi
- 113. Conceptualising Religious Repositories and Communities into Living Museums: Beyond Aspects and Perspectives** 120  
Abantika Parashar, Mrinmoy Das

<b>114. ‘Si-Yu-Ki’: A Journey of a Buddhist Pilgrim in Search of Knowledge</b>	<b>121</b>
Nanda Parekar	
<b>115. Elighten Role of Heritage Management, Museology and Tourism for the Development of Heritage Sites</b>	<b>122</b>
Sarivana A Pathan	
<b>116. The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries</b>	<b>123</b>
Kamani Perera	
<b>117. Memorialize the Dead: New Evidences from South Indian Excavations</b>	<b>124</b>
S. Rama Krishna Pisipaty	
<b>118. Role of Trade in the Development of Cultures of Late Chalcolithic- Early Iron Age Settlements of Peninsular India and Sri Lanka</b>	<b>125</b>
S. Prathapachandran	
<b>119. Documentation of the Buddhist Cultural Heritage of District Shangla, Pakistan</b>	<b>126</b>
Ghani-ur-Rahman	
<b>120. GIS Based Study of the Mesolithic Settlements and Landscape of the Central Ganga Plain, North-Central India</b>	<b>127</b>
Siddharth Shankar Rai	
<b>121. Remnants of Chola Art from Sri Lanka</b>	<b>129</b>
Swati Raikhy	
<b>122. The Trajectory of Culture of Human Rights and Civil Liberty in Hinduism</b>	<b>130</b>
N.K.Kumaresan Raja	
<b>123. Jaffna Tamil Society as Represented in the Stories of Alagu Subramaniam</b>	<b>131</b>
Sivagowri Sivagurunathan Rajashanthan	

- 124. Museums in Sri Lanka: from the Colombo Museum to the Colombo National Museum and Beyond** 132  
Chulani Rambukwella
- 125. Diminishing or Vanishing Cultures in Sri Lanka** 133  
Subathini Ramesh
- 126. Some Observations on Dutch Leprosy Hospital Complex in Sri Lanka** 134  
Sânâ Medhâli Ranasinghe
- 127. The Usage of Art and Traditional Sinhala ‘*Serasili*’ for the Surface Decoration of Earthenware Clay Vessels in Sri Lanka** 135  
W.M.N.D. Ranasinghe
- 128. Culture and Fashion** 136  
Gayathri Madubhani Ranatunga
- 129. Libraries in Sri Lanka in the Ancient Anuradhapura Period (250 BC – 1017 AD)** 137  
R.A.A.S. Ranaweera, Piyadasa Ranasinghe
- 130. A Bibliography on Inscriptions of the Anuradhapura Period** 138  
R.M.Nadeeka Rathnabahu
- 131. An Exposition of the Cognitive, Behavioural and Psychotherapeutic Aspects of the Sevenfold Purity** 139  
R. M. Rathnasiri
- 132. Ornaments from the Early Historic Sites and its Reflections in the Monuments of Odisha** 140  
Sikhasree Ray
- 133. Spatial Context of Stone Age Fossil Wood Artifacts Discovered from Lalmai Hills, Comilla District, Bangladesh** 141  
Jayanta Singh Roy

- 134. Study of Beads from Harappan Site of Kotada Bhadli, Kachchh, Gujarat** 142  
Tejal N. Ruikar, Prabodh Shirvalkar and Y.S. Rawat
- 135. Pre Portuguese Architectural Remains in Goa: A study of Temple Architecture** 143  
Varad Sabnis, ShikharaniNath
- 136. Owin: A Lost and Ruined Fortress and Defense Watch Tower in** 144  
**Kashmir at the Edge of Punjab, Pakistan**  
Samina Saleem
- 137. Ajanta: A Heritage of India** 145  
Salunkhe U.A., Kadam V.L.
- 138. Patronage, Composition and Iconography in Rock - cut Temples at** 146  
**Badami and Aihole**  
Niharika Sankrityayan
- 139. Iron: From Antiquity to Culture** 147  
Saravanan, R.
- 140. Buddha Life Events as Depicted in the Nimogram Buddhist Artefacts of** 148  
**District Swat, Pakistan**  
Badshah Sardar
- 141. The Role of Sanskriti Museums: Popularizing of Terracotta, Textiles, and** 149  
**Everyday Art and Crafts**  
Nidhi Saryal
- 142. A Study on the Use of the Concept of Cultural Heritage in the Public** 150  
**Libraries: With Special Reference to Public Libraries in the Southern**  
**Province in Sri Lanka**  
R.A.P. Sakunthala Senavirathna
- 143. Was the Brahmana the Only Community Who Spread Indian** 151  
**Culture in Indonesia?: Revisiting the Brahmana Theory**  
Mimi Savitri

<b>144. Early Historic Terracotta Antiquities from Kholapur: Chronological and Socio-economic Significance</b>	<b>152</b>
Gurudas Shete, Reshma Sawant and B.C. Deotare	
<b>145. The Status of Women in Ancient Gandhara: A Study Based on the Sculptural Depictions of Females in Gandhara Art</b>	<b>153</b>
Kiran Shahid Siddiqui	
<b>146. Sustainability, Politics, and Management of Water in Ancient India</b>	<b>154</b>
Rewant Vikram Singh	
<b>147. Kamanasa Valley and Its Archaeological Importance</b>	<b>155</b>
Vikas Kumar Singh, Manisha Singh	
<b>148. Material culture of Death, Grief and Memory: A Case Study</b>	<b>156</b>
Thilanka Manoj Siriwardana	
<b>149. ‘Sited’ Movements in the Landscape: Preliminary Findings from an Archaeological Survey of Saru Maru Buddhist Stupa and Monastic Complex, Madhya Pradesh, India</b>	<b>157</b>
L. Lamminthang Simte	
<b>150. Iconometry of Lan Na Craftsmen Compared with that of Their Sri Lankan Counterparts Found on the Bronze Buddha Images at the Doi Suthep Temple Gallery</b>	<b>158</b>
Surasawasdi Sooksawasdi	
<b>151. If Pots Could Speak: Technological Studies of Pre-historic Pottery from Panr</b>	<b>159</b>
Prerana Srimaal	
<b>152. Heritage Marketing and Historical Re-enactment: A Case study of Delhi</b>	<b>160</b>
Milisa Srivastava	
<b>153. Hindustani Influences in the Architecture of South-West Asia</b>	<b>161</b>
Iván Szántó1	
<b>154. Changing Societies and Redundant Cultural Manifestations:</b>	<b>162</b>

<b>A Study of Ghats in Urban Areas</b>	
Mukta Latkar-Talwalkar	
<b>155. Rewarding the Female Compliance Through Fairy Tales vs Encouraging Female Potential Through the Life Stories of Buddhist Lay Women</b>	<b>163</b>
T.M.W.P.Tennakoon	
<b>156. Historical Archaeology: Recent Discovery of Some Important Temple Remains in Yamunapar Region of Allahabad District</b>	<b>164</b>
Pushpa Tiwari	
<b>157. The Enigma of <i>Tara</i> Cult : An Ethnoarchaeological Study of Eastern India</b>	<b>165</b>
Elora Tribedy	
<b>158. Buddhist Archaeology of Gujarat in the Context of Chinese Account</b>	<b>166</b>
Atul Tripathi	
<b>159. Need for Creating Inventory of Human Skeletal Findings from Archaeological Context</b>	<b>167</b>
Veena Mushrif-Tripathy	
<b>160. Cholistan: Late Harappan ceramic assemblages of Sidduwala</b>	<b>168</b>
Amna Tofique	
<b>161. Buddhavong Temple of Washington DC from 1979-2013 AD</b>	<b>169</b>
Sutida Tonlerd	
<b>162. Tibetan Buddhist Literature: Traces, Transmission and Translation</b>	<b>170</b>
Padma Tsomo	
<b>163. An Ethnographic Documentation of the Subsistence Pattern of The Paniyar Tribes of Wayanad, Kerala</b>	<b>171</b>
S. Urmila	
<b>164. The Role of Iconographic Terminology in Documentation of Indian Sculptures</b>	<b>172</b>
Indra vats	

- 165. Patola – The Mystery Craft : A Case Study of the Salvi Community of the Patan, Western India** 173  
Sanghamitra Rai Verman
- 166. Representation of Picturesque Paradise - Case Study of Sri Lanka** 174  
Priyantha Udagedara
- 167. Art and Architecture of Vishnu Temple at Janjgir** 175  
Vishi Upadhyay, Shivi Upadhyay, Bharti Shrotri
- 168. A Critical Study of the Metre and Rhetoric of Mānāvulusandesaya** 176  
Ven. Moragollagama Uparathana
- 169. National Heritage and Ethnic Problem in Sri Lanka** 177  
Ven. Uduwila Uparathana
- 170. Neo-classical influence in Mumbai temples: 1850s to the present day** 178  
Usha R Vijailakshmi
- 171. Mixed Language in the Print and Electronic Media in Sri Lanka** 179  
Chamindi Dilkushi Senaratne Wettewe
- 172. The Variants of the Elephant Motif in Sri Lankan Art: A Survey from the Sixth Century BC to the Nineteenth Century** 180  
Anuththaradevi Widyalankara
- 173. An Analysis of Ancient Sri Lankan Female Clothing Details Depicted from Selected Sculptures from the Anuradhapura Period to the End of the 19<sup>th</sup> Century** 181  
Ayesha Wickramasinghe
- 174. Underwater Archaeological Impact Assessment of the Colombo Port City, Sri Lanka** 182  
Amalka Wijesuriya, Palitha Weerasinghe, Sanath Karunaratne, Pradeep Tennegedara
- 175. Sri Lanka: The Colonial in the Postcolonial** 183  
Buddhini Wijesuriya



- 176. Volunteer Tourism: A Successive Story in Organic Farming** **184**  
C.S.Wijetunga, Kim, Do-hun, Zoh, Heryon, Son, Yong-Hoon
- 177. The Operation System of the Ancient Irrigation System in the Dry and Proximity Zone: A Study of Ancient Canals in Sri Lanka** **185**  
Chandna Rohana Withanachchi
- 178. A Historical Study of the Position of Women from 13<sup>th</sup> Century A.D to the End of the 15<sup>th</sup> Century** **186**  
N. A. Wimalasena
- 179. The New Rock Art Discoveries from Cangyuan, Southwestern China** **187**  
Ji Xueping, Majuan, Qiu Kaiwei
- 180. Studying Palaeo-climate Change Possibilities on Occurrence of Late Quaternary Mega-faunal Extinction of Sri Lanka** **188**  
Poorna Yahampath
- 181. The Distinctiveness of the Rock Art of Jinsha River, Northwest Yunnan, China** **189**  
Wu Yun, Ji Xueping
- 182. The Seductress and Ascetic: Two Female Archetypes in the Traditional Murals** **190**  
Asoka de Zoysa

## Art and Architecture in the Asokan Inscription

Suchitra Ray Acharyya<sup>1</sup>

### ABSTRACT

To know about the art and architecture of Emperor Asoka one has to base on his inscriptions which are mainly engraved on the Pillars. These may be counted as the beginner of the Buddhist architecture. Stones were first used in architecture from the time of Asoka. Pillar edicts are the examples of highly developed art and sculpture. Though the palace of King Asoka does not exist today Megasthenis has described it; mentioning that it was made of wood. Architectural deeds of Asoka are limited to *stupas*, pillars and abacus.

Architecture of pillars is the oldest architectural deed of *Maurya* Era. From the Pillar Edict VII we come to know that many stone pillars were constructed before Asoka. Besides these the emperor made many pillars in his empire to preach Buddhism. He reconstructed many things and constructed many stone images. From *Nigalisagar* Pillar Edict we come to know that the emperor made beautification of *Konagaman* Buddha *stupa*. In the birth place of Gautama Buddha the Mauryan emperor erected a pillar and an image of a female ass which is called *Rummendie* Pillar Inscription. The pillars of the *Allahabad*, *Saranath*, *Sanchi* etc. are the evidence of the contribution of Asoka the Great to Buddhist architecture.

This paper will discuss and appreciate the various wonderful constructions that were built during the Asokan period.

*Keywords: Asoka, Pillar inscriptions, Architecture*

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## Interpretation of the Word “Slakamañkata”

Radhika S. Adivarekar<sup>1</sup>

### ABSTRACT

While reading Sanskrit epics, sometimes we come across the non Sanskrit words, “Slakamañkam” being one of them. The word “Slakamañkam” not only occurs in epics like Rmyana and Mahbhrata but also in Mnav Grhyasktra, Baudhyana Grhyasktra, Baijavpa Grhyasktra and also in Atharvaveda Parisicta. This word also occurs in some Purnas such as Skanda Purna etc.

The word “Slakamañkam” comes as an adjective of rksasis like Hidimb. The word is also found in its masculine form “Slakamañkama”, which again occurs as an adjective of rksasa like Alambuca etc. Further, “Slakamañkama” is also found as the name of Lord Ganapati. One of the names of Lord Ganapati is Vinyaka. Vinayakas are five and one of them is Slakamañkama.

In this paper, an attempt has been made to bring out the attention on the meaning of this word. All the references of the word will be stated in the paper. Questions such as, if the word is non-Sanskrit, why is it found Sanskrit literature and what is the possible meaning or derivation of the word, what is the connection of this word with rksasa etc. will be addressed.

*Keywords: Slakamañkam, Sanskrit literature, Vinayaka, Rksasa*

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## Reappraisal of Somapura Mohavihara in the Light of Recent Discoveries

**Md. Shafiqul Alam<sup>1</sup>**

The recent discovery (in 2007-08) at Somapura or Somapuri Mohavihara, popularly known as Paharpur Mohavihara in the Badalgachi Upazila of Nawgaon district of northern Bangladesh indicates that there was the remains of another phase of the monastery, probably the monastery of an earlier period, below Dikshit's original (?) monastery. It appears that the dimension as well as the alignment of the earlier monastery was same as that of the later vihara. The builders used this original monastery for quite some time. But subsequently the earlier floors were totally removed and the partition walls were destroyed and new ones were built. Thus at one time the whole arrangement of the cells was changed. In the course of this reconstruction either at places the builders almost entirely removed the earlier partition walls and built completely new ones or damaged the earlier ones at their upper levels and kept the lower parts undisturbed over which built new ones. The earlier cells measured 4.87m. x 3.96m in average. It clearly indicates that the cells of the earlier structure were larger than those of the upper i.e., Dikshit's original or first phase monastery. So it also indicates that in later period the number of cells was increased.

Secondly, in some limited areas the structural remains (brick walls, terracotta ring wells) and cultural materials (huge number of ceramics) were brought to light underlying the monastery as well as temple. Alignments of the walls bear no relation with those of the monastery or central temple. Due to very restricted exposure of these remains their nature could not be ascertained. It is worth quoting that Dikshit discovered three periods in the monastic cells and four periods in the central temple. The recent excavations have discovered one more period in the monastery. Hence, a total of four periods of the monastery, one of earlier which was recently exposed and three of the later period, correspond with those of the central temple. Now, the question arises: which monastery was built by King Dharmapala? Is the recently exposed earlier period monastery or the monastery discovered by Dikshit? Here it is interesting to note that, Dikshit believed that originally there was a Jaina monastery at Paharpur of which no traces have survived. The Somapura Mahavihara founded by King Dharmapala in the last quarter of the 8<sup>th</sup> century AD would then have succeeded this Jaina institution. Almost all subsequent authors have accepted Dikshit's hypothesis.

So from the recently discovered evidences it could be suggested that there was originally a Jaina Vihara mentioned in the copper plate grant of 479 AD recovered from a cell of Dharmapala's vihara. But we need further extensive excavation inside and outside the monastic complex to ascertain it.

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*Keywords: Somapura mohavihara, King Dharmapala, Jaina vihara*

**Khoundkar Alamgir<sup>1</sup>**

**Identity of the Muslim Immigrants in Sultanate Bengal on the Basis of  
Architectural, Epigraphic and Literary Sources**

Three important events happened in Central Asia in the past: the Muslim conquest in the 8<sup>th</sup> century AD, the Mongol conquest in the 12<sup>th</sup>-13<sup>th</sup> centuries and the Soviet invasion in the 20<sup>th</sup> century. As a result of each episode population of that region migrated to various directions. In this paper the impact of the second incidence has been analyzed in the context of Bengal History, though other factors might have crept into as related factors. The immigrants built cities and mint towns throughout Bengal adorning them with beautiful edifices. In the architectural view point one may visualize that small covered type mosques and *Madrasahs* have been erected in Bengal as those of Central Asia. Glazed tiles and inscriptions for decorating the monuments are of central Asian origin. *Tughra* style of writing has some central Asian link with Seljuk antecedent and similarity with Egyptian *Tughra*. Various theories of Eaton are contrary to the objective of the work of Khundkar Fazle Rabbee, namely *Haqiqat-e-Musalman-i-Bangalah*. The importance of epigraphic and other archaeological records in understanding the Islamization process in medieval Bengal may be emphasized. The language of the early Islamic inscriptions in Bengal was Arabic which gradually changed into Persian during Mughal period. This is very interesting that the first and third inscriptions of Bengal were inscribed in Persian. Names of some persons in inscriptions (some of them Mughal) prove their extraneous origin. According to inscription Khan Jahan (d. 1459 AD) died as a foreigner. This proves his extraneous lineage. In this paper Identity of the Muslim immigrants in Sultanate Bengal will be attempted to trace on the basis of architectural, epigraphic and literary sources.

*Keywords: Central Asia, Mongol conquest, Soviet invasion, mosques, madrasahs, Khanqahs*

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## ABSTRACT

### **Revealing Antiquities from Kolhua (Early Vaishali)**

**Badar Ara<sup>1</sup>**

Vaishali is a place of unique importance in the history of Buddhism. The vicinity of Vaishali is amazingly full of antiquarian remains of ancient past. The important antiquarian remains are Relic Stupa containing the corporeal remains of Lord Buddha. Lord Buddha delivered his last sermon here and announced his approaching nirvana. Alara Kalam, the Mentor of Buddha, hailed from Vaishali. Xuan Zang describes Vaishali as an important itinerary in his travel account detailing about the old city.

Kolhua (26° '00' 51" N long 85° '06' 32" E) is an integral part of the ancient city Vaishali known as capital city of Lichchhari confederacy of republic. It is well connected by road from Patna, Hajipur and Muzaffarpur. Kolhua is hallowed with the sacred memories of Lord Buddha. It was here that monkey chief offered a bowl of honey to Lord Buddha. It is an important event associated with Buddha's Life. This was the place where Buddha spent many a rainy seasons, allowed nuns into the sangha for the first time and his foster mother Gautami, wife Yashodhara and Amrapali.

The first descriptive account on the site was published by J. Stephenson in 1834. Later A. Cunningham and other orientalist in the 19<sup>th</sup> and early 20<sup>th</sup> centuries brought to light traces of some large structure including votive stupas. Cunningham tried to identify these brick structures with "Kutagar Shala" and aforesaid tank with Markat horad or Monkey tank described by Xuan Zang.

On the basis of stratigraphical evidence both the stupa and pillar are contemporary. On the basis of pottery, antiquities and structural activities, it revealed three period of occupation. Period I was NBPW (Mauryan). Period II was Sunga Kushan while the third period belongs to the Gupta and Post Gupta.

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The importance of this place can be traced from the remains of Kutagarshala, Swastika shaped monastery, a tank, votive stupas and miniature shrines in addition to the main stupa and Ashokan Pillar. A few broken inscribed terracotta plaques, are important discoveries from the site. These plaques depict the figure of Buddha in standing posture with a parasol held over his head by a small standing figure to his right, down below. His left hand seems to indicate Varada Mudra bestowing Karuna to the kneeling human figure. A unique terracotta figure of crowned monkey has also been found from the Site. Many other antiquities were also recovered.

In the light of new evidence we came to know about the cultural sequence of the place which help us in understanding the cardinal aspects of their material culture from a closer and correct perspective angle. The amazing stupa witnesses splendid Buddhist architecture and archaeological preservation. After the completion of excavation it is a holy place for pilgrimage and the Buddhist monastery indicates that the city was closely associated with Lord Buddha and its importance in the History of Buddhism. Kolhua was one of the most remarkable discoveries of the excavation.

*Keywords: Vaishali, Buddhism, Kolhua*

Karuna: compassion: a quality that constitutes half of the Buddhahood, the other half of which is prajna (wisdom). Varada Mudra: The gift bestowing gesture.

## ABSTRACT

### **Annamaachaarya and Bhakti Literature: A Study in Socio-Philosophical Perspective**

**Vijaya Kumar Babu<sup>1</sup>, Nalini<sup>1</sup>**

Music, Song of Soul, process of externalization of internal emotions, has been, since time immemorial, the best vent in understanding and reaching Supreme Reality, by Devotion (*Bhakti*) and Submission (*Arpana*).

Taallapaaka Annamaachaarya/Annamayya (1408-1503AD) first lyrical Telugu poet, devotional, visionary and practitioner of Vedism, abhorred distinctions and preached oneness of all. As an ardent follower of Lord Venkateswara, he spurned mundane life and composed *Keertanaas* on ultimate philosophy and elementary rational precepts. He is believed to have composed 32000 songs, only 14000 of them are extant and a dozen became most popular.

Songs of Annamaachaarya are classified into Erotic (identification of self with ultimate and submission (*arpana*) through Devotion (*bhakti*)); and Spiritual (questioning authority of Priest and lamenting over the innocence of laity). Following examples are testimonial for his emotional experience and spiritual coherence—

(1) In a song set to *Ramakriya Raga*, he laments on contemporary political conditions and suffering of people in the hands of Islamic invaders; and questions Lord Venkateswara, on His bearing such atrocities; and even His existence.

(2) Likewise in another song, set in *Raga Samantha* Annamaachaarya concludes that Education does not mean mere reading and memorizing texts and scriptures but realizing the Ultimate Truth of Life and sharing experiences with others, to benefit society.

Thus, he aims at divulging the path in communicating with Ultimate at pathetic conditions of the weak and down-trodden in society, through lucid Diction and sonorous Music, yet with pungency in words. He never lagged behind questioning authority of King or even the very existence of God.

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*Keywords: Taallapaaka Annamaachaarya, Lord Venkateswara, Bhakti, Arpana*

## **The Ratnapura Fauna of Sri Lanka and its Affinities with other South and South East Asian Faunal Elements**

**G.L.Badam<sup>1</sup>**

### **ABSTRACT**

Sri Lanka's extinct Pleistocene fauna is termed as Ratnapura Fauna, a name given by P.E.P Deraniyagala in 1944. This fauna is a branch of the Indian Siwaliks and is the result of accumulation in troughs produced due to the uplift of the Himalayas. These troughs contain the youngest fossil deposits of Sri Lanka. However, the oldest fossils in the island are from the Jurassic and Miocene deposits.

The Ratnapura fauna possesses only around 25 % of the species as compared to the NW Siwaliks of India, and has numerically some resemblance with the Narmada fauna and those of Myanmar. The Ratnapura Fauna has only about 25 species of mammals known till date, better known genera are those of *Canis*, *Melursus*, *Lutra*, *Viverra*, *Felis*, *Hyselephas*, *Rhinoceros*, *Sus*, *Hexaprotodon*, *Cervus*, *Bubalus* etc. Some of the genera are extinct but their off springs inhabit the Island even today. It has been observed that the Ratnapura fossils range in age from Middle Pleistocene to the Sub-recent time bracket. Deraniyagala names Middle Pleistocene fauna as Ratnapura I (Index fossil: *Hippopotamus*), Upper Pleistocene fauna as Ratnapura II (*Rhinoceros kagavena* and *Elephas maximussinhaleyus* as Index fossils) and Recent and sub- recent fauna as Ratnapura III, some of which are extinct and some inhabiting the island presently.

Some of the fauna like *Hystrix*, *Sus*, *Rusa*, *Axis*, *Bubalus*, *Bibos*, *Canis* etc. which are found in Middle Pleistocene of Sri Lanka are discovered in the similar chronological sequence of Java as well. In Narmada Valley some of these forms range from Upper Pleistocene to Holocene. On the whole, the fauna of Sri Lanka suggests that there was extensive savannah landscape with extensive water bodies while the mountains supported forests like those of today. Fossil wood fragments found from Ratnapura beds along with pollen data indicate a ~~mosaic environment with heavy drainage patterns.~~

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A detailed account of the Quaternary fossils in the island is given in the paper with

comparative details of other south and south east Asian sites, adding overall remarks on chronological markers, migration patterns, evolutionary history, linkages and causes of extinction.

*Keywords: Ratnapura fossils, Faunal remains, South and southeast Asia*

## **Partnership Between Museum, Heritage and Tourism: A Community Development Strategy for North Karanpura, Jharkhand, India**

**Shubha Banerji<sup>1</sup>**

### **ABSTRACT**

This paper attempts to elaborate on the benefit of cultural heritage tourism through a partnership between museums, heritage and tourism industry in order to promote the community development of an economically backward region. Cultural Heritage Tourism (CHT) is the kind of tourism which has history, customs, and traditions at its core. CHT is also the “story” of the people of a specific region. A tourist visiting any new place wants to see and understand the complete story of the region for a holistic experience. The museum has always been a storyteller. Thus, when museums, particularly community run local museums join hands with tourism it gives the visitors both enlightenment and entertainment.

The case study of the cultural heritage of North Karanpura region of Hazaribagh district in Jharkhand (India) has been presented here to elucidate the point that how the community development of an economically backward region can require good partnership between heritage, museum and tourism. North Karanpura region in Hazaribagh district is a veritable treasure house of rich ecological, archaeological, and artistic heritage. But unfortunately North Karanpura area is in danger as a result of open cast coal mine, unplanned stone quarrying and road construction work results. The villages are vanishing, resulting in the displacement of the tribes of the area. Therefore the living art traditions and intangible aspects associated with them are also threatened. Therefore this paper researches participatory local community based safeguarding strategy which generates economic self- sufficiency through cultural tourism and cultural industry.

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It is evident that this area has huge tourism potential. But, it is important to connect every aspect of culture under its umbrella. Both tangible and intangible aspects have to be represented for the tourist consumption because they are intricately linked to each other. Museums, particularly Eco-museums can bring about a wholesome experience for the visitors by developing a tourist trail according to a story line for holistic interpretation of both the tangible and intangible features of the area. Therefore the joint venture can certainly help in developing a different kind of treasure hunt around the cultural and natural assets of North Karanpura. It will be an original, strange, yet familiar and stimulating, experience encouraging participant to see museums and heritage sites in different ways.

*Keywords: Culture, heritage, Tourism, Ecomuseum, Community, Development, Partnership*

## **New Pathway to Study Early Brahmi Letters**

**Dammi Bandara<sup>1,2</sup>, Nalin Warnajith<sup>1</sup>, Nilanthi Bandara<sup>3</sup>, Atsushi Minato<sup>1</sup> and Satoru Ozawa<sup>1</sup>**

Inscriptions are specially used as resources for studying ancient history in Sri Lanka. By studying inscriptions, We can referred information about religious, economical, Social and political background in ancient Sri Lanka. The data supplied by inscriptions and the contemporaneous descriptions giving in the chronicle can often be compared and mutually confirmed. Sometimes we can find out the facts that the chronicle is unaware.

Many of these inscriptions are written with the letters taken from the Brahmi script and evolution Brahmi Scripts. Brahmi script of Sri Lanka can be classified under two major parts viz., early Brahmi and later Brahmi script. Early Brahmi scripts are counting down from 3<sup>rd</sup> century B.C to 1<sup>st</sup> century A.D In some inscriptions, different symbols (shapes) were used for representing the same letter. This may be occurring due to variation of surface, tools and techniques used for the writing and main factor is the capability of the person. Most of researchers have already done research about reading, getting a meaning and evaluating the these inscriptions.

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*Keywords: Ancient Sri Lanka, Inscriptions, Early brahmi script*

## **Cultural Influxes of Sri Lankan History (Up to the 8<sup>th</sup> Century AD)**

**Nilanthi Bandara<sup>1</sup>**

### **ABSTRACT**

The earliest information about human settlements in Sri Lanka can be derived from archaeological excavations related to the Balangoda culture. This human kind (*Homo sapeian Balangodensis*) had lived in different areas of the dry and wet zones in Sri Lanka. By historic and archaeological resources, it is confirmed that as mankind became more civilized, different ethnic groups had arrived and settled in Sri Lanka. So their own cultures had mixed by the collaboration of different ethnic groups. Even at present Sri Lanka is considered to be a multi-ethnic country. The aim of this paper is to discuss the reasons, methods and the relation between the geographical situation of Sri Lanka for these migrations, according to local and foreign literature and archaeological evidence.

*Keywords: Ethnic groups, Archaeological evidence, Settlement*

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## **The Trend of Archaeological Site Museums in Indian Context**

**Sulekha Banerjee<sup>1</sup>**

### **ABSTRACT**

Archaeological Site Museums are a conglomeration of broadly two branches of study, i.e. Archaeology and the site associated with and Museology. These museums are entirely based on archaeological materials; retain the archaeological interest that can best be studied in relation and in close proximity to the group, style and architecture of the building or site to which they belong. Thus Archaeological Site Museums acts as a device for communicating factual ideas through the exhibition of genuine objects.

This concept of site museums is well elucidated by Hargreaves, one of the former Directors General of Archaeological Survey of India (ASI). In his own words “it has been the policy of the Government of India to keep the small and movable antiquities, recovered from the ancient site, in close association with the remains to which they belong, so that they may be studied amid their natural surroundings and not lose focus by being transported” (Markham & Hargreaves, 1936:10).

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In India, 'Archaeology came to the fore as a result of the formation in 1862 of the Archaeological Survey and the activities of Sir Alexander Cunningham, whose researches awakened widespread interest in Indian archaeology. But the greatest activity resulted from the re-organization by Lord Curzon's Government of the Archaeological Survey in 1902. The history of archaeological museums in India is largely the record of the labours of the then appointed Director General, Sir John Marshall. The discoveries of the Archaeological Survey, by adding so substantially to the history of India and awakening world-wide interest in its art and antiquities, have stimulated in no small measure feelings of nationalism and directed the attention of Indians to the need for preserving their archaeological treasures.

Though the concept of museums in India may be traced back to the historic times, as references to the *chitrasala* (picture gallery) do occur in the ancient literature, the museum movement post-dates similar developments that occurred in Europe. The report by Markham and Hargreaves, published in 1936 by the Museums Associations, London, stated: *This emphasizes the intimate connection between the museums of India and her Archaeological Survey. The policy of the Survey has been to maintain small museums in the vicinity of sites subjected to extensive excavations to enable the serious student and the visitor alike to study the antiquities in their proper context. It has not only set up several such site-museums to be cared for by its own officers, but has also acted on behalf of and helped several States in exploring ancient sites within their territories and building up suitable museums near them in accordance with its own policy.*

Initially, these museums were organized without any planning and preservation. Mostly those valuables were kept under sculpture sheds. Many of them failed to serve the needs either of research or of popular education. Slowly but surely, with time and space these site museums have been given priority to fulfil the criterions proclaimed by the International Council of Museums (ICOM) through its definition which mentioned a museum as a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

*Keywords: Site museums, India, Nationalism*

## **Revisiting Silver Punch Marked Coins (An Archaeo- Literary Survey)**

**Mohammad Nazrul Bari<sup>1</sup>**

### **ABSTRACT**

This article is an attempt to understand the evolution of punch marked coins in the light of modern archaeological findings and its corroboration with available literary evidences. Punch marked coins are a type of earliest metallic coinage of India, dating to between about the 6th and 2nd centuries BC. The first coins in India were minted at the *Mahajanapadas* of the Indo-Gangetic Plain, and certainly before the invasion of Alexander the Great in the 4th century BC.

These coins bear stamps of one to five symbols, in some cases even up to eight on the obverse side, while the other side, called the reverse, were either without the symbol or sometimes punched with one or two symbols comparatively smaller in size than those of the obverse. Due to their manufacturing technique, they are known as punch-marked coins.

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The punching devices of these coins bear no legend. Instead, they have devices, viz., various forms of hills, trees, birds, animals, reptiles etc.

Before the beginning of these silver coins in day to day transaction, ingots of gold and other metal of calculated weight were used for the sale and purchase as evidenced in literature. The term *karshapana* mentioned in the *Jataka*, the *Ashtadhyayi*, the *Dharmasutra* and the *Jaina* canonical literature has generally been identified with the punch marked coins. The *Ashtadhyayi* gives the various names of the coins, such as *satamana*, *sana*, *karshapana*, *ardhapana*, *bhaga* etc while, the *Jataka* mentions *kahapana*, *ardhakahapana*, *pada*, *masaka*, *ardha masaka*. From the above mentioned literary texts, it is clear that currency became well established in c.600 – 500 B.C. and was available in different denominations.

*Keywords: Punch marked coins, Karshapana, Ardhapana, Bhaga, Masaka, Ardha masaka*

## **Modern Concept of Ethics and Morality behind Ancient Indian Puranic Tales**

**Shiuli Basu<sup>1</sup>**

### **ABSTRACT**

According to modern concept, Ethics is normative science which viewing man as a moral agent considers his actions, habits and character with a view to their rightness or wrongness, their tendency to good or evil. Ethics are concerned with actions that are proper or improper, conduct that is right or wrong, decisions that are fair or unfair. Morality varies from individual to individual because the values and cultural traits of individuals may differ. In modern times both are conceptually same and both are the science of human conduct. In present day each and every good work depends on Ethics and this is justified through morality. But this concept of Ethics and morality is not very new at all.

The ancient Indian stories viz. the *Vlmiki Rmyana*, *Mahabhrata* and *Purna* etc. are full of ethical values. But in this paper the author concentrates only on Puranic tales, in which morality and ethical values have been explained allegorically through human and non-human

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beings. The word 'Ancient' indicate mainly 'Purna'. The word Purna comes from the Sanskrit word 'Pure nava' which means something new in the city. It is a new way of presenting things. These Purnas give advices very friendly through its colourful stories. The great ancient Indian Rhetorician 'Mammatcarya' says in the 'Kavyaprakasa' that

“suhrtsammitrthattparyavatpurnditihsebhyasca”

On the surface these stories appear to be mere fantasy but actually, they contain subtle truths. The story of Hiranyakashyapa, illustrated in the Purna is very beautiful. An asura King, Hiranyakashyapa wants everyone to worship him. But his son Prahlda is a devotee of Lord Nryana, the King's sworn enemy. Angry King wants Holik, his sister to get rid of Prahlda. Empowered to withstand fire, Holik sits on a burning pyre holding Prahlda on her lap. But it is Holik who is burnt; Prahlda who comes out unharmed, embodies innocence, faith and bliss or joy. This spirit cannot be confined to love of material only. The individual Jivtm cannot be bound to the material forever. It's natural to eventually move towards Nryana, the higher self. Holik stands for past burdens that try to burn Prahlda's innocence. But Prahlda, so deeply rooted in Nryana or Bhakti, could burn all past sanskras or impressions and joy springs up with new colours. These ethical or moral values which have been taught indirectly and symbolically in the Purnas are relevant till date or though these tales are symbolic yet are applicable in the modern human society through some alteration.

*Keywords: Ethics, Purnas, Modern concepts, Morality*

## **Coir Work and the Rural Women- A Study of a Traditional Craft and Home Industry of Bengal, India**

**Rokaiya Begum<sup>1</sup>**

The home industries producing traditional arts and crafts are the very core of the rural economy and important cultural resources of India and other South Asian countries. The continuations of these traditional crafts are not only the nation's pride but also have significant contribution in the sustainability of rural life, culture and heritage.

The present paper is an attempt to highlight how the marginal section of the rural poor, especially women, are involved in a less lucrative cottage industry like coir work to sustain their life and how this craft has made an impact on the life ways of the people.

Coir work is a kind of craft work using coconut husk to prepare crude rope called

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boles which is used in various ways in day to day life since time immemorial. The problem of sustainability of this craft in the era of rapid industrialization shall also be highlighted in this paper. The paper is based on facts gathered through field research

*Keywords: Coir work, Traditional crafts, Bengal*

## **Raktamrittika MahaVihara (chiruti) – A Newly Discovered Buddhist Site in Murshidabad, West Bengal, India**

**Bela Bhattacharya<sup>1</sup> Ahana Bhattacharya<sup>2</sup>**

### **ABSTRACT**

Murshidabad is the North West most district in the Presidency division of West Bengal. The river Bhagirathi flowing from North to South divides the district into Two Parts :

- 1) Radha ( Western Part )
- 2) Bagdi ( Eastern Part )

Chiruti lies on the western side of the river Bhagirathi It shows the topographical features of the Radha tract. In the western tract, the bluff rises to a height of 20' to 23'. The colour of the cliff is red. The proceeding north from the Chiruti Railway Station the Land up to a height of 16' to 20' above the ground level. In ancient times the soil in the neighbourhood of Chiruti was very fertile. The Chinese pilgrim, Hiuen Tsang, in the

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7<sup>th</sup> century AD speaks about the high fertility of the soil. But it is not so today. The Chinese pilgrim tells that then the people of Karnaswarna, the neighbourhood of Chiruti, were very well educated. But due to the gradual sitting of the river and the decreasing soil fertility, the neighbouring areas of Chiruti became gradually desolate. All around Chiruti, high Lands, mounds and scattered ruins are visible.

Besides these mounds; almost all neighbouring villages of Chiruti are built on the old settlement sites. Relics discovered from this area, indicates the ancientness of this place. In spite of many visible mounds and the areas potentiality of the locality no archaeological field operation was undertaken by the A S I Govt. of India. However in 1928-29 an excavation was started at the conspicuous mound, locally called Rakshasidangee, having a circumference of 700' and 25' high. Ever since the above excavations, no attempt was made to determine the exact location of Karnaswarna in the neighbour of Chirute. After a lapse of 33 years the Department of Archaeology, of the Calcutta University took up the problem of the excavation programme. Two conspicuous mounds, namely Rakshasidanga and Rajbadidanga, neighbouring Chiruti. In 1961, the Department proposed to undertake excavation work at Rajbadidanga. Under the leadership of Prof. Sudhir Ranjan Das, Former Professor of the Dept. of Archaeology, Calcutta University.

*Keywords: Chirute, Rakshasidangee, Murshidabad, West Bengal*

## **The Aesthetic of Painting in the *Visnudharmottarapurana***

**Reeta Bhattacharya<sup>1</sup>**

### **ABSTRACT**

Aesthetic enjoyment is the ultimate goal of all artistic creations. Basically, aesthetics is an area which deals with the inner meaning of any work of art. In Indian poetry there are several theories like embellishment (*Alamkara*), excellence (*Guna*), Style (*Riti*), Suggestion (*dhvani*), Aesthetic sense (*rasa*) etc. which deal with different aspects of the art that create beauty and gives super mundane pleasure to the connoisseurs of the art. Aesthetic enjoyment is normally designated in Sanskrit literary criticism by the word *rasa* which arises from the experience of beauty, and the object in which this beauty lies is called *ramaniya* or beautiful.

~~Aim of any art is to create this beauty and to offer it to the connoisseur for appreciation and~~  
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International Conference on Asian Art, Culture and Heritage, 2013

this aesthetic appreciation is called *rasa* in Sanskrit. One who tastes this *rasa* attains the stage of realization which is akin to the realization of the Supreme reality called Brahman. The act of relishing *rasa* is expressed by Indian literary critics as *camatkara* which is a metaphorical expression borrowed from the relishing of delicious food. As in the stage of the realization of the Ultimate Entity all senses of difference become obliterated. So also at the stage of aesthetic enjoyment the connoisseur loses the sense of all external differences. This is why the state of aesthetic enjoyment is called *Brahmasvadasahadara* which is akin to the realization of the Supreme. The aesthetic enjoyment connects the connoisseur with the characters depicted in art and generalized in it therein. This generalization (*sadharanikarana*) is the essential condition of any aesthetic enjoyment. With this generalization *rasa* has come to signify the transcendental delight or bliss that unites the artist and connoisseur in the highest plane. It will be useful to find out how the objects of beauty are presented in various arts. So far as the art of painting is concerned the *Visnudharmottarapurana*, an encyclopedic legendary text of circa six century AD gives us a gold mine of information on art in detail in Part III of its *Citrasutra* chapter. It is interesting to know how the subject of fine arts was introduced as an important subject of study from Gupta Period. In the aforesaid work we find that *rasas* are of nine varieties, they have classifications, their own colours and deities too. The text proceeds to describe how each of these *rasas* is expressed in painting.

The present paper will be an attempt at showing the origin of painting and its aesthetic effect as well as to establish its techniques, classification, process etc.. It will also attempt to establish that painting, sculpture and Architecture are interdependent and how art leads to the connoisseur's heart for attainment of the stage of *rasa*, the Supreme bliss and that this aesthetic experience is actually identical with the spiritual and mystical one.

*Keywords: Visnudharmottarapurana, Rasa, Aesthetics*

## **Management Thought in Sanskrit Literature**

**Uma Bodas<sup>1</sup>**

### **ABSTRACT**

Management as a separate branch of study has emerged during the last century as a science of getting things done through and with people for achieving corporate goals that the science has developed at the hands of eminent scholars like F.W. Taylor, Henry Fayol, Douglas McGregor, Chester Barnard, Rensis Likert, Peter Drucker etc.

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<sup>1</sup> Chief editor, Prasad, Prakashan, Pune, India.

The theoretical models and concepts developed by these Western management thinkers have failed to group the realities connected with human behaviour at work and further to suit the South Asian environment.

Ancient Indian treasures of knowledge are in Sanskrit Literature. It can better address the issues mentioned above and are far richer in depth & width of understanding the behavioural aspects of the human nature. The edifice of a science that is basically related with human behaviour cannot be founded without a deeper understanding of human nature. Value premises of human life and goals have to be considered and corporate goals must be customised to match with the same & vice versa. The Arthashastra of Kautilya, for example, is an ancient Indian compendium on political economy which, presents a microscopic analysis of human nature from behavioural perspective. The present paper is an attempt to explore possibilities of enriching the science of management with Kautilyan concepts. The epics, Ramayana & Mahabharat and the Bhagavat Geeta are also significant guide for corporate.

The present paper aims at highlighting managerial aspects of human behaviour in the light of Sanskrit Literature.

*Keywords: Human nature, Human behaviour, Kautilya's Arthashastra, Management*

## **“Culture in a Teacup: Tea and the Arts in Japan, England, and Russia”**

**Dany Chan<sup>1</sup>**

### **ABSTRACT**

Chinese tea has a deliciously complex and global history. While tea is fundamentally a beverage, it has also served as a vessel of cultural exchange and as seed of new cultural development. All tea leaf is plucked from the same plant species, *Camellia sinensis*, which

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occurs in three primary origin-specific varietal bushes: China bush (China), Assam bush (India), and Java bush (Indonesia). The cultivation and distribution of each variety possesses its own distinctive story. This paper focuses on the story of Chinese tea, whose consumption arguably spans the broadest range of cultures. The paper explores a unique aspect of the story of Chinese tea: its capacity to create or define culture. This capacity may be surprising; after all, tea is only a drink with mild stimulant properties. Yet, tea has had great impact on many countries, including the three countries to be examined in this exhibition: Japan, Russia, and England. Just as the concept of “culture” encompasses many dimensions, so too has tea’s impact been multifaceted. In each of the three countries, the popularity of Chinese tea inspired the creation of a native “tea culture” comprising new objects, new etiquette, and new meanings. New objects include distinctive teawares and other material things such as apparel and paintings; new forms of etiquette elevated the act of drinking tea to a ritual or performance. And, finally, participation in these rituals or performances came to possess meaning: drinking tea in prescribed ways could bestow “culture” onto the drinker. Tea became a means to access such virtues as refinement and sophistication. Tea’s social prominence can be further illuminated by examining its involvement in cultural movements occurring in 18th-century Japan, 19th-century England, and 20th-century Russia, respectively in Nanga School painting, the Aesthetic Movement, and Constructivism. These were periods when each country reevaluated their cultural and national identities after major political and social changes. The extent to which tea culture influenced these movements suggests a tantalizing possibility: that tea drinking had become such an essential element of daily life in these three countries that it was an inevitable player in their explorations of cultural identity.

*keywords: Tea, Art, Culture, Asia, Europe, Nanga, Aesthetic movement, Constructivis*

## **Performative Aesthetics and the Cultural Turn of Religion in India**

**Saayan Chattopadhyay<sup>1</sup>**

### **ABSTRACT**

Focusing particularly on the elaborate and grand public worship of goddess *Dkrg*,

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popularly known as *Durg Puja* in West Bengal, India, this paper seeks to understand the recent transformation of public religious performances in India, which merge into modern urban spaces, utilize global communication networks, follow consumption patterns, employ market rules, operate into secular time, and deploy principles of professionalism within neo-liberal conditions. The author particularly focuses on the “cultural turn” of this religious performance, arguing, that it has resulted in the religious spectacle in India. Increasingly gravitating towards, what can be termed “Secular Hinduism”, such spectacular, heterotopic, religious performances serve a performative function that entails the public sphere, the modern citizen-state, and the neo-liberal market, in other words, the basic components of the social imaginary of modernity. The focus is on gaining insight in the emergence of new culture industries and the new power structures on which they thrive. How can one conceptualize the obscure line between public performance of religion and popular entertainment, and what are the implications of this blurring for the relationship between the “secular” and the “religious,” a contradiction that reveals the ways in which the public sphere is comprehended in more nuanced way? How are media and religion involved in changing politics of representation and visibility, for instance, an increased interest in aesthetics instead of rituals? What forms of mediation are involved in these performative processes, and what are the specific effects on public religious performances with its deliberate association with mass culture? Within such performative practices, rituals, customs, myths, hegemonic narratives of faith are being contested and deconstructed, subsequently resulting in the creation of a distinctive kind of space. This incongruous new space is being constructed out of differences that should be taken into account, not only to recognize the forces that demand its normalization but also perhaps more importantly, to identify the contradictions at work within it.

*Keyword: Religion, India, Popular culture, Globalization, Cultural tur*

## **Conserving Culture Through ICT: A Case-Study of Jaunsar-Bavar**

**Anjali Chauhan<sup>1</sup>**

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## **ABSTRACT**

The phase of globalization has now been in India for more than two decades. One of the outcomes of this socio-economic phenomenon has been cultural change. This change is occurring at a very rapid pace. If the rich and diverse cultural heritage is not conserved now, it is certain that there will be a huge and irreparable 'cultural loss' in the coming few years. Surprisingly the Information and Communication Technology (ICT) which is one of the major technological revolutions which has swept the entire world and is also a gift of globalization, can prove to be a boon for conservation of culture. This technology can be utilized for creating i-tunes, digital photographs, Maps, satellite images, 3D digital objects, digital versions of manuscripts, short films, documentaries, e-books, audio-books of songs, stories, oral histories, endangered languages etc. This new form of Heritage is called E-Heritage. This E-heritage can then be used in future to conserve, transmit, revive, and propagate different cultures to the future generations. The present paper shall present a case-study of the various manifestations of ICT for Cultural Conservation of the dance, songs and musical instruments in Jaunsar-Bavar area of Dehradun, India.

*Keywords: E-heritage, ICT, Jaunsar-bavar*

## **Ethno-History of the Tribes of South India**

**A. Chellaperumal<sup>1</sup>**

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## ABSTRACT

The written history of South India is concentrated on the social, cultural, religious, political and economic relations connected with the delta and river-bank areas of the rivers in particular and the plains in general in terms of space and on castes in terms of the communities. Apart from these plain areas the dry lands, foot hills, hills, mountains, forests etc. were not studied in detail due to various reasons. It might be true that there are not much historical information available on the people who live on the mountains and in the forests in spite of the fact that South India is encircled by a continuous mountainous tracks in the west by the Western ghats and the stretches of mountains in the east by the eastern ghats. Not only those mountainous and forest areas were out of attention due to the physical isolation by the historians but also the tribes who live in those areas were devoid of any documented historical evidences. However, hundreds of these tribal communities, spread all over these areas, have their own dialects which comprise enormous details of their history in terms of their origin, migration, culture change, technological development, invasion etc. in the forms of their various oral genres. This paper is intended to make, on the basis of those non-written sources, a detailed ethno-historical analysis of some of the South Indian tribes namely, the Irulas, the Paliyars, the Muthuvans, the Malayalis etc.

*Keywords: Ethno-historical, South India, Tribes, Irulas, Paliyars, Muthuvans, Malayalis*

## **Sanskritization of the English Lexicon: the Influence of Sanskrit on the Word-stock of the English Language**

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This study intends to evaluate the impact of Sanskrit on the morphology/ lexicon of the English language. The emphasis will be placed on the Sanskrit borrowings in the English lexicon and the different morphological patterns through which those borrowings are reshaped within the English language.

For the purposes of the present analysis, a list of English words (approx. 650 words) of Sanskrit origin was compiled initially with the help of the CD ROM Version of the *Oxford English Dictionary*. This list was expanded using a variety of other sources including dictionaries, encyclopediae, monographs, translations and etc. Reference was made to publications<sup>1</sup> by the Royal Asiatic Society and by some renowned indologists such as H. T. Colebrooke, Max Muller and William Jones. The findings of this research are primarily based on a wordlist of approximately 1000 words.

After dealing with the linguistic contact between English and Sanskrit, I will describe and analyse the nature and the role of Sanskrit borrowings in the English language. The discussion component of my research includes a lexical domain analysis and a study of various morphological processes related to linguistic modification of Sanskrit borrowings in the contemporary English language. These include various processes such as phonological change, assimilation, affixation, compounding, semantic shift, narrowing, expansion and degeneration. A proportion of this study is allocated to a discussion of the impact of Sanskrit on South Asian Englishes.

*Keywords: English, Sanskrit, Morphology*

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## **The Curious Case of the Lepchas: One-Man Mission for Heritage Management of a Vanishing Tribe in Kalimpong in the Eastern Himalayas**

**Maitreyee Choudhury<sup>1</sup>**

### **ABSTRACT**

Among the many vanishing tribes of Asia, Lepcha tribe is one that resides in the recesses of the Eastern Himalayas. The book “Lepcha: My Vanishing Tribe” written by A.R. Foninga few decades back has been much publicized both for the intent of the author and the content of the book. The book written in fluid English has been read, appreciated and criticized by the well-informed in the circuit of Himalayan Studies, but very few are aware of the un-proselytized Lepcha culture and heritage. One elderly man called Sonam Lepcha took it up as a mission to showcase and preserve the heritage of his tribe through painstaking efforts. The octogenarian Sonam Lepcha, a much revered Lepcha musician, almost single-handedly established a Lepcha museum. He knows no English, hence cannot write the story of his vanishing tribe for the English-literate audience. But what he could do was to collect hundreds of objects, both artistic and ordinary, used traditionally by the Lepchas, and preserved them in a small house in the small town called Kalimpong in the Eastern Himalayas. Through painstaking efforts and hardships, he gathered ancient Lepcha musical instruments, artifacts, manuscripts, books, photographs, miniatures, replicas, so on and so forth. His main challenge was to collect and document traditional Lepcha folk music and musical instruments, and pass on the art and use of music to younger generations. His eminence as a musician has been honoured by the government of India with national awards, but his efforts to preserve Lepcha culture has largely gone un-noticed. The proposed paper will provide a glimpse into Lepcha culture, both past and present, through the mission for heritage management by a Lepcha musician and curator.

*Keywords : Lepchas, Vanishing tribe, Heritage management*

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## Rise of a Superstar in India and Spectacular Cult Adherence

Rashmi Condra<sup>1</sup>

### ABSTRACT

From the advent of moving images more than 100 years ago to the multiple genres and mega ventures of today, Indian Cinema has really come long way. It not only reaches billions of Indian people but is also a gateway for innumerable international audiences popularly termed as 'seventh market demand'.

Cinema is considered, the reflection or mirror of the contemporary society and so can be an extremely important and vital source to understand society and its nomenclatures in given period and time. Cinema reveal 'thought process' of the society particularly its progressive or regressive attitude, its mind-set, aspiration and romanticism. Therefore, it is important to comprehend, that Cinema is not only about mere entrainment but a serious device to scrutinize the state of society and its value system. Cinema has varied characters, each a representation of some class or issue/s personified. A script is usually based on conflict between two groups (both caste and class), genders, ideas and relationships and its management.

India has a spectacular history of film making and its influence has been consistently enormous on every generation. Films are part of everybody's life in some way. Stars are Heroes, and usually transformed into Gods whom they selflessly love with complete devotion and magnanimity. It is a complete phenomenon experienced at a mass echelon. The paper looks into how Cinema sublime mortal into immortal, genesis of Star phenomenon and exceptional fan following in India. The paper will further elaborate on its cultural context and cavernous impact on Indian minds, a cinematic odyssey into reel and reality.

*Keywords: Indian cinema, Seventh market demand, Star phenomenon*

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## **The Significance of Colombo Dutch Museum as a Tourist Attraction**

**Binodini Das<sup>1</sup>**

**K. Anupama Damunupola<sup>1</sup>**

**ABSTRACT**

### **ABSTRACT**

This paper attempts to identify the importance and potential of marketing and promoting Colombo Dutch Museum as a tourist attraction. However it is questionable why people avoid this glorious attraction when planning tour itineraries though this is located in the heart of the Colombo city. I would like to ascertain the reasons why people show lack of interest to visit this museum. Further to explore ways and means to increase tourists' attendance as it also provides significant economic benefits.

A museum is a place where one can get a clear idea of that particular country's socio-economic and political back ground during a specific era. This Museum reflects the socio-economic and political back ground during the Dutch governance of Ceylon. It has a large collection of Dutch artefacts such as furniture, ceramics, coins, and it portrays facets of contemporary life and culture of those days.

Moreover this paper wishes to examine the strategic planning implications through the information collected by the field visit to the Colombo Dutch Museum. Further to find out the problems and possibilities in developing this museum as a major tourist attraction. Data from written sources will also be taken into consideration when suggesting methods of planning.

*Keywords: Dutch, Museum, Tourist attractions, Artefacts, planning and development*

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## **The Concept of *Guruvda* in Indian Tradition: A Study on Medieval Odisha**

The present paper tries to highlight the importance of the *guru* tradition in the Indian way of life. Since the *Vedic* age, the people consider the guru as one who dispels darkness and ignorance from the pupil's mind. So there is a saying that "*guru Brahm, guru Vishnu, gurudeva Maheswar | guru sksht Param Brahma, tasmaih Sri Gurave namah.*" It means that the Brahm, Vishnu and Maheswar are the manifestation of a *guru*. A *guru* is equal to the *Parama Brahma*. I salute to *Sri guru*." Usually, according to the Indian tradition, a child's learning in Odisha is started by drawing three circles, either on the slate or on the ground with a piece of chalk in an auspicious day. While drawing the first circle, the child has to utter the name of the god Brahm with salutation which follows the drawing of other two circles with utterances and salutation to Vishnu and Maheswar. In Indian mythological tradition, the lords , Brahm, Vishnu and Maheswar, symbolize to creation, preservation and destruction. Let me analyse the concept behind this principle. The child, as a disciple, is taught that like Brahm, he/she must try to learn how to innovate new ideas for creation leading the society in the path of progress; the Vishnuite energy would infuse in him the spirit of protecting, preserving and administering the newly created innovative ideas and the existing social values if that would not contradict to human interest; the restraints and obstacles in the path of progress should have been destroyed like Maheswar. The *guru* tradition is followed by different socio-religious order since its origin. Observing the decline of *guru* tradition, the five great socio-religious reformers in medieval Odisha, called Panchasakh, tried to revive it highlighting the importance through their literary expositions. These Panchaskh's were Hindu by birth and the Buddhist in their faith.

The principal aim and objective of this paper is to highlight that a human must try to find out *guru* in his/her self; a disciple must cultivate his/her teacher so long he/she would not find the essence of life; he/she must render proper devotion and respect to his/her teacher. To present the theme of this paper all the original documents and literary treatises are consulted.

The *Pancha-Krama* suggests that the vows and practices (*Vrata-Charya-dikam*) are indeed useless without the *tattva*; but perfect enlightenment never can our be attained

without practice. As the fire in the log of wood never manifest itself without friction, so the *Bodhi* (which is already within) will never be produced without proper practice. The Yogic practices of both Mahayana-Vajrayana and the Hindu *tantras* show that it is impossible to tread the path of (*moksha*) or ‘salvation’ without the kind of the *Guru*, or the preceptor. Common sense will allow us to understand that where anything practical is to be performed, there naturally comes the question of adopting a proper guide, -Indian religions, from the very beginning in the *Vedic* time down to the modern era, invariably involve some kind of ritualistic or *Yogic*; hence is the of the *Guru*. But in esoterism which is concerned with secret, mystic and confidential doctrines and practices, a qualified teacher is indispensable. Indrabhuti’s *Jnasiddhi* mentions the characteristics of the *guru*, and at one place the disciple eulogises in superlative terms. It is laid down that the excellent truth can be obtained only through the kindness and grace of one’s teacher, otherwise the fools remained deluded for along time. Lakshminakara, the sister of Indrabhuti, also highlights the importance of the *guru* in her book *Advayasiddhi*; in all the three worlds, movable immovable, there is nothing superior to the teacher (*acharya*), through whose grace the wise obtained manifold success.

Balaram Das, who is considered as the senior most among the Panchasakh, mention in the *Gupta Gita* that it is beyond one’s comprehension to realize the essence of relationship between a teacher and a student; the abstruse philosophical relationship lying in the *jÆna*, the *mantra* and the *tantra*, which is only realized by the men and women of wisdom, explains that “one who is *guru* is also called a *sisya*. The other thing is beyond one’s comprehension” (*guru je sisya ku kahanti, anyami gami na paranti*). This theory is also found to be well explained in Jagannath Das’s *Srimad Bhagavatas, s xith Skanddha*: One’s soul is his own *guru*, and he must be guided by it (*atma guru mun pane, tenu dharai tiku mane*). It denotes to the fact that one must listen to and be guided by the clarion call of self-consciousness. The concept that “the *guru* is his own *sisya*, or the *sisya* is his own *guru*” is well reflected in the *Tulabhina* (Cording of Cotton) of Jagannath Das. He analyses that the letter *klm* stands for Lord Jagannath, the letter *Srim* expresses the essence of *Guruvda* and letter *Hlim*, denotes to the *sisya*. It means that Lord Jagannath is the *Sunya* from which originates the essence of *Gurusishya-vda*.

The other three members of the Panchasakh, *i.e.* Ananta Das, Jasobanta Das and Achyutanda Das have explained the importance and relevance of *guru* tradition in their literary writings that would be properly discussed in the full paper.

*Keywords: Guru tradition, Pancha-Krama, Panchasakh*

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## **Explorations and Excavations in the Anjunad Valley, Idukki District, Kerala**

**N. Nikhil Das<sup>1</sup>, P. P Joglekar<sup>1</sup> , R.K. Mohanty<sup>1</sup>**

### **ABSTRACT**

Anjunad Valley is located in the eastern fringes of Devikulam Taluk in Idukki district, Kerala. This valley is situated 45 km east of Munnar in a tunnel like gap formed in between the Anaimalai and Palani hill close to the Udumelpet in Tamil Nadu. Anjunad Valley is known to the archaeological world from the earlier times. Earlier scholars like Victor Rosner, Anathakrishna Iyer and S.P. Tampi have made several attempts to understand the nature and archaeological setting of this region. However, these works remained just exploratory in nature and a systematic archaeological attempt was still awaited. It is on this background, the authors undertook a problem oriented research involving both explorations and excavations to understand the Iron Age Megalithic people of the region. Archaeological explorations conducted in different parts of Anjunad valley brought to light a number of Iron Age sites which mainly included Megalithic monuments of dolmens types. However, other monuments like cist, urn burial, menhir etc. were also present, though not in great numbers. In fact, a couple of painted rock shelters, reported earlier, were also surveyed and documented. During the course of research, two habitation sites associated with the Iron Age Megalithic monuments were found. Perhaps this was the first time we came across habitation associated with the Megalithic burials in Kerala. Subsequently, a controlled excavation was carried out in the region to understand the nature and relation of these burials, habitation and the painted shelter. This paper will present the preliminary findings and observations of the explorations and excavations in the Anjunad valley of Kerala.

*Keywords: Dolmens, Megalithic burials, Kerala*

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## **Caché of Jaina Images at Pendur, District Sindhudurg, Maharashtra**

**Abhijit Dandekar<sup>1</sup> , Sachin Joshi<sup>1</sup>**

### **ABSTRACT**

Present paper deals with the caché of Jaina images located in village Pendur in the Sindhudurg district of Maharashtra State in India. These images include those of Mahavira, Tirthankara, Matanga and Ambika among others. A study was undertaken by the authors to document and analyze these sculptures stylistically. The study revealed that these belong to two different periods. The earliest images belong to the period of the Shilaharas. Present paper aims at discussing these images and their religious ramifications.

*Keywords: Pendur, Tirthankara, Mahavira, Ambika, Matanga, Shilahara*

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## **Use of Bamboo Shoots Among the Galo Tribe of Arunachal Pradesh**

**Bina Gandhi Deori<sup>1</sup>**

### **ABSTRACT**

Arunachal Pradesh is the north-easternmost state of the North-Eastern hill region of India. The region is inhabited by as many as 26 major tribes and several sub-tribes. Each of the tribe has their own traditional cuisine which is unique to their culture.

The region is abundant in bamboo forest. The ethnic communities inhabiting the region have been heavily depended on bamboo and bamboo products from time immemorial. Bamboo is not only used for the construction of houses, bridges, fences and for making household containers, baskets, musical instruments, hunting weapons, fishing gears, agricultural implements, rituals altars but it is also used as an important food item. Bamboo shoot is the main and indispensable item in Galo diet. It is used in almost all the dishes. Tender bamboo shoots are consumed in different ways- fresh, dried, pickled and preserved. The technique of processing the bamboo shoot is an important part of the Galo indigenous knowledge systems which has been passed on from generation to generation.

The present paper will discuss the different techniques and processes involved in the making of bamboo shoot and its importance in Galo culture.

*Keywords: Northeast, Arunachal Pradesh, Galo, Bamboo shoot, Indigenous knowledge systems*

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## **Relevance of Post-Colonial Theory to Sri Lankan Studies**

**Nirekha De Silva<sup>1</sup>**

### **ABSTRACT**

Expansion of the European empires in the 19<sup>th</sup> century made the division between the east and the west absolute. Each state moved from colonial status to autonomous status after achieving independence and national sovereignty. However, independence was a minor shift from direct to indirect rule. The (ex) Empires continued to dominate those countries they formerly ruled as colonies. Post-colonial theories analyse the impact of colonization on former colonies in the post-colonial era.

Postcolonial theory conceptually reorients the perspectives of knowledge, as well as needs, developed outside the west. It is a theory that looks into the colonial impact on identity formation, traditional knowledge, socio-economic relations, ethics and politics. The theory analyses how colonization impacted in shaping the cultural, national, ethnic, gender and racial identity of the colonized in a post-colonial society. It discusses how traditional knowledge of the colonized was misused by the colonizers for their benefit and how traditional knowledge faced extinction due to changes in social structures, policies and laws implemented by the colonizers. The implications of endorsing western knowledge as the dominant knowledge are also discussed in post-colonial theory. The theory argues how the ideological legitimation of the imperial domination by promoting western cultural hegemony has a sub-ordination effect on socio, cultural, psychological, economic and political arenas of the colonized in the post-colonial society.

Acknowledging the inequalities, divisions and injustice that prevail in the world today, Post-Colonialism claims the rights of all people to the same material and cultural well-being. Post-Colonialism is concerned with developing an alternative paradigm to transform the conditions of exploitation and poverty.

The paper portrays the relevance of Post-Colonial theory to Sri Lankan Studies, by applying the theory to the present Sri Lankan context. It analyzes how hegemony is created through education and media, maintained through the law, administrative systems as well as Lanka.

economic systems and its impact on identity formation and well-being of the society.

*Keywords: Post-colonial theory, Hegemony, Sri Lankan Studies, Identity formation*

## **Studies in Religion, Language and Literature**

**Ven. Bhikkhuni Anula Devi<sup>1</sup>**

### **ABSTRACT**

Solving and understanding Karma is at the core of Buddhism as well as the target of the samsaric human-being. While life is made by karma it is also making karma.

Then where is this karma kept? The Buddha said karma comes into play through contact (phassa) which includes the sense organ, the sense object and related consciousness. As the Buddha emphatically said consciousness cannot be risen without an object; consciousness is causally arising, likewise karma.

But the things appearing as the external objects are just neutral in themselves unless or before we react. In fact, karma activates from the point of our reaction. So karma means entirely inner element rather than outer force.

So if we can watch our mind when there is perceptive process, we can control our karma into a desirable state to some extent, even the total solution of it if we really wish. For this reason, the importance of awareness at every moment is persistently repeated in the Suttas as the main practice of Brahmachariya.

At this point, I would like to refer to ‘the law of attraction’ mentioned in the book of Secret : “what we transmit we receive.” Therefore, what we have to pay attention to is what we have in our mind not the object appearing in the external world. Though, even these external objects impinging on us too are the result of past actions.

For this, we should re-evaluate the significance of Metta. Metta is the fullness of a positive feeling, state of mind and research shows that the Metta could change even the state of DNA which records our genes.

Today, quantum physics too reveals that the observer effect which means according to the watcher's mind the wave of electron changes into particles which are the main building-blocks of this material world.

This paper will discuss how karma is unlike destiny in that we can influence our own karma through practicing Metta-loving kindness, how we can change ourselves as well as the world at large and even many natural and man-made disasters, including climate change, could be solved by this.

*Keywords : Karma, Metta, The law of attraction, The solution of karma*

## **Early Historic Rang Mahal Culture of Jodhpur District**

**Astha Dibyopama<sup>1</sup>, Vasant Shinde<sup>1</sup>**

### **ABSTRACT**

Jodhpur district is situated in the western part of Rajasthan state in India and falls under the category of the Great Indian Desert. Explorations were undertaken in Jodhpur district during March, 2009 and December, 2010. As a result 55 new Archaeological sites came to light and among them 51 archaeological sites preliminary identified as an Early Historic Rang – Mahal culture (Dibyopama 2012).

The Early Historic Rang Mahal culture is a distinctive culture discovered in the north-western part of the country. The highest number (71) of them is located in Ganganagar and the Hanumangarh districts. The sites are located in the dry bed of Ghaggar. The remaining sites are located further East in Jhunjhun, Alwar and Sikar districts of Rajasthan. At majority of the sites only pottery and occasionally terracotta figurines and Kushana coins are found. The only site of the Rang Mahal culture, which has been excavated, is the type site of Rang Mahal which is situated in the Hanumangarh district. During the year 1952 – 54, the Swades under the guidance of Dr. Hanna Rydh undertook excavation in the region and most of our information regarding this culture comes from this single site.

51 Rang Mahal sites in the Jodhpur district shows the widespread distribution of this culture all over the district. As well it also shows the extension of the Rang Mahal culture from North, North Western and Eastern part of Rajasthan for eg. From Ganganagar, Hanumangarh, Jhunjhun, Alwar and Shikar districts till Jodhpur district in southern part. In this paper authors will discuss in brief about the findings and other characteristic features of ~~Early Historic Rang Mahal culture of Jodhpur district.~~

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*Keywords: Early historic, Rang mahal, Jodhpur, Thar desert, Kushan culture*

## **Household Archaeology: A Theoretical Perspective**

**Astha Dibyopama<sup>1</sup> , Anura Manatunga<sup>2</sup>**

### **ABSTRACT**

The household serves as a space for socialization processes. Household archaeology focuses on the household as a social unit, and involves research on the household's dwelling and other related architecture, material culture, features, and larger sociopolitical organizations that are associated with a specific culture. Household social relationships have been associated as serving as an "atom" for society. Household archaeology redefines the notion of the household and the domestic by challenging notions of what households are, how they operate and the social implications of such analysis. The material culture provides information about such activities. Households are families, domestic groups, and co-habitations.

Household archaeology involves investigations of household activities. It encompasses social formation processes, family or co-residential organization and the material culture associated with such activities. Scholarly inquiry into household studies began in the 1960s with research emphasis upon a micro-scale analysis of social groups. Households are commonly referred to as the most basic social unit. Households operate within social and economic processes aimed to structure general conditions of social life. "Household" and "family" are social phenomena. According to Bender, these constructions are "logically distinct and, under certain circumstances, vary independently of each other." The household has three elements: the social (demographic), the material (possessions and dwellings) and the behavioral (activities). Household membership employs

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a variety of strategies and behaviours. Household archaeology is concerned with the material culture remaining from basic activity patterns as a result of human behaviour.

In this paper authors will try to highlight theoretical perspective as well how this very less recognized branch of archaeology has vast potential to contribute a lot in terms of Asian archaeology.

*Keywords: Household archaeology, Social formation, Demographic. Dwellings and behavioural*

## **A Call to Align the Management of Sri Lanka's Heritage Sites with Ancient Cultural Values and UNESCO Policy**

**Wolfgang Dittus<sup>1,2,3</sup> Sunil Gunathilake<sup>3</sup>**

### **ABSTRACT**

The preservation of Sri Lanka's ancient cultural heritage would benefit from a more balanced distribution of emphasis in management and conservation among the different elements that constitute this heritage. The elements of the ancient civilization include not only (a) the physical remnants of monuments and artifacts, (b) the tanks and irrigation systems, but also (c) the living forest gardens, and the natural environment that buttressed the quality of ancient life. Currently, most archaeological attention and resources are focused on the reconstruction and preservation of ancient stone monuments, infrastructural modernization and tourist management. The ancient cultural heritage, however, extends far beyond monuments.

Forest gardens, for example, were an integral part of the ancient civilizations of South Asia. In Sri Lanka, historical evidence for their existence is widespread being associated with at least 27 sites, the most prominent are known from Sigiriya, Mihintale, Sithulpawa, Rithigala and Polonnaruwa. Their antiquity in Sri Lanka goes back to at least King Mutasiva's period (307-247 BC) (Mahavamsa: Geiger 1912), and their importance to spiritual life was indicated by king Devanampiyatissa (246-206 BC) who venerated the Buddha with a symbol of natural forest when he planted the Bodhi tree in his father's Mahamevna uyana. Forest gardens were prominent in secular life as well. For example, in the

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Chulavamsa it is written that King Parakrama Bahu (1153-1186 AD) built a garden of fruit (*palaarama*) at *Laksha Uyana* at Polonnaruwa. Other gardens emphasized the aesthetic with flowers (*pushpaarama*) and physical comfort and relaxation with shade trees (*punjarama*). In his book “*A Selection of Indigenous Trees for Traditional Landscape in Sri Lanka*” Professor Nimal De Silva illustrates many of the tree and plant species that were important in antiquity and included many varieties of mango that currently are no longer available through modern neglect. Not only were forest gardens an integral part of daily spiritual and secular life, but the importance of the natural world in general was appreciated and extended far beyond managed forest gardens.

In step with Sri Lanka’s Buddhist and Hindu religious traditions, the chronicle Mahavamsa reveals that the ancient kings of Sri Lanka highly valued the natural world around them. As far back as at least 24 AD, King Amara Gamini (19-29 AD) banned the killing of all animals. Others, like King Nissankamalla (1187-1196 AD), forbade the destruction of life on land, in the air, and in all waters of his extensive kingdom, and extended this protection to some native trees. Evidence for these royal decrees are found carved on stone among the archaeological remnants of these kings’ palaces and temples at Polonnaruwa, Mihintale and Anuradhapura. The kings’ proclamations over many centuries were the equivalent to the establishment of the world’s first official nature sanctuaries.

Given this ancient tradition, it is particularly poignant that, aside from rhetoric, Sri Lanka’s natural heritage is losing ground to narrow interests. The ongoing neglect and even trashing of the natural aspects of Sri Lanka’s heritage sites is at odds with ancient cultural precedents and UNESCO guideline qualifications for global heritage sites.

*Keywords: Ancient forest gardens, Cultural sites management, Natural heritag*

## **Buddhist Symbolism: its Impact on Trans-Himalayan Art, Culture and Society**

**Morup Dorjay<sup>1</sup>**

### **ABSTRACT**

Signs and symbols underline a community’s deeply rooted cultural values, collective consciousness, mental programming, habits and ideology. Symbols are very central to religion. French Sociologist Emile Durkheim referred to religion as the “symbolic representation of society”.

All religions of the world, irrespective of how ancient or modern they are, use symbols to help create a resonant ethos, which in turn, reflects the moral values, teachings, art and culture of that society. Further, adhering to this religious symbolism also helps foster solidarity among the followers, keeping them secure as a unit.

Most of the cultural achievements of Trans-Himalayan Buddhist Society are related, in some way or other way, to the Buddhist religion. Because of the predominance of Tantra

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and material things as there seems to exist in the western civilization of today. Symbols are sign which we used to remind ourselves of the inter-relation between inward and outward, between mental activities and material appearances.

*Keywords: Buddhist symbolism, Trans-Himalayan art, Buddhist culture*

## **Torma (Cake Offering) as form of Art in Himalayan Buddhist Region**

**Thinles Dorje<sup>1</sup>**

### **ABSTRACT**

Torma making is an art and ancient Trans Himalayan culture which can be seen easily in every Buddhist monastery and in every Buddhist family on special occasions. Unfortunately, many people are not too aware of the very meaning of the ritual and representation of Torma. However, performances take place throughout the year in monasteries and every Buddhist family and many on extraordinary occasions for different purposes. General purpose of ritual are bringing auspicious activities, world peace and prosperous harvest and to prevent precipitation, untimely death, epidemic diseases, famine and to expel demons and evil spirits. Principal purpose is to accumulate dual accumulations or two types of meritorious collections i.e accumulation of merits and accumulation of insight merit and finally to eradicate the three poisons (Desire, Ignorance, Anger) and intend to achieve Buddhahood. That is why it is an essential and indispensable art in Himalayan regions viz. Ladakh, Sikkim, Arunachal, Lhahoul-Spiti, Kinnour, Nepalese Sherpa, Nihang, Yolmo and Lemi etc.

Torma is usually made of roasted barley (Tib. Tsampa) and it is one of the beautiful ancient Tibetan arts of butter sculpture and stature made of roasted barley. This art is an indispensable part of ritual for both Tibetan Buddhism and Bon tradition (pre-religion of Tibet) equally. Its significance and types are in numbers. Torma is the combination of two Tibetan words; “Gtor” meaning not attach to any phenomenon and especially benefiting others and “Ma” meaning quitting disliking of giving and instead fondness to give giving equally.

There are two kinds of explanations for the origin of Tibetan Torma viz. explanation from Bon tradition. In Indian Buddhism too few citations (scriptural support) of origin of Torma making art during the lifetime of Buddha itself are available but in Tibet it is mostly evolved from pre-Buddhist shamanic and Bon practices of the indigenous Tibetan culture because prayer flag is a piece of evidence of Bon tradition. Somehow, gradually those arts transformed into Buddhist practices in positive form after Buddhism came into existence in Tibet.

According to Tibetan Dunkar dictionary, Torma is categorized into two major kinds i.e. White colour Torma and red colour Torma. White colour Torma is offered to the goddess

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of peace form and red colour Torma is offered to goddess of wrathfulness. There is no such Torma which is not included in these two categories. Their categories (SDBfzf) are as (1) food Torma, (2) Deity Torma, (3) offering Torma, (4) Medicinal Torma, (5) Captured Torma and (6) Inner, Secret and Very Secret Torma. Each Torma has a different shape, proportion, and colour and each Torma represents different gurus, deities, god and goddess etc. So, both rituals and Tormas performance are an extremely important part of Tibetan Buddhism as equal to arts of Thangka and Statue.

*Keywords: Torma, Tibetan, Bon, Buddhism*

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## **Brahminical Acceptance in the Magadhan Buddhist Syncretic Iconography: A Recent Study**

**ABSTRACT**

**Anantashutosh Dwivedi<sup>1</sup>**

**ABSTRACT**

It is well known that all Indian religions in the early medieval period strived to become the most powerful. Buddhism being a religion of Indian origin could not avoid the impact of Brahminism. As a result, Buddha was considered to have been the ninth incarnation of Vishnu in Brahminism and Buddhist bodily lifted a number of gods and goddesses from the Brahminical pantheon and incorporated them into their own iconographic features. There are many evidences available in Magadha which put unique iconology of Buddhist iconography in the early medieval period. In the Buddhist pantheon they naturally play subordinate roles, such as attendants to the figure of Buddha etc. but more frequently they were carved in more degrading roles. Often they were used as vehicles of minor Buddhist deities and were trampled down by others. However, this does not mean that the Buddhist pantheon has never attempted at the co-existence with Brahmanism. Recent researches have disclosed many iconographic evidences where Brahmanical deities were incorporated into the Buddhism and became affiliated to the various Dhyani Buddhas.

*Keywords: Brahmanism, Buddhist iconography, Magadha*

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## **Rituals and Beliefs of the Nawagamuwa Paththini Dewalaya**

**Piyumi Embuldeniya<sup>1</sup>**

### **ABSTRACT**

**ABSTRACT** The Nawagamuwa Paththini Dewalaya is a protected monument which has great significance from historical, archaeological and anthropological aspects. It is located at the Nawagamuwa village in the Kaduwela division and it is situated in 16km south of Colombo.

The Nawagamuwa Paththini Dewalaya can be considered a place which many miracles have taken place and receives the blessings of the goddess Paththini. This paper attempts to describe how the Paththini legend in Sri Lanka coincides with the Nawagamuwa Paththini Dewalaya and how rituals at the Dewalaya are carried out by the multiethnic communities of Sri Lanka.

*Keywords: Paththini, Nawagamuwa dewalaya, Sri Lanka*

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## **The Mat Weavers of Henawala: Integrating a ‘Feudal’ Craft to the 21<sup>st</sup> Century**

**Ninel Fernando<sup>1</sup>**

Henavala, located 16 Km from Kandy in the hill country of Sri Lanka is a traditional village in which the craft of hemp - *Hana* weaving is still carried out. Only ten families out of ninety five carry out *hana kalala* mat weaving using their traditional motifs and natural dyes used from medieval times .

In the feudal period, all crafts were carried out by caste based communities who were considered at the lower end of the feudal Kandyan caste hierarchy and the Kinnarayo, the hemp weavers were considered to be at the bottom. The Kinnarayo of medieval times carried out their craft as service gifts in lieu of use of arable land belonging to the King, aristocracy or the temple (*Rajakariya*) or for barter for goods and services needed by the community.

*Dumbara Kalala* weaving, a highly skilled craft, though an important component of Sri Lanka’s cultural heritage, is not practiced in any other part of the country. Hence it is vital to work out ways and means to preserve this dying art by devising measures to counter the problems faced by this community.

The present study focuses on documenting the raw materials, the processes and technology while also documenting the designs used as a record for posterity. It also discusses possible ways and means of preserving the craft while providing a reasonable income for the producers. The craftspeople need to be guided to cater to the needs of different segments of modern society and their varying lifestyles while preserving the identity of the craft if *Dumbera hana* weaving is to survive. Social issues such as the stigma of being considered ‘low cast’ also needs to be addressed .

The observations and recommendations are the point of view are of a designer working with traditional and non traditional craft people. I hope it will form a basis for discussion with scholars of related disciplines to save the craft from certain extinction within a generation.

*Keywords: Henavala, Hana kalala, Raw materials, Dumbara kalala*

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## **A Critical Discourse Analytical Approach to Interpretation of Heteroglossic Situations in Fiction**

**EA Gamini Fonseka<sup>1</sup>**

According to the theory of dialogism introduced by Mikhail Bakhtin, all discourse in fiction is a product of a process of dialogic imagination. Yet heteroglossic situations in fiction differ from general narration, as they involve interaction among two or more characters speaking in their respective voices to represent different aspects of reality in a form of dramatisation. Authors depict certain situations in the reported speech as they can be portrayed in terms of straightforward accounts and certain situations in dialogue as they need dramatization in order to enable readers to realize the actual conflicts or interactive situations they wish create. Dialogue engendered through the participation of two or several characters are considered heteroglossic situation because of the heterogeneity of the voices in which they express themselves. While reading fiction for both language development and literary perception, the heteroglossic situations sometimes create problems for the readers as they need more pragmatic knowledge to understand the actual conversations and the messages conveyed through them. There a critical discourse analysis-based approach becomes crucial as it is required to deal with the identities and asymmetrical power relations the characters maintain throughout their conversations, other than the speech acts they carry out, the social atmospheres they help to simulate, the messages they help to communicate, and the concepts they help to foreground. In regard to this, this paper attempts to develop such an approach to the interpretation of heteroglossic situations in fiction.

*Keywords: Fiction, Heteroglossic situations, Dialogism*

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## **What is a World? Indigeneity, Regionalism and the Vernacular in Nagarjun**

**Toral Gajarawala<sup>1</sup>**

### **ABSTRACT**

This paper attempts to think through the relations between the use of the vernacular, theories of indigeneity and the body of regional or “anchalik” writing in the work of the radical poet and realist novelist Nagarjun [1911- 1998]. Nagarjun wrote of his native Bihar, India in his mother tongue of Maithili, eventually switching to the more “worldly” Hindi, and also later in life in Bangla. Focused on the lives of poor farmers and fishermen, Nagarjun’s novels were central to the conception of “anchalikta” or regionalism, and can be situated in a broader genealogy of Indian realism. They also, as the author argues, are an important articulation of a growing triangulation between the vernacular language, a certain concept of indigeneity and a sub-national and often anti-national localism. Anticipating the fierce language contestation of the 1960’s and ‘70’s as well as the movement for Maithili distinction, the author suggest that the very desire to create a regional literature may be the most powerful indication of worldliness: the production of an anti or para national enclave, a localism that often refuses translatability, one that revels in the myriad species of indigenous fish, plant life, and rural cultural practices. Nagarjun’s literary localism was, in fact, preceded by his abandonment of Brahminism, his conversion to Buddhism, his prolonged stay at the monastery at Kelaniya, Sri Lanka, and his study of Marxism-Leninism there in the 1930s. This paper will inaugurate a discussion of the relationship between these intellectual and ideological travels and Nagarjun’s oeuvre; it will also begin a project of research on Nagarjun’s Sri Lanka period.

*Keywords: Nagarjun, Indigeneity, Regionalism, Vernacular*

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## **Idiosyncratic Wordings in the Mahavagga-Pali: A Critical and Historical Scrutiny**

**Aruna K. Gamage<sup>1</sup>**

### **ABSTRACT**

Even though an adequate amount of researches and observations have so far been put forward by the traditional and modern Buddhist scholarship regarding the language used in the Pali Canon, only little scholastic attention is drawn to the idiosyncratic features of the Mahavagga. It represents 4<sup>th</sup> text of the Theravada Vinaya collection. One may simply tend to assist that the preaching of the Buddha, without facing least amendment, is preserved in the Tripitaka, a careful scrutiny of the latter reveals the fact that it has undergone remarkable intervention of the redactors. Mark Allon and Bhikkhu Analayo have noted a variety of mnemonic techniques, rhythmic usage of wordings, and stylus-functions that can be seen in the Pali Canon. Especially, the language used in the Vinaya collection is notably systematical and sophisticated. Consequently, the Mahavagga contains a large number of peculiar terms that cannot be found in other Theravada canonical texts.

Idiosyncratic wordings, i.e. words, phrases, idiomatic sentences of Mahavagga can be classified into several groups. Some of them appear as indeclinable words and some of them as exclamations, poetical expressions, typical or irregular sentence patterns, verb-clusters and so on. Evidently, the Mahavagga from time to time uses the same term in various contexts to denote diverse senses. Unless we get the support of Mahavagga commentary these types of terms are utterly inscrutable and semantically indescribable. Furthermore, some of them cannot be etymologically and grammatically ascertainable thus, remain as ghost-words.

Accordingly, the prime objective of this paper is to expose the reasons for the inclusion aforementioned anomalies in the Mahavagga with particular reference to all available source-materials such as Pali commentaries, sub-commentaries, Buddhist hybrid fragments, English renderings, lexical works et cetera. In addition, all the idiosyncratic wordings that contain in the Mahavagga will be critically examined vis-à-vis to the rest of the

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**Theravada canon and Mulasarvastivada Vinaya Vastu**  
Research Scholar, Centre for Regional Studies, University of Hyderabad, Hyderabad, India.



*Keywords: Mahavagga, Idiosyncratic wordings, Pali canon*

## ABSTRACT

### **Analysing an Architectural Pattern of the Buddhist Caves at Wijasan in India**

**Shrikant Ganvir<sup>1</sup>**

## ABSTRACT

A group of three Buddhist caves at Wijasan is situated near Bhadravati town in Chandrapur district of Maharashtra, India. The caves are affiliated to the Mahayana phase of Buddhist architecture and have unique architectural features. The present paper aims at interpreting an architectural pattern of the Wijasan Buddhist caves to comprehend how the process of transformation of architecture was taken place from the early phase to the late phase in Buddhist rock-cut architecture. The study of Indian Buddhist rock-cut architecture substantiates that this group of caves is one of the early examples of Buddhist caves wherein the amalgamation of a shrine and a monastery can be noticed, which later became a common feature of the Mahayana Buddhist rock-cut architecture of India. *Dhammachakrapravartana mudra* is the most repetitive iconographic trait of the Buddha images found at most of the Mahayana caves of Western India. Differing from this mode, the Wijasan figures exhibit *dhyana mudra*. The facade of the central cave is magnificently embellished with three colossal stupas in high relief. The distinctive feature of the caves is a vaulted ceiling and the hall of caves has an apsidal plan.

These caves represent one of the early successful attempts at introducing certain modifications in the standardised plan of chapel-cum-*vihara*. Wijasan caves can be dated after the early third century C. E. but not later than the early fifth century C. E. on the basis of the architectural and iconographic features. Having unique architectural features, these caves have an important place in the development of rock cut architecture of Western India as it represents transition phase of rock cut architecture from the Theravada phase to the Mahayana phase. An attempt will be made in this paper to analyse different stylistic models to understand 'influence' and 'cultural linkage' in regional context by using architectural vocabulary.

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*Keywords: Buddhist caves, Mahayana architecture, Buddha image, Vihara*

## **Conservation of Urban Heritage, Tourism and Living Communities: A Study of Planning Policy and Social Exclusion in Agra (India)**

**Kapil Kumar Gavsker<sup>1</sup>**

### **ABSTRACT**

Urban heritage conservation practices are largely confined to the protection of monuments, specifically a few material sites or buildings of the past. Giving more importance to the individual monuments rather than recognizing their social-cultural settings and surroundings is not an uncommon phenomenon in heritage management. Technocentric urban planning plays a key role in conserving the heritage and making it central to the expertise decisions and policy guidelines. Most heritage places in India are regulated under the Central Monuments Act and taken care by authorized agencies. These practices of urban heritage conservation and management have left the traditionally associated communities on margins and apparently they do not have any stake in planning and management of such sites. Agra city is known for the Taj Mahal and also for other historical monuments which are preserved, conserved and managed by the state, central governments and international cultural organizations. However, a combination of growing tourism, global connectivity and changing city economy is causing a spatial transformation in Agra. This paper is based on both primary and secondary source of information and critically studies the policy and practices of heritage conservation, actors in management, role of tourism and city planning in relation to social-spatial exclusion of communities and their perceptions in Tajganj as well as in the Old City of Agra. This paper concludes that there is a need to look for “ecotourism” which respects the local cultures and environment and living communities, and attempts to integrate them in the urban heritage conservation and policy planning.

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**Keywords:** Communities, Exclusion, Heritage conservation, Urban planning  
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## Study of Words '*duhkha*' and '*ksana*'

**Madhavi S. Godbole<sup>1</sup>**

The word '*duhkha*' is very common to all of us. Since, it is an inseparable component of human life. However it is a wonder that one can find very few occurrences of this word in the Vedic texts. Same is the case of word '*kcaGa*', but all are in the later texts.

Further '*duhkha*' and '*ksana*' are very important concepts in Buddhism, which are immediate antecedent of Brahmanism. Hence, one becomes curious regarding the nature and scanty references occurring in the Vedic texts.

An attempt will be made here to examine all the references in their context. Perhaps this study can throw some light on the chronology, if not absolute, at least relative chronology of some texts.

Again, these words do not seem to have their roots and origin in Sanskrit. Perhaps they have to be traced to Prakrit. If yes, then the question arises why there are many occurrences in the later Sanskrit texts, was it because of the impact of Buddhism or because of some other reason. An attempt will be made here to examine all these issues.

*Keywords: Dukkha, Ksana, Concepts, Vedic texts*

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## **Spectrum of Culture & Heritage Reflected Areas in India**

**Jayaram, Gollapudi<sup>1</sup>, N.R.Giridhar<sup>2</sup>**

### **ABSTRACT**

The central problem of today's global interactions is the tension between cultural homogenization and cultural heterogeneity. A vast array of empirical facts could be brought to bear on the side of the Homogenization argument, and much of it has come from the left end of the spectrum of media studies (Hamelink, 1983; Mattelart, 1983; Schiller, 1976, and some from other, less appealing, perspectives (Gans, 1985; Iyer, 1988). Many local cultures have contributed to the formation of big metropolitan culture of the sub-continent.

The Persians pronounced Sindhu as Hindu after the advent of Muslims, and the term Hindu came in to vogue. The name of Bharatavarsha itself implicates the ideal of unity among Indians from Pre-Historic times. Vishnupurana defines the boundaries of Bharatavarsha as follows.

“Uttaram Yat Samudrasya  
Himadreshchaivas dakshinam  
Varsham tad Bharatamnama  
Bharuti yatra sontatih”.

Cultural unities, the sanctity of the family, rules of the castes, 16 samskaras, the rule of cremation of dead body, are the common cultural traits. The cow is worshipped all over India, the doctrines of karma, divide in carnal rebirth is believed by all Indians. The Ganges, Varanasi and Sanskrit are regarded sacred by all Indians. Secondly, Indus Valley culture was brought to light. Its city plan, material objects, its rise, fall and diffusion

constitute a mass of literature. The Bagvad Geeta is the sacred text of the Hindus. It emphasizes the following of one's dharma, one's duty, in life and not expecting any rewards in return. The geeta teaches "He who does work for me, he who looks upon me as his goal, he who worships me, free from attachment, who is free from enmity to all creatures, he goes to me".

The earliest culture secondly, a holistic perception of the cause sine qua non world be gravely in need and the trees should be discarded for the woods. The Megalithic culture is of the Iron Age, essentially, in India. Stretched to mean that they take off at the end of the proto historic period and fall into the subsequent Iron Age with the ceramic metallic and structural ingredients, each having been envisaged already in the extant socio-cultural situation. Megalithic culture seems to indicate that these were autonomous and were not whole societies or of the linear mainstream successions everywhere. These uniform indices have been distinctively fused in to the whole of South India at least from c.800BC to AD100.

*Keywords: Cultural homogenization, Ideal of unity, Sacred text of the hindus*

## **Charlty: A Parsy Construct1on of "Good Thought, Good Words and Good Deeds"**

**Kreeti Goswami<sup>1</sup>**

### **ABSTRACT**

Zoroastrianism is one of the oldest religions in the world, going back to the 2<sup>nd</sup> millennium BCE. and the tribes still live in Central Asia before they moved to the Iranian Plateau. Zoroastrianism is a religion associated with the teachings and the revelation of the prophet Zarathustra."

The people who came from Persia were known as Parsis. In the seventh century BCE the Arab conquest of Iran led to a mass migration, to escape persecution, to the North-West Coast of India. Their arrival on the coast of Gujarat is mentioned in *Qisseh-i- Sanjan* or 'Story of Sanjan' written by a priest Behman Kaikobad Sanjana in 1599 and *Qisseh-i-Zartushitan-i-Hindustan* written by the Parsi Shshahpurji Maneckji Sanjana in Navasari between 1765 and 1805.

"In seventeenth century as most of the trading communities in the western belt of India, like *Banias, Khojas, Bohras* were associated with the banking and trading occupations. Some of them engaged in supplying of timber and water to the anchored ships and in various handicrafts like carpentry, shipbuilding. But, Parsis were still an agricultural community at

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<sup>1</sup> Editor, Royal Asiatic Society, Sri Lanka.

large. Gradually, families who had some skills started to move to the townships of Surat, Bombay, Daman and Broach, where East India Company had established their factories and could offer them skilled jobs. The turn of eighteenth century witnessed the Parsis becoming an economically viable community in these townships.

### **Indrachapa Gunasekara<sup>1</sup>**

In the years 1780-1840 famines had ravaged Gujarat which forced thousands of villagers to take refuge to the city of Bombay where they found relief and work from the *sheths* of the community. By 1850, half of Parsi population was urbanized. Bombay was an entrepôt under British protection. The transformation of the Parsi artisan into merchant-entrepreneurs during the first half of the nineteenth century was primarily to their sharing of the foreign particularly Chinese market and selling British good in the home market<sup>2</sup>. The accumulation of the wealth was related to their religion as accumulation meant working for *Ahura Mazda* and with this wealth the aspect of charity came.

Parsis follow the philosophy of *Humata, Hukhta, Huvarshta*. (Good Thoughts, Good Words, Good Deeds). Charity is seen as a part of the religion. Ashish Nandy commented that the colonial, particularly non European colonials, operated within the confines of the language and symbols as well as power adopted by the colonial rulers. The agency that is the colonial subject tried to create the culture which would influence the public culture. And in this case, it would speak to the British Indian community<sup>3</sup>. Jesse Palsetia sees charity as a means to form a socio-political relationship between the colonizers and the agent. It was also seen as a tool for the enhancement of the reputation of an individual or family in the public domain.

A historian like John Hinnelles says that charity among the Parsis was an integral part of their life as it corresponds with the tenets of good deeds. The British looked to Indians to finance hospitals and dispensaries. David Arnold has attributed to a similar practice in Britain where private philanthropy had funded the hospitals and dispensaries and medical education partly to the narrow view that the British had of their own responsibility for the health and welfare of the Indians. Similarly, donations were given for the establishment of the schools where the Zoroastrian religion was to be taught like in Jamshedjee Jheejheebhoy Parsi Benevolent Institution. Many girls schools also came into being. Manekjee Cursetji started the school in his home with his daughters as teachers as he did not want any opposition from the community. This paper would investigate into the socio-religious construction of 'Charity' done by the Parsi community which led to many institutional establishments by the Parsi Elite and the Parsi middle class changing the view of the people towards this minority 'refugee' community.

*Keywords: Parsi community, Charity, Bomba*

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## ABSTRACT

### **Sinhala Buddha Images and Political Legitimation in Southeast Asia**

**Hema Goonatilake<sup>1</sup>**

## ABSTRACT

After the 11<sup>th</sup> century, Theravada from Sri Lanka became the dominant religious and cultural force in Southeast Asia. Sri Lankan monks who were custodians of the Pali *Tipitaka* became the transmitters of this new civilizational force in Myanmar, Thailand, Cambodia and Laos. The focus of this paper is to demonstrate how certain Buddha images believed to have miraculous powers “originating” from Sri Lanka played an important role in legitimating the king’s right to rule in the Southeast Asia region.

Sihinga [Sinhala] Buddharupa is one such image that is believed to have originated in Sri Lanka and brought to Thailand in the 13<sup>th</sup> century. At present, there are three images by this name, one at Chiang Mai in the North of Thailand, one at Nakhon Si Thammarat in the South, and the other at the National Museum of Bangkok, each claiming to be the original.

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<sup>2</sup>Lecturer, Department of History, University of Kelaniya, Sri Lanka.

Another well known image is the Emerald Buddha; the palladium of Thailand which is kept in Wat Phra Kaew on the grounds of the Grand Palace in Bangkok is closely associated with Sri Lanka. The “Prabang” Buddha Image of Laos which is linked to the very founding of the state of Laos and which became the palladium of the country is claimed to be of Sinhala origin. (The first capital city of Luang Prabang was later named after the image.) The rulers who were in possession of these images were considered to have the right to rule, very much like the sacred Tooth Relic of Sri Lanka. Chronicles written in Pali and local languages about these images describe in details their presumed origins and vicissitudes.

The paper concludes that Buddha images believed to have “originated” from Sri Lanka were used as symbols of sovereignty in political legitimation in Southeast Asia. These symbols not only consolidated the ruler’s authority, but also served as an important factor for the moral unity of the state.

*Keywords: Buddha images, Sri Lanka, Southeast Asia*

## **A Study on Impacts of Unplanned Tourism Development in the Negombo Tourism Hub**

### **ABSTRACT**

The aim of this research was to find the out socio-cultural effects of unplanned tourism development in the Negombo tourism hub. Negombo is one of the famous tourism attractions located in the Greater Colombo area, in close proximity to Sri Lanka’s first international airport and has been a significant tourist attraction since the 1960s. Currently, Negombo is one of the best places for Beach tourism (Sun, Sea, and Sand), Night life, Water sports, Seafood and traditional fishing.

Nonetheless, government involvement was insufficient in the early days of tourism development hence, much of the development activities surrounding Negombo has been unplanned. This has been a cause for many negative impacts as well. Much of these adverse

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impacts have affected the host community. This study was able to identify these adverse effects through primary and secondary data collecting methods.

*Keywords: Tourism, Negombo, Tourism impacts*

## **ABSTRACT**

### **The Archaeological Evidences on A Hospital in The Ruins of Mihintale**

**Nadeesha Gunawardana<sup>12</sup>**

According to the Mahavamsa, written in the 6<sup>th</sup> or 5<sup>th</sup> century AD, King Pandukabhaya (4th century BC) had lying-in-homes and hospitals (Sivikasotthi-Sala) built in various parts of the country. This is the earliest literary evidence we have of the concept of hospitals. The Oldest archaeological evidence we have so far of a hospital are the ruins of Mihintale.

The layout of the building and the discovery of medical trough prove this. According to the Mahavamsa King Sena II (853-887A.C) had built a hospital complex. We are not quite certain whether this reference is to the present hospital, which is in ruins at the site. The plan of Mihintale hospital complex is interesting. Thirty one rooms can be identified. All the rooms are arranged on a high platform. The author aspires to discuss about the arrangement

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of the hospital complex, having identified a number of distinctive features (Consulting rooms, Inner verandah, Rooms for hot water, Courtyard, Bath, Shrine room, Outer court Room).

*Keywords: Mahavamsa, Mihintale, Medicine, Hospital complex*

## **Japla: A Newly Explored Area Related to Buddhism**

**Abhishek Kumar Gupta<sup>1</sup>**

### **ABSTRACT**

The various places in India related to Buddhism are still in the dark and unknown to the people. The reason might be that the Chinese travelers never visited those places and they have not left any account about the area. Japla is one of those places, situated in Palamau district that comes under the state of Jharkhand. Many antiquities concerned with the Buddhism are being found here and on the basis of these it can be said that the area had its own importance in Buddhist period. In this very area a village named Kabra-kalan is situated near the confluence of the Son (Hiranyavaha) and the North Koel (Hiranyavati?), two significant rivers of the territory where the culture flourished. The antiquities which have been found here and the geographical location named 'Kolnagar' mentioned in the

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Buddhist literatures 'Digghinikai' and 'Dakshinapath' may be presumed as that of Kabrakalan. Although besides this the antiquities of different ages from the prehistoric period to the British period are found where we can see the chronological development of the history. But this paper is an endeavour to bridge Japla with Buddhism with the help of linguistic archaeology and the antiquities eg. stupa, sculptures, scripts etc. discovered in the area.

*Keywords: Buddhism, Japla, Buddhist literature*

## **GIS Method: Approaches to Define Landscapes and Settlement Choice in South India During the Neolithic Period**

**Opangtula Imsong<sup>1</sup>**

On any given landscape, a multitude environmental features, such as the location of potable water sources, fertile land and critical raw materials, can influence where people choose to settle. An important feature of the Neolithic in India, as elsewhere has been the location and use of ecological settings seldom exploited by the humans in the Pleistocene. In archaeological contexts, the examination of settlement choice becomes even more difficult without the benefit of studying the extant settlement system. However, these choices are reflected by the settlement patterns and, therefore, are able to be examined and discussed.

Settlement patterns provide not only information on current economic and social aspects of human existence but also a historical record of the past settlement patterns and processes, as to why the ancient sites are located where they are, in relation to geographical features and to other settlements. With these archaeological phenomena a number of studies have been carried out all over the world to study the location of ancient sites, to present a picture of the varied aspects in the distribution of settlement pattern associated with a particular culture and area.

This paper continues this study by using GIS to explore the settlement choice of the Neolithic communities in South India in relation to its natural landscape. Using the advanced techniques of GIS and Remote Sensing coordinates of each site are collected and projected into the satellite imagery of Google earth tool to have a physical, terrain view of the study region with sites identified on various criteria. The general findings reveal variations in the preference for settlements located in ecology favourable to pastoralism and agricultural practices. The main findings of this present analysis is the existence of multiple settlements on the vicinity of lakes pose questions as to whether they were natural formations or manmade? The methodology and findings introduced within this paper can be valuable as a knowledgeable base to resolve these issues that have emerged out of this pilot study.

*Keywords: GIS, South India, Neolithic*

## **Early Medieval Sites of Middle Girna River Basin Jalgaon District Maharashtra, India**

**Nilesh P. Jadhav<sup>1</sup>**

### **ABSTRACT**

River Girna is the major tributary of Tapi which originates in western hills of Kalavan taluka in Nasik District and after travelling a distance of about 300 km joins the Tapi near Nanded in Jalgaon district. The Tapi River basin was earlier studied by B. K. Thapar, R. V. Deshpande, S. A. S. Molk, G. Dhavalkar and P. V. S. Srinivasan from 1950 to 1985 and so far 123 sites reported in Dhulia and Nandubar districts culturally dated right from the Prehistoric

to Historic period. However, majority of the Archaeological sites are confined to Dhulia and Nandurbar districts. On the other hand, only five sites have so far been reported from Jalgaon District by M. N. Deshpande (Bahal and Tekwade), S. A. Sali (Patne, Chitegaon) and Bopordikar (Manegaon).

**ABSTRACT** The recent village to village explorations undertaken by the author in the middle part of Girna river basin throws welcome light on the continuous cultural sequence right from Prehistory to the medieval period of the study area. The main focus of this paper is to do comparative analysis of the material assemblages of recently explored Early Medieval sites on Girna River and its tributaries, which are found to be very much similar in cultural assemblage with the well excavated Paturda site.

*Keywords: Girna river, Prehistory, Medieval period, India*

## **The Portuguese and *Menikkadawara***

**Dhanushka Kumara Jayaratne<sup>1</sup>**

### **ABSTRACT**

This research paper is about the village named *Menikkadawara* and its Portuguese evidences. This place is located between the borderline of the ancient *Kotte* and *Kandy* kingdoms. A number of historical texts and war poetries like *Alakeshvara Yuddhaya*, *Rajsoolaya*, *Rajsool*, *Maharaja* and *Kesava Hirak Hata* etc. represented some sound information about this ancient village. The village *Menikkadawara* became a major ruling center as

well as a strategically important place during the Portuguese period. There are three main objectives in this research. One is to explain the strategic value of *Menikkadawara* during the Portuguese period. The second is to summarize the information about this place in historical records. Special attention has been paid to contemporary Portuguese writers like *Ribeiro*, *Quairoze*, *Cuto* etc. The third is to describe the remains of Portuguese monuments in this village and their present condition. The ruins of the Portuguese fort of *Menikkadawara* are especially focused on in this paper. Literature survey, field explorations and observations are the main data accumulation methods utilized in this research. In addition to the above-mentioned methods, attention is paid to the folklore and legendary history, which is still prevalent among the villagers of *Menikkadawara*. Data analysis and conclusions in this research paper had been done in accordance with a comparative approach. Basically, this investigation aims at recovering the importance of this place under both archaeological and historical contexts.

*Keywords: Portuguese, Menikkadawara, Kandy, Kotte, folklore*

## **Environmental Archaeology of Sri Lanka: A Site Catchment Analysis**

**D.K. Jayaratne<sup>1</sup>**

### **ABSTRACT**

The main objective of this study is to assess the research on environmental archaeology in Sri Lanka, and the application of site catchment analysis to the archaeological sites of Sri Lanka. Environmental archaeology is a well-developed discipline at present in Sri Lanka. <sup>1</sup> Sri Lanka Institute of Advanced Technological Education, Sri Lanka Department of Information Technology, University of Sri Jayewardanapura, Sri Lanka.

the world and it views the human animal as part of the natural world, interacting with other species in the ecological system.

The study of the environment relating to archaeological sites has been largely ignored until recent decades in Sri Lanka. Site catchment analysis is a method developed for undertaking micro-regional analysis, and attempts to investigate archaeological site locations and land use pattern. This method is concerned with the study of the exploitation of plants, animals, minerals and other resources by human groups in a particular territory and encompasses both theory and method in assessing the resource potential of an archaeological site. Site catchment analysis was first introduced by Claudio Vita-Finzi and Eric Higgs in their study of the prehistoric economy in the Mount Carmel area of Palestine. In India significant contributions have been made in site catchment analysis by R.S. Pappu, Vasant Shinde, Debasri Dasgupta, Astha Dibyopama and Doyel Banerjee.

The concept of site catchment analysis has been employed at a limited number of sites in Sri Lanka. The present study has revealed that little attention is paid by archaeologists in Sri Lanka at present to site catchment analysis due to some limitation in this form of analysis.

*Keywords: Site attachment analysis, Environmental archaeology, Sri Lanka*

## **Early Translations of the Bible into Malayalam: The Poetics and the Politics**

**R.K.Jayasree<sup>1</sup>**

Sanctions as well as embargoes on translation are part of the exegetical tradition of the Bible. The Apostle Thomas is said to have brought His word to Kerala. Whatever might be the historicity of that claim, Christianity and the Bible predates the colonizer in this state.

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But scripture translation in Kerala dates only with the arrival of the Protestant missionaries in the early decades of the nineteenth century. The present study is an enquiry into the historical and ideological contexts which engendered the two earliest translations of the Bible into Malayalam.

The Bible is polyphonic and is the product of a constant engagement of the poetics of the text with its politics. The monolithic appearance of the biblical canon is, in fact, a carefully constructed façade. The author's contention is that the historical and ideological contexts were shaped by hegemonic relationships especially those engendered by imperialism. It is also contended that the engagement of the poetics of the text with its politics has always been a defining feature of the Bible and that it spilled over into its translations. In the present context hegemonic relationships engendered by British imperialism constitute the politics of translation. The author argues that decisions and choices which initiate the translational act, especially those which coincide with an epistemological shift are of great significance from a historical perspective. He holds that the poetics of the translational act in the case of Scripture translation in Kerala was determined by the politics of translation. If one deconstructs the becomes an extension of the text and hence integral to its poetics. The decisions and choices involved in a translational act are considered part of the poetics of the text.

The study does not employ any of the frames of reference that form part of Translation Studies proper. It does not examine the texts for equivalences, dynamic or otherwise, or seek to rate them on the basis of their fidelity to a source text. The author would describe his study as Janus faced— it has two faces, one turned toward translation and the other toward history. It looks at translation but perceives it as the product of a specific historical context; more as a historical event than as a mere literary or linguistic event. The author mainly seeks to describe and theorize the historical context which engendered the two earliest translations of the Bible into Malayalam.

*Keywords: Bible translation, Poetics of translation, Politics of translation*

## **Study of Using 3D Models in Sri Lankan Archaeological Sites**

**M.V.M. Jayathilake<sup>1</sup>, P.H.A.B. Shantha<sup>2</sup>**

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**ABSTRACT**



Three dimensional models can give more idea about a particular object. Such a model gives not only width and length but also depth of the object. There are many computer software and techniques which can be used to create the 3D model.

Archaeological sites have valuable aspects which show the heritage and identity of a country. 3D models can be used to recreate archaeological sites, which help to study about them deeply as well as for the restoration of missing parts. On the other hand archaeological sites have become one of the major factors of tourist attraction. With a combination of web technologies, 3D models can also be used to allow people to understand the archaeological information, which helps to create a clear impression of Sri Lankan heritage.

In Sri Lanka few researches have been carried on this particular area and most of them carrying out their study about the use of computer software to create the 3D models. AutoCAD, Maya, 3DMax, GoogleSketchUp are some examples for those software. But other countries successfully use computer based approaches other than above mentioned computer software.

3D modelling can be done either one of the following two approaches. They are Laser scanning and Photogrammetric survey. Laser Scanner method uses the range-based modelling technique and Photogrammetric survey uses image-based reconstruction or Image-based modelling. Although a variety of projects use the laser scanner there are some drawbacks, as it does not consist the standard documentation procedure in archaeology; it is also not applicable for underwater archaeological sites. Moreover, they need technically trained personnel to operate the device and data acquisition can be tiresome and time consuming and the equipment are too expensive to be used widely. Most of these drawbacks are overcome using the Photogrammetric survey. This approach uses a digital camera and needs fewer images, but is more applicable when the model is not very complex. Many researchers have conducted their research on the image-based approach. They proposed methods to create the 3D model automatically once the photographs are taken. Furthermore, there is more open-source software for Photogrammetric survey compared with those available for the Laser Scanner.

*Keywords: Computer aided designing, Archaeology, 3D modelling, Laser scanning*

## **An Investigation into Objective of Buddhist Art**

**R.G.D Jayawardena<sup>1</sup>**

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<sup>1</sup> Doctoral Research Fellow, Centre for Women's Studies, University of Hyderabad, India.

## ABSTRACT

In investigating the objective of the origin and development of Buddhist art our attention will be paid to expose the thoughts of early Buddhists who created the artistic works and the ideas of Pali literature. The subject matter of early Buddhist art are based on the thoughts of Pali literature. Whilst art, is a material creation declaring the need of Buddhists who practiced Buddhism during different periods.

Buddhist art is a symbolic language which expresses ideas as the language which we speak and write. Buddhist art tell us about the reality of the world, about life, about the Buddha, about wishes of Buddhists. Buddhist art is a mode of knowledge of Buddhists, a character of perception and proves the behaviour and personal or common inspirations.

Art forms such as painting, sculpture and images are inextricably useful. It has played an important role for the continuance of the memory of Buddhists and tradition. Buddhists created art according to the necessity of the period, with objectives of aestheticism, ritual and commemoration etc. So it is not sufficient to consider the goal of art with the need of that period. The objective of Buddhist art can be emphasized in another way based on literature, because it relates to the goal of Buddhists. Praises of beauty and nature contained in Pali literature reveal a path to emancipation from aesthetic attitudes. Some descriptions in the Pali literature disclose that aesthetic attitude assists the emancipation. This paper intends to examine the above mentioned factors regarding to the historical evolution of Buddhist art.

*Keywords: Buddhist art, Pali literature, Symbols*

## **Non-Metric Dental Trait Variations in an Aboriginal Vedda Population of Anuradhapura, North Central Province of Sri Lanka**

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## **ABSTRACT**

Veddas of Sri Lanka are divided into three regional groups, Uva Bintanna (Central Province), Anuradhapura (North Central Province) and Coastal (Eastern Province). It has been recorded that the origin of the Veddas in Sri Lanka is from Nagas and Yakkas, who occupied the island of Sri Lanka prior to the establishment of non-native rule. Another report describes that they represent a mixture of Australoid, African and Mediterranean affinities. Therefore, the origin of present day Vedda in Sri Lanka is not yet well understood. The Anuradhapura Veddas which is the present study sample, speak Sinhalese, profess Buddhism and subsist by cultivation. Meanwhile, comparison of non-metric dental features has been valuable in making assessments of the affinities of human populations. The purpose of the present study is to determine the frequencies of non-metric tooth crown traits of an Aboriginal Vedda population of Anuradhapura in North Central province of Sri Lanka and to investigate the affinities of these morphological variations with other world population groups.

Fifty dental plaster casts of 14 males and 36 females of Anuradhapura Veddas aged 16-40 years were observed. The frequencies of occurrence of 18 tooth crown traits were recorded. The Arizona State University dental morphology system was adopted for classification of the 18 traits. The result was compared with those of other world populations. Principle coordinate analysis based on Smith's Mean Measure of divergence using frequencies of the 18 traits was used to determine the affinities of these crown traits with other world populations. Multiple regression analysis between the two principle coordinates and traits frequencies clarified how each trait contributed to the principle coordinates.

Hypocone absence in the maxillary second molar (86%), lower second molar cusp number (76%) had the highest frequencies among the 18 traits. Double shoveling in the maxillary central incisor, cusp 5 in the maxillary first molar, deflecting wrinkle and distal trigonid crest in the mandibular first molar had the lowest frequencies at 0%.

The Anuradhapura Veddas belong to the Western Eurasian population group. They are dissimilar to the Sino American, Sunda Pacific and Sahul Pacific populations. Multiple regression analysis showed that the first principle coordinate correlated positively with mandibular second molar cusp number but negatively with the maxillary central incisor shoveling and maxillary canine distal accessory ridge and therefore, corresponded with traits that showed the considerable differences between Sino Americans and Western Eurasians. In the West Eurasian group, Anuradhapura Veddas deviate from the modern South Asian populations including Sri Lankan Sinhalese and Tamil populations. The dental phenotype of the Anuradhapura Vedda has close affinities with those of the early South Asian populations and therefore, they may have mainly Indian and Sri Lankan Mesolithic ancestral and immigrant elements.

*Keywords: Aboriginal vedda, Sri Lanka, non-metric tooth crown trait, Dental anthropology*

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## **Dancing Bodies Through Centuries: - Analyzing Devadasis Roles as Representatives of Changes**

**S. Jeevanandam<sup>1</sup>**

### **ABSTRACT**

Performing dance is one of the integral elements of the Hindu ritual order in the Indian subcontinent. In medieval South India, the dedication of girls to the temples was traditional. The girls who were dedicated to the temples were called devadasis and also identified as *nityasumangali* or 'the servants of God'. Devadasis are the indigenous performers who practiced dance in the sacred premises for centuries. The dedicated girls carried out the cultural tradition of South India and were excelled in performing arts. Devadasis were the only exceptional women who were allowed to learn art and literature. The association of devadasis with the temples is a significant element in South India. The temple dancing girls were well acknowledged by their contemporary social and religious order. From the medieval period onwards these temple girls were inter connected with religious institutions and politics. The traditional institution of devadasis has undergone many changes in history. In the early 20<sup>th</sup> century, the dance associated with the devadasi's was presented in a new avatar in the name of upholding and purifying the tradition. The public performance of devadasi became a tool in the hands of different sectarian groups. There are many new identities imposed on their art tradition. The sacred women of the middle age were questioned and the new political context culturally stigmatized their public existence. An understanding of the life and the customs of devadasis is essential to realize the traditions of their society, religion, art and culture. This paper represents the role of devadasis in the dance tradition of South India and further explains the process of the transformation of *Bharatanatyam* through the ages.

*Keywords: Devadasi, Bharatanatyam, Temple, Religion, Art, South India*

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## **Cognitive Map: An Alternative Tool to View Cultural Information**

### **ABSTRACT**

**Pratapanand Jha<sup>1</sup>**

### **ABSTRACT**

In the course of history certain places have developed into cultural centres attracting people from various cultural zones. They are places of convergence and radiation, and as a social centre, they played the pivotal role in the life of people in surrounding region. They served as centre place, provided space and motivated mobility and interaction. For understanding of the multi-layered and multi-dimensional aspects of such centres, both physical and conceptual, proper investigation and in-depth study of every aspect of the centre is required; the entire interlocking of the devotional, artistic, geographic, social and economic aspects of a particular centre.

Real time events are complex and multi-dimensional in nature. Any of them can be easily understood by fragmenting the whole into parts using the contours of space and time. With the availability of increased processing capability of computers, it is now easy to use the technique of integration by parts, to demonstrate the relationships between various components and represent the same as part of a whole. We are blessed with many sensory organs for various functions: seeing, hearing, smelling, taste, etc. with an intelligent and perceptive brain to make it miraculous. Each of these organs works independently yet are complementary to each other in order to make a human capable of understanding information in every perspective. This natural gift of receiving multimedia information and compiling it into a knowledge-base enables the human to understand a subject in its holistic form. This has been applied in integrating various art forms extending from the textual traditions to oral traditions, iconographic, architectural and other artistic forms, using the cognitive maps in Space and Time.

The Great Temple of Thanjavur called Brhadisvara on account of its monumentality, was built by Rjarja I (also known as the Rjarje[vara temple) in 1010 A.D., has been acclaimed as the finest achievement of CM7a art. The UNESCO has now declared it as a World heritage monument. Ever since its building, barring a few short breaks, the temple has remained a center of worship and living traditions. Temple is known for its Architectural excellence, Iconographic traditions both in stone and bronze, CM7a and Nyaka Murals, musical practices, rituals and Kumbhabhisekam.

Through the presentation of DVD titled “Thanjavur Brihadisvara Temple”, a trial has been made by the ICNCA to integrate the Iconography, Dance, Karamas, Murals and Rituals of the temple using the cognitive maps, both in Space and Time. This is just an example and the process can be used and implemented for any cultural centre, across the geographical and religious boundaries.

*Keywords: cognitive map, Cultural tools, Brhadisvara temple*

## **Coomaraswamy on Art, Culture and Nation**

**Priyanka Jha**<sup>1</sup>

There is a large corpus of work that can be credited to Ananda K Coomaraswamy. In his lifetime he wrote on a variety of issues, hence the fuzziness to establish him in a certain kind of scholarship. He is essentially known as an Art historian, but it will be incorrect to typify him as one. This paper attempts to situate him as a thinker of modern India and his thought constituted of his reflections on Culture, Civilization, Art and representation, Nation, Nationalism and Philosophy. In his lifetime he wrote constantly on all the above categories and rest of the categories that touched the human life. There is a certain kind of flow in his writings that can be understood going parallel with his professional life. However there are three broad categories that can be taken for understanding his scholarship; Art, Religion and Philosophy.

The attempt in this paper shall be to grasp the transition in his writings throughout his lifetime, in the form of three phases. The first phase (1900-1913), whereby the dominant theme is Nationalism and Indian art, as it is largely the result of his involvement with Swadeshi Movement, Tagore Circle (Bengal School of Art) and Indian National Movement. The Second Phase (1913-1930) where he starts his professional career as the keeper of Indian and Mohammedan Art and goes on to become the Curator of Museum of Fine Arts, Boston. There is continuity with the first phase as he writes on typology of Indian art forms and different schools but he widens his scope as he writes on Eastern art forms, the spectre shifts from India and Ceylon to other Asian Countries, while Religion becomes a central category; relation of Art, Culture with Religion. The third phase (1931-1947) establishes him as a philosopher as in this phase he attempts to work out a philosophy known as *Philosophia Perennis*, which he calls as world philosophy, writes on Global issues, bridges between the Eastern and the Western mankind and on spiritualism. This paper would look at the way Coomaraswamy understands the three key concepts, Art, Culture and Nation through his writings over his lifetime.

*Keywords: Ananda Coomaraswamy, Art, Culture, Nation*

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<sup>2</sup> RTM Nagpur University, Nagpur, Maharashtra, India.

## ABSTRACT

### **Newly Discovered Navagraha Images from the Koppeshvar Temple at Khidrapur, Maharashtra in India**

**Gopal S. Joge<sup>1</sup>, Shantanu Vaidya<sup>1</sup>, Shrikant Ganvir<sup>1</sup>,**

The Koppeshvar temple located at Khidrapur in Maharashtra is one of the finest examples of medieval Indian temple architecture. It has been dated to the 12<sup>th</sup> cent. C.E. with the help of inscriptions over there. The temple has been studied in detail by earlier scholars. However during their recent visit to the temple the authors noticed Navagraha images depicted on the South-Western Jangha portion of the temple. All the images are above the Bhadra niches. Images of Navagrahas generally appear to be a part of one single panel and do not appear as separate iconic forms. Here they appear in separation to each other and follow their iconographic norms as stated in texts. This is probably a rare depiction of Navagrahas in the Deccan region dating to the 12<sup>th</sup> cent C.E. It is important iconographically as well as from the religious point of view and can help in understanding the importance of depiction of Navagrahas in medieval Deccan art.

*Keywords: Navagraha images, Koppeshvar temple, Medieval Indian temple architecture*

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## **Faunal Remains from Sampolia Khera (Masudpur I), Haryana**

The site of Masudpur I (Sampolia Khera) (29° 14.636' N; 75° 59.611') located at a distance of about 12 km from the large urban site of Rakhigarhi, was excavated under the *Land, Water and Settlement Project* of the Department of Archaeology, Banaras Hindu University and University of Cambridge in 2009. The site revealed the presence of Early, Mature and Late Harappan cultural material. All the faunal material recovered from Masudpur I (Sampolia Khera) were examined (n=2118) using a standard protocol developed at the Archaeozoology Laboratory of the Deccan College, Pune. The faunal material belonged to Early, Mature and the Late Harappan cultural phases in addition to mixed contexts. Mammals identified were cattle (*Bos indicus*), buffalo (*Bubalus bubalis*), goat (*Capra hircus*), sheep (*Ovis aries*), domestic pig (*Sus domesticus*), domestic ass (*Equus asinus*), nilgai (*Boselaphus tragocamelus*), blackbuck (*Antelope cervicapra*), four-horned antelope (*Tetracerus quadricornis*), spotted deer (*Axis axis*), wild pig (*Sus scrofa*), hare (*Lepus nigricollis*), mongoose (*Herpestes edwardsii*), wolf (*Canis lupus*), fox (*Vulpes bengalensis*), elephant (*Elaphus maximus*) and house rat (*Rattus rattus*). The non-mammalian species identified were peafowl (*Pavo cristatus*), carp (*Catla catla*), freshwater mussel (*Lamellidens* sp.), and freshwater gastropod species (*Digoniostoma pulchella*). The results of the analysis were compared with those from other archaeological sites in Haryana such as Mitathal and Farmana.

*Keywords: Masudpur, Harappan, Faunal remains*

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## ABSTRACT

### **Deul Temple: Initial of Pandvas of Dakshina Kosala**

**Shivi Upadhyay Joshi<sup>1</sup>, Vishu Upadhyay<sup>2</sup>**

## ABSTRACT

Deul temple is situated in Mallar, Bilaspur dist., Chhattisgarh, India. This is an archaeologically protected monument and is also known as Bheemkichak temple. The Temple is made of locally available yellow sand stone and is one of earliest temples of Chhattisgarh. The date of this temple goes back to 7<sup>th</sup>- 8<sup>th</sup> Centuries AD, probably the period of Tiverdeva (King of Panduvamsins of Dakshina Kosala). It is essential to mention that Dakshina Kosala is an ancient name for Chhattisgarh state.

*Sikhara* (tower, spire, North India) has totally disappeared and after conservation and scientific clearance, present form of this temple attracts everyone. Outer walls are decorated with the sculptures of Mahishsurmardini, depictions of the stories of *Ramayana*, and other art forms. Doorjamb is the most impressive part of this temple. The huge figures of river goddesses Ganga and Yamuna, Yakshas (a class of demigods with benevolent as well malevolent aspect) and Bharvahaks (dwarfs) have arrested the attention of visitors. Attires, coiffures, attributes and ornaments are beautifully carved and reflect the prominent features of Panduvamsins period.

*Keywords: Deul temple, Bheemkichak, Dakshina Kosala, Mallar, Panduvamsins*

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## ABSTRACT

### **Goddess Shri Tuljabhawani : Kinds of Woships**

**Satish Kadam<sup>1</sup>**

In Hindustan there lived various believers of religions such as Hindus, Muslims, Buddhists, Jains, Sheikhs, and Christians. Among these the Hindus are the majority. In the Hindu religion there are three distinct sects Shiva, Vaishnava and Shakta. All these sects have their different ways and modes of prayer or worship. The Shaiva worships lord Shiva, Vaishnava worships lord Vishnu Bhagvan and Shakta cult worships Goddesses.

Out of these three sects the mode of worship by Shakta is vary austere, ridded and the devotee or worshiper expresses their prayer by various means to be done in future. The fulfillment of their modes and means are really horrible. Yet worshippers do these with earnest worship according to the ancient religion traditions. There are 51 Shasta piths. These Shakt peeths are well scattered over India. Maharashtra is one of the states in which there is one religious (holy) place. There is a distinguished and omnipotent Goddess Mata Tuljabhawani. The temple is crowded with devotees on every Tuesday and Friday.

On these days the worshipper fulfills their resolution in the mind. Religious rituals such as Lotangan, Dandavat, Jawal, fulfillment of Pardi, bathing Goddess by curd and banana which is called Abhishek are performed as a part of religious beliefs. These religious mode are extremely austere and hard to be done but the devotees do these with earnest zeal. Because of the austere mode of worship in Hinduism especially in Shakta peeth the discipline cannot be maintained like other religious. Only because of time and material required for the worship is totally varying due to this situation, there is always in the temple density vicinity of the crowd. Some people are busy one way of worship the others are engaged in the vicinity of the temple. ~~The temple of Goddess Tuljabhawani, The temple India~~ always crowded with devotees. The devotees are two innumerable to count. We see the devotees performing 'Gondhal' rituals and

hear the rhythmical sounds of the different musical instruments. In the southern part of India. There is state of Maharashtra. There is a pilgrimage have Tuljapur in the Hindustan.

Hindustan believes in multiple forms of the lord Grou. And the method of 'Up asana' (way to worship) of the Shasta sheets is different from the other religion. And it is hot feeling well for the other religious of the world. Whatever may be holy ritual either 'Lotangan' or badland in the wet cloths the devotee or the worshippers must have tremendous mental

#### **ABSTRACT**

There lived a goddess bearing the Tuljabhawani. The worship of this Goddess Tuljabhawani is different from other Goddesses or Gods. This specific point is emphasized in this research paper.

*Keywords: Hindustan, Hindus, Shaiv, Vaishnav, Shakta, Tuljabhawani, India, Maharashtra*

## **A Unique "Yaksha" Sculpture at "Manikdurg" Fort Maharashtra, India**

**Shivendra Kadgaonkar<sup>1</sup>, Abhijit Dandekar<sup>1</sup>, Sachin Joshi<sup>1</sup>**

#### **ABSTRACT**

On the Western Ghat of State Maharashtra, India, Fort Manikdurga is located in Taluka Chiplun, village savarde. In the year 2010 Deccan College and Postgraduate institute Archaeology department had done exploration and excavation at the same place. The fort height is about 200 m from sea level. On the west side of the fort seven unfinished water cistern were excavated. Only on no. 1 water cistern lintel a band of sculpture is carved. In the band there are two yaksha figures; one elephant and one human figure which is very much weathered are carved. These two yaksha figures are as a load bearer or bharvahaka position. They are carved there for a specific reason. These types of load bearers are carved at Bharhut, Bodhgaya, Sanchi stupa and at Pitalkhore and Nasik caves. Even they appear on 12<sup>th</sup> cen. temples for the same purpose. In this research paper, the connection of load bearer yaksha with elephant and the importance of carving these yakshas on stupa, caves and temples is described with the help of literature evidences. The continuation of carving load bearer yakshas in ancient Indian art is very important as they are carrying the load of the structure symbolically. Their connection with water and as a good charm is also considered for carving these on water cisterns. This fort and water cistern position is on an ancient trade route which connects Konkan area to Desh or Ghat by the supply of goods. The water cistern period on the stylistic ground of carving yakshas goes back to before 10<sup>th</sup> c AD as compared with Bharhut, Gaya yaksha figures. Archeological evidences like potsherds, bangle pieces found in excavation are in between 14<sup>th</sup> to 15<sup>th</sup> c AD.

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*Keywords: Fort Manikdur, Yaksha culture, Water cisterns*

## **Indigenous Characteristics of Dance in Anuradhapura Period**

**Koshalee Kakulandala<sup>1</sup>**

Sri Lanka has three main prestigious dance traditions, namely Up-country or Kandyan dance, Low-country dance and Sabaragamu dance. Although researches done till date have not revealed the origin or history of these dance forms, some literary sources i.e. *Vamsakatha*, *Atthakatha*, *Tikka* and archaeological sources such as images, figures and paintings reveal that the history of Sri Lankan dance goes far back in time till the Anuradhapura period (600 BC - 1100 AD). The most prevailing opinion about the history of dance is that, as the main streams of culture are brought and established here from neighboring India, dance was also influenced by the same. Especially, it is believed that the dance was brought with the eighteen grades of crafts that arrived with Theri *Sanghamitta* when she carried the sacred Bo sapling to Sri Lanka.

Many archaeological as well as literary evidence were found which expose the features of contemporary Indian dance tradition. But if the archaeological visual evidence were thoroughly examined, it can be noticed that some features are completely different from the main features of Indian dance. Is this a clue for the existence of an indigenous dance tradition of ancient Sri Lanka? Hence, the main objective of this research is to recognize and

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analyze the evidence which reveals those indigenous features. The author aspires to give a new interpretation for that evidence.

The method of analogy is applied in this research, based on some selected images and figures which belong to Anuradhapura period and they are analyzed with the basic features of the modern Sri Lankan dance traditions. Accordingly, it is expected to introduce the postures (hand, leg and body positions) of the images and figures as a representation of an unrevealed indigenous dance tradition of bygone era.

*Keywords: Indigenous dance, Anuradhapura period, Hand and leg position*

## **A Critical Study of Saivism in India**

**Gayathri Karthikeyan<sup>1</sup>**

*Zaivism* is a subject, understands that power which remains unmanifest in spirit and form, but expresses itself in the millions of aspects of life's manifestations. The power of manifestation and dissolution is called *Siva Sakti*. The time energy, grand play of communion, manifestation, maturity, disintegration, annihilation turning again to flux and coming to manifestation yet again and complete will and such cyclic movement within which has been preserved life's well-being is called Siva. *Saivism* is a complex cult. The problem of its origin need not be made even more inculcate by accepting conjecture as proved facts.

Siva is one of the gods of Trinity- said to be god of destruction. Lord Siva sits in a meditative pose against the background of the snow capped Himalayas, the mount Kailása. Siva is held to reside in six places (*Sadsthala*) namely five senses and mind. The word Siva according to Prof. S.N.Dasgupta is supposed to have been derived from '*vas kantan*' which means 'always fulfills the desire of devotees'. As Keiths conception, Siva is borne out of the *Satarudraya* hymn of the *Vájasaneyè samhité Rudra*.

Works, which have influenced the growth and development of *Zaivism* are Tamil *Tolkappiam* and Sanskrit *Máhabharat* and *ZvestáSvatara Upaniúad*. Here it is mentioned that "*Saivism* is divided into two principal schools, northern known as Kashmir *Zaivism* and

southern as *Liñgáyat* sects by wearing a Liñga around their necks. The first great leader of the southern school was Lakulisa believed to have been the last incarnation of Máhesvara and the founder of the sect of *Pásupata*. I would like to deal with Siddhanta *Saivism* based on *Saivágamas*.

As decade goes on, *Zaivism* has branched into various schools. The six countenances of Siva (faces facing the four directions, upward and downward faces) are said to give rise to the six subjects of *Zaivism* which are east face – *Zaiva*, South *Kálámukha*, West – *Pásupata*, North – *Mádeva*, Up – Bhairava, Down – *Váma*. *Zaivism* in general is four fold, which are *Kápála*, *Kálámukha*, *Pásupata* and *Zaiva*. *Zaiva* is again divided into three sections, which are *Zaiva Siddhánta*, *V+ra[ai]va* and Kashmir *Zaiva*.

*Saivism* worships Siva as the Supreme Being, regarding him as the source and essence of the universe. *Zaiva siddhánta* is a Hindu tradition where worship of Siva has been more focused. The *Zaiva siddhánta* has basically three distinct categories, which are *Pati*, *Pasu* and *Pása*. The word ‘*Ágama*’ here suggests that they come later than the *Vedas*. The *Ágamas* have an independent development of theory and practices. The *ágamas* deal with the philosophy and spiritual knowledge behind the worship of the deity, the *yoga* and mental discipline required for this worship, the rules for constructing temples and sculpting images, and the rules pertaining to conduct of worship services and festivals.

*Keywords: Saivism, India, Hindu tradition*

## **Fashion Traditions: Reading the Hybridization of Dress in Sri Lanka**

**PriyankaVirajiniMedagedara Karunaratne<sup>1</sup>**

Fashion is never static and is timeless. It represents the tradition which society followed as a process in any period time to time. Besides, dress fashion is also a moral character of a period or the *Zeitgeist* of a civilization. Furthermore, tradition of a society reveals how things have changed. This paper studies past dress fashions which are described in poetry, literature and in several visual formats during the 16<sup>th</sup> century Kotte period in Sri Lanka with a view of identifying salient dress features that have been assimilated by tradition and external influences and to introduce new concepts of fashion to the modern fashion world. In Sri Lanka it was in the 16<sup>th</sup> century that literature and Fine Arts came to the fore. Pursuit of the art of dance led to the regular and important feature of entertainment in the king’s court. Poets of that period have excelled at locating dress fashions in poetry. In comparison to the world dress fashions Kotte period marked the culmination of emerging novel fashion movement towards modernity with unique features in Sri Lankan fashion culture. Furthermore the study also seeks to investigate in what ways the dress fashions of the past followed traditions of society and how it moved towards modernity with hybridization of

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several dress details and components. The study reveals that there was a unique methodology of arranging the long lower cloth to the body without any single stitching by emphasizing body curves. It was evident that the structure, design and form of the lower dress developed through a dynamic process that kept evolving with traditions. In addition to a deliberate attempt at design, the form and the structures were changed and organized by internal explicit design units as pleating, knotting, folding, frilling, and tucking which made up a rich set of possible combinations and consequently for an authentic individuation of an outfit .

Data for this research were gathered from historical literary records, texts, and pictorial records from the two ivory caskets at present in the Munich Treasury, Germany, wood carvings from Rambawa at Aludeniya, Gampola and two cloth paintings presently at the National Museum, Colombo. The traditional determinations of different visual priorities of dresses make carvings and mural the absorbing subject that they are. A qualitative research method was adopted for the study and a systematic sequence of observational studies was carried out to gather, sort and analyze data in a systematic manner. Findings of the research shows the image of the dress fashion is mediated through tri-visual traditions: one dictates South Indian; the other reports tradition of Sri Lanka and the West (Portuguese). The outcome of the research show firm fundamentals that incorporated dress traditions in any fashion conscious social context which could be utilize in creation of modern concepts by the fashion creators in the field.

*Keywords: Fashion tradition, Modernity, Hybridization, Moral character*

## **Preliminary Investigation of the Sri Lankan Copper-Based Statues of the Metropolitan Museum of Art, New York**

**K.A. Anusha Kasthuri<sup>1</sup>**

### **ABSTRACT**

Sri Lanka is located near the southeast coast of India. Human presence there goes back some 150,000 years, evidenced by more than 125,000 archaeological sites scattered island-wide. Countless artifacts constitute the physical evidence of past human activities and development. Among them are thousands of cast copper-alloy figures that provide information about style and iconography as well as insights into the manufacture of the ancient arts of Sri Lanka.

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Although large hoards of copper-alloy statues have been recovered from Sri Lankan archaeological sites in the last two centuries, little conservation-based scientific investigation

has been carried out on these collections. Literature relating to the examination and analysis is consequently also extremely limited.

Works of art in Sri Lanka are generally attributed to one of four major historical periods: Anuradhapura period (ca. 269 B.C–993 A.D.), Polonnaruva period (993–1235), Transitory period (AD 1232–1597) and Kandyan period (AD 1480–1815). Based on current archaeological knowledge, the widespread production of copper-alloy Buddha images and Bodhisattvas in Sri Lanka was first seen in the late Anuradhapura period, due to the influence of Buddhism brought from India during the third century.

For the current study, twenty eight copper-based statues in the Metropolitan Museum and four belonging to the Archaeological Department of Sri Lanka, representing all four major historic periods, were examined in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum. Methods including the examination of the works under magnification and under Ultraviolet light, X-ray radiography, X-ray fluorescence, and metallography were employed to characterize their manufacture, composition, and condition. Energy dispersive X-ray spectroscopy in the scanning electron microscope (SEM-EDS) was used for one sample.

Radiographic examinations and viewing under Ultraviolet light revealed previous interventions. Close investigation of figures demonstrates that the works were cast using lost-wax techniques. Radiographs indicate that armatures varying in thickness, size and shape of armatures were used, sometimes despite the small size of the figure under consideration. The casting method seems illogical in at least one further aspect. Most of the small figure statues representing seated figures are solid cast, but several are hollow. The large statues, which mostly date to the later periods, are for the most part solid cast. Generally, metal with low porosity and few casting defects is observed in most of the radiographs, indicating that the castings were of good quality.

Traces of five gates (or vents) were observed on the backs of the five *Lokapala* figures examined, indicating that they were cast while in a horizontal position. Ten of the twenty-eight figures, particularly those belonging to later dates, bear traces of gilding or intact gold layers. In all but one case, gold was found in association with mercury, confirming that they were amalgam gilded. A late seventh century small seated Buddha is the earliest statue in this study bearing traces of an ancient gold layer.

Metallurgical studies were employed on a Buddha, a Bodhisattva, and two other religious images. All four have different microstructures, reflecting dissimilarities in composition, thermal history, and state of preservation.

*Keywords: Bronze, Statuary, Technology, Mercury, Gilding, Instrumental, Analysis*

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## **ABSTRACT**

### **New Archaeological Discoveries at Badalpur Buddhist Monastery, Taxila Valley**

**Muhammad Ashraf Khan<sup>1</sup>**

The Badalpur site is situated about 9 km North West Taxila museum and 2 km North-west of Julian village. Archaeological excavations were carried out at the site by the Taxila institute of Asian civilizations under the supervision of Dr Muhammad Ashraf Khan from 2009-2013. During the course of excavations a huge number of antiquities have been discovered. These include potteries, gold and copper coins, seals and sealings, beads, iron objects and grinding mills. But the most remarkable discovery of the excavations is the discovery of a Mathura sculpture of the Buddha made from reddish sand stone. The sculpture depicts a Buddha seated on throne with a crossed legged, both soles of the feet having

dharma chakra symbols. The right hand is in abhaya mudra with a wheel of law on the palm. Pipal tree is engraved at the back of the sculpture. Similar Mathura style sculpture of Buddha was also discovered from the surface of Bhari Dheri site in Taxila valley. Due to this unique discovery it is very clear that the Mathura images of Buddha from these sites were originated from the soil of Mathura and were presented to these monasteries by some devotees/monks during their pilgrimage to the holly shrine of Taxila in the era of 2<sup>nd</sup> century CE. Another remarkable discovery is the sculpture of bodhisattva Maitreya and a stupa shaped relic casket in schist stone.

## **ABSTRACT**

*Keywords: Taxila, Mathura art, Buddha statue*

## **Archaeological Discoveries in Azad Kashmir**

**Rukhsana Saiid Khan<sup>1</sup>**

## **ABSTRACT**

Neelam Valley Azad Jammu and Kashmir, shares its borders with the Indian controlled state of Jammu & Kashmir to the east, Khyber Paktunkhawa province of Pakistan to the west, Chilas of Gilgit Baltistan to the north, and the Punjab province to the south. The topography consists of mountain ranges from 6000 ft above sea level to 15000 ft. and the area is famous for thick pine, cider forests, high altitude lakes, snowy peaks, precious stones and belongs to that cultural unit, which formed a part of the lower Himalayas mountain ranges of Pir Pangal. The ancient name of the river Neelam is Kishen Ganga.

This paper investigates how the recently discovered artefacts and remains of ancient civilization indicate its links with other vibrant civilizations of the region such as Gandhara. The Neelam valley, Sanskrit word for Blue Sapphire is a place of archaeological importance, comprises site of great potential with clues of artefact of B.C to Hindu Shahi Sharda Temple of 7<sup>th</sup> century A.D, Stone Kundas or Basins resembling to those of Gandhara Wine presses

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used in Buddhist Monasteries, Commemorative Stones of a low carving of central Asian Influence. The Coins found here are related to the Kushana period coins. Ganesha Ghati with Swastika near the ruins of Sericella fort, terracotta pipes and mud baked bricks, figurine, Gandhara Grave culture; rock carving in the surrounding area provided us an important clue of the vibrant civilization of the area.

The discovery of artefacts and relevant study reveals the historical importance of the area in context with religious scriptures of Buddhism / Jainism and written records of Buddhist monks and pilgrims traveling on the ancient silk route.

*Keywords: Azad Kashmir, Neelam valley, Archaeology*

## **Trends in Heritage Management: Efforts to Preserve Endangered Neolithic Site in Southern India**

**Ravi Korisettar<sup>1</sup>**

### **ABSTRACT**

Development programmes including mining, canal building, road construction, etc., inevitably consume large landscapes containing buried cultural heritage. Prehistoric sites are the ones which are rapidly disappearing without being documented for posterity. We are witness to destruction of Southern Indian Neolithic sites perched on granite hills under large scale mining. This situation prevails not only in India but also in a number of developing and underdeveloped countries. Given this situation we embarked on public outreach programme as the first step towards initiating measures to prevent rapid loss of archaeological data. We produced illustrated brochures explaining the nature and variety of the cultural heritage around the villages as well as the importance of knowing the past. We established direct communication with the village community involving participation of village leaders and school teachers. Organizing door to door information campaigns and school children's

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visit to sites paid rich dividends. Class room lectures on various aspects of the heritage and replication of archaeological features, showing related videos and giving simple but exotic gifts to school children were very productive.

In this presentation we would like to present two success stories how these measures have helped in discovering the past and how the administration also supported the cause of heritage reservation at Sanganakallu in Bellary District in Karnataka, Southern India.

#### **ABSTRACT**

*Keywords: Southern Indian neolithic, Development programmes, Sanganakallu*

## **Identifying of a Forgotten Stupa at “Chaliya Parvat”**

**Anil Kumar<sup>1</sup>**

In a recent course of exploration, an area identified as *Krimila Adhithana* by D.C. Sircar is found to be situated near Lakhisarai, a district headquarters of Bihar. The place is well connected by rail and road in modern times. A large number of historical monuments is lying around this modern town. Remains of Buddhist and Brahmanical antiquities are lying unguarded unprotected in around 30-35 square Kilometre from this place. The area was explored by Cunningham and Beglar in 19<sup>th</sup> century and in second quarter of 20<sup>th</sup> century few Indian scholars also visited the place and collected evidences from this place and subsequently they have reported them also. But all the earlier explorations were limited to identification of Buddhist monuments or collection of inscriptions. An extensive exploration of this region has revealed many interesting facts undisclosed about early medieval

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Curator, Archaeological Museum, Gurukul Kangri University, Haridwar, Uttarakhand, India.

historiography. There are more than thirty five ancient, carved big mounds in the area. Between the mounds there are ponds and lakes. One of the lakes from this place is mentioned in Hsua T Sang's account of 6<sup>th</sup> century A.D. From the mounds, ponds and lakes more than hundred Buddhist and Brahmanical sculptures have been collected. Nine Buddhist sculpture carries inscription on their pedestal. Stylistic analysis of these sculptures suggests early medieval dates, and different phases of construction activities. Few brick structures over the mounds are exposed due to natural erosions or encroachments by the local people. Overall survey and decipherment of inscriptions from the region suggests us existence of a large religious city in the lower Ganga valley during early medieval period. After corroborating with the contemporary literary source, this site has been identified as stupa of *Chaliya parvat*, where Buddha spent his 13<sup>th</sup>, 16<sup>th</sup> and 19<sup>th</sup> rainy season. At this place Buddha preached *Kimilasutta*, of *Anguttar Nikaya*.

*Keywords: Krimila adhisthana, Brahmanical antiques, Buddhist archaeological site*

## **The Nath Cult in Sri Lanka**

**Bachchan Kumar<sup>1</sup>**

In the present paper the author would analyse the Nath cult that revealed in various sources of Sri Lanka. The iconographic details will also be discussed in this paper. Sri Lanka is predominantly a Buddhist country where, Hinayana form of Buddhism prevailed. Buddhism introduced in this country by Thera Mahinda, the son of Emperor Asoka. The

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<sup>1</sup> Research Scholar, National Museum Institute, India.

earliest monastic complex was the Mahavihara at Anuradhapura founded by Devnampiyatissa and presented to Mahinda Thera. The main feature of Sinhala Buddhism was its division into three major groups, or *nikayas*, named after the three main monastic complexes at Anuradhapura; the Mahavihara, the Abhayagiri, and the Jetavanrma. This was the result in the deviations in the disciplinary rules (*vinaya*) and doctrinal disputes.

Tantric form of Buddhism was experienced in Sri Lanka. The Ratnakuta sutra mentions the appearance of *Nilapata-darsana*. The followers of it wore blue robes and practised extreme forms of Tantrism. Nil-Sadhana has a high profiled tantric practises. The English translation of chapter 13 of the *Brihad Nila Tantra* covers meditation and the vira sadhana (heroic worship) of Mahakali. The epigraphic evidence of 8<sup>th</sup> century reveals the fact that there were three bodies of dharmadhau was in existence. On the copper votive tablets with Sanskrit Inscriptions of the 9<sup>th</sup> century Dr. Luders suggests that “Mahayana character of the sentiments expressed in them need not be doubted.” A large number of votive tablets reveal the existence of Mahayana system.

Reverence to Natha has been seen in several Singhalese literature of the 15<sup>th</sup> century AD. Baruah believes that Natha-deva is venerated in the form of Avalokite[vara Bodhisattva and his image is sometimes mistaken for that of the bodhisattva Maitreya. The word Natha (Lord) is a shortened form of Lokesvara Natha which is termed for Avalokitesvara. The 15<sup>th</sup> century Singhalese poem Tisara Sandesa (Swan’s message) has a stanza which describe the physical glory of a white image of Natha depicted in the shine of Buddha. The Nath or Avalokitesvara cult seems to have been very popular since 15<sup>th</sup> century in Sri Lanka.

Discovery of a large number of the images of Avalokiteshvara tends to believe that Nath deva was none but the most prominent Mahayana goddess, Avalokitesvara Bodhisattva. Avalokite[vara (Sanskrit: “Lord who looks down”) is a Bodhisattva who embodies the compassion of all Buddhas. Portrayed in different cultures as either male or female, Avalokite[vara is one of the more widely revered bodhisattvas in mainstream Mahayana Buddhism, as well as unofficially in Theravada Buddhism.

Even in present day Avalokitesvara is worshipped as Natha deva. The temple is well known as Natha Devale which is located across the road from the temple of the Tooth Relic in Kandy. Architecturally it is different from the other Buddhist shrine.

*Keywords: Nath cult, Avalokitesvara Bodhisattva, Inscriptions*

**Dilip Kumar<sup>1</sup>**

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Nalanda was one of the important centres of Bronze art production. Bronze is technically known in Indian *Silpasastra* as *Astadhatu* (an alloy of eight metals) for which N. K. Bhattasali used the term Octa-alloy. These eight alloys are copper, tin, lead, antimony, zinc iron, gold and silver in varying proportion.

The Nalanda School seems to have specialized in producing smaller pieces giving scope for detailed work and finish of execution in bronzes. Evidence of metal casting are found in the series of ovens on the courtyard in some of the monasteries as a place of casting bronzes.

The majority of these bronze images found at Nalanda are of Buddhist divinities, but Brahmanical deities are not altogether absent. Some Jain images have also been discovered. The pedestal and halo of the bronze images of Nalanda are of special interest. They are round, oblong, square, rectangular or of the rath types. The earliest bronzes are those having the background or *Prabhavali* made of thin sheets of wire of metal with floral or vegetal decoration or images cast in complete round without a *Prabhamandala*. Some of the representative examples belonging to these groups are figures of Avalokitesvara, Maitreya, Vajrapani and Bhodhisattvas in Varada Mudra. They have round fleshy face with sharp nose, absence of armlets, plain ekavali or necklace of beads, proportionate body etc. The diaphanous drapery or *uttariye* or *antorovaska* have been represented in a stylistic way forming two edges in the shape of a fan which is a copy of the style exhibited on Sultanganj Buddha, presently in Birmingham Museum U.K. and also noticed in certain stone sculptures. They are the continuation of Gupta style of Sarnath and Mathura sculptures.

In fact most of the bronzes produced either in Indian Sub-continent or neighbouring countries are influenced by these work of art. Even early bronzes of Kurkihar (Gaya) have the influence of Nalanda Bronzes.

The contribution of Nalanda towards the nourishment of contemporary schools of Ancient Bengal, Orissa and even outside India are immense and it may not be ruled on that Nalanda products were used as models for products reported from Sirpur (M.P.), Achutrajpur (Orissa), Chittagong, Mainmati and Jewary in Bangladesh and other Southeast Asian countries bear close resemblances with those of Nalanda and Kurkihar.

*Keywords: Bronze work, Nalanda, South and Southeast Asian art*

## **The Monastic Cult of Bhaisajyaguru Buddha in Ancient India**

**Manoj Kumar<sup>1</sup>**

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This particular aspect pertaining to antiquity of the images of Bhaisajyaguru Buddha is comparatively lesser known feature of Ancient Indian Buddhist iconography as reflected in the survey of historiography of art history of ancient India. In this direction mention may be made of the contributions of two leading internationally acclaimed veteran art historians namely Dr. Keimburg-Salter and Dr. Pratapaditya Pal whose two important papers probably pave the foundation of the existence of this very cult in South Asia. Salter hinted towards probable depiction of Buddha as a Healer on Gilgit Manuscript's cover and Pal identified two images as Bhaisajyaguru Buddha after questioning the identification of a Jhewari Bronze by Debla Mitra. It is with this spirit of hope the present author is preparing this research paper incorporating newly identified bronze and stone images of Bhaisajyaguru in ancient Magadha, Banga and Dakshinakosala region of ancient India.

Here a vivid description of ancient Buddhist scriptures were also taken into account along with the rich medical history of this region in form of unearthed antiquities which favours it as the origin area for the emergence of this very cult which via China, came to be known even in entire east, central and south-east Asian countries from where some images were studied afresh and co-related with the presently identified images found in various sites located in Banga, Magadha and Dakshinakoshala region. Magadha was the home of Jeevaka, the great combination of Physician and surgeon. In ancient Buddhist scriptures several instances were mentioned in which even Shakyamuni Buddha's exceptional knowledge of medicine highlighted. There is a rich tradition of the presence of Aarogyavihara in the region of Magadha and Kasi from where terracotta seals were undoubtedly certifying their nature with inscriptional citations.

Thus in this paper an attempt has also been made to understand various aspect of this very cult along with new identification of important iconographic details of his associated deities like Chandraprabha, Suryaprabha, Bhaisajyaraja, Bhaisjyasamudgata and twelve generals of Bhaisajyaguru.

*Keywords: Bhaisajyaguru Buddha, Medicine, Ancient Indian Buddhist iconography*

## **Colored Stories: Dimensions of Bhil Art and Culture**

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## **Ruchi Kumar<sup>1</sup>**

Amidst the vast arid landscapes of Rajasthan, sometimes by lanes greet with splashes of vibrant colors spread on walls of Bhil houses. Earlier seen prominently, these have now become a rare sight. This forever appealing canvas stretching to infinite dimensions is now restricted to major ceremonial ensemble, particularly in the Bhil dominated areas of southern Rajasthan.

This paper discusses the role of art and culture on Bhil society and also the vice versa. The lush green foliage painted on the walls of Phoola Pargi of a noted Bhil artist residing in Choti Undri, Udaipur defines narratives of daily life. Amidst the surroundings of Aravali hills, their repository of Gods and Goddesses is very rich which is also reflected in visual dynamics of Bhil tribals. Herein the role of their ancestral myths and legends also define visual renditions. Narratives into the known and unknown domains get definition in terms of color and forms. Simultaneously the research also undertakes colorful journeys of other Bhil artists of India defining the aspects of their rituals and arts in order to attain a greater understanding of this relationship.

With simple representations of stylized trees and foliage, their stories find a definite status of enquiry, forever given importance during major ceremonies or festivals. But nowadays, these are majorly done during marriage ceremonies in particular households. Rapid changes happening in tribal society are reflected in these paintings as succeeding generations are parting their ways from it. Although in major parts of India, they still form a major corpse of Bhil lifestyle. Erecting Memorial Steles in honor of dead ancestors define the role of social practices forming a major ritual in Bhil society, defining their importance. These narratives along with the painted stories form art practices of Bhil tribals. Although these are attributed as their social and cultural rituals, but the modern society reacts to them in terms of art and related activities. All these aspects would be discussed in the research paper, defining role of art in view of cultural and ritualistic epochs. With tangible dimensions losing their sheen due to modernization in all aspects, these works of art need our attention so that it is preserved for the succeeding generations in compliance with the ritualistic heritage, both in terms of the tangible and intangible.

*Keywords: Bhil tribe, Rajasthan, Artists, Rituals*

## **Heritage Management as a Tool for Educating Tribal Communities of India to Realize Their Identity**

**ABSTRACT**  
Vinay Kumar<sup>1</sup>

### **ABSTRACT**

The term '*asmita*' is derived from the Sanskrit word '*asmi*' ('I am'). It means a sense of the self as identity – how one views oneself. This sense of '*asmita*' can be linked to the tribal community of India to understand their heritage as their identity today is closely and inextricably linked to our past, our history. Heritage in this sense is about identity and identity is about heritage, especially a heritage we want to own up to and are proud of. In this connection heritage management can act as a tool for the tribal communities of India to find out their '*asmita*' or identity and the entire approach of our heritage management in this regard is totally based on generating community dialogue through educating them about their rich heritage. Heritage management is about creating an awareness which involves the management concepts of marketing, communication, and preserving the heritage in a sustainable manner.

As we know that the tribal peoples of India constitute an important segment of the Indian population but they are not empowered enough to understand their own identity in terms of their rich heritage. Thus the heritage management can empower a tribal community in an active and multidimensional process, which will enable them to realize their identity and power in all aspects of life. In order to achieve this the government functionaries, academics, experts in heritage conservation and preservation, policy makers, students and professionals involved in the management of heritage can generate and interact and can build a knowledge base and repository of best practices, using heritage as a learning resource to help initiate a heritage movement for the tribal communities which in turn will help to realize their '*asmita*'. The present paper examines the key concept of the term heritage management and the tribal situation in the country and discusses how to create awareness among them about their rich heritage which will help them to realize their own identity.

*Keywords: Tribal communities, India, Heritage management*

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## **A Comparative Study of Pacceka Buddhas of MN and Former Leaders of Jainism**

**S.Vijitha Kumara<sup>1</sup>**

### **ABSTRACT**

The *Isigili sutta*, the 116<sup>th</sup> sutta of *Majjhima Nikaya* delivered by Buddha at *Isigili* rock in the city of Rajagaha is a sutta that discusses the details of the former *Pacceka Buddhas*. In this sutta Buddha has mentioned a list of names of *Pacceka Buddhas* who dwelled on this rock. Some of them are namely, *Arittha*, *Uparittha*, *Nemi*. In parallel, some names of these *Pacceka Buddhas* given in this sutta can be seen among the former Jain leaders' list of names. They also have *Tirthankaras* such as *Arittha*, *Nemi*, *Padmaprabha* among their twenty four (24) historical leaders.

Comparing these two traditional proper names, it can be concluded that these people had involved in a same tradition which was diverted later as religiously or literary. The problem to be solved is how both of these traditions considered the same people as their spiritual leaders. The *Tirthankras* in Jain tradition usually appear as *Bodhisattvas* or *Pacceka Buddhas* in Buddhism. Examining these factors, we can conclude that these two traditions had developed from a *Sramana* tradition that had originated in ancient India.

*Keywords: Pacceka Buddhas, Tirthankras, Isigili sutta, Jainism*

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## Aspects of Sri Lanka's Footprints of the Buddha

Kayoko Kusumoto<sup>1</sup>

### ABSTRACT

There are various designs for footprints of Buddha in Sri Lanka. It is uncertain whether the design differences depend on the vogue of the era or differences among Buddhist sects, or whether a reflection of some views of the Buddha.

And they are seen mainly near stupa and the ruins of Bo tree shrines, but they were also sometimes placed randomly in the ruins of temples. We know footprints of the Buddha at Sanchi and Bharhut were carved as narrative reliefs. Those are aniconic representation of the Buddha. We also can see footprints with the same concept at the ruin of ancient Amaravati. Another pattern of footprints which we can see a lot of remains in the Buddhist world are isolated.

Here I will focus on Sri Lanka's isolated footprints of the Buddha and talk about my inquiry into their role through the prism of design. (When investigating, I excluded the latticed pattern type Buddha's footprints with 108 auspicious symbols.)

First, I hypothesized that the location or design of Buddha's footprints in Sri Lanka varied depending on their purpose. As Anna Maria Quagliotti's 1998 research shows, Buddha's footprints discovered at Ghosit-arama in Kausambi may have been inside temples, and based on inscriptions; she says they were positioned as objects of worship, so I regard them as not being attached to stupas. On the other hand, Burgess says Amaravati's isolated Buddha's footprints were discovered at the east and west entrances of stupa (north and south not included). Therefore, Quagliotti conjectures, they may have been used for *Pradaksinapatha* (meditation performed while walking).

For my research material, I gathered rubbings of 27 footprints of the Buddha from museums and temples in Sri Lanka and tried to analyse them. As a result, I found that Buddha's footprint designs mainly can be classified into four types.

1. Simple designs consisting of a thousand spoked wheel and toes, or just a thousand spoked wheel
2. Those with umbrellas (including those with and without thousand spoked wheel and toes)
3. Those with many auspicious signs
4. No-sign or digit designs

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From Karunaratne's detailed research on the auspicious signs of Buddha's footprints, I learned how difficult it is to decipher which sect a Buddha's footprint belongs to based on its design or the auspicious signs on it. In addition, in the Bo tree shrine in the historical ruins of Abhayagiri, Anuradhapura, there is a mixture of several footprints of Buddha with differing designs. From this we can prove that no design is original to a particular sect.

And what I focused on among these designs were the no-sign no-digit Buddha's footprints. In contrast to the Buddha's footprints with many auspicious signs, there were no books at all commenting on such footprints of the Buddha. They also lack the *Lakkana chakka*, one of the main signs among the 32 Signs of a Great Man. Therefore, concerning these unique Buddha's footprints, the following three possibilities can be considered:

1. A coloured illustration was drawn on them.
2. Weathering caused the design to disappear.
3. They were no-sign no-digit from the beginning. However, some of the Buddha's footprints with an umbrella also lack a *Lakkana chakka*, so it is thought to be probable that they were no-sign no-digit Buddha footprints from the beginning.

Also, regarding the role of Buddha's footprints, the following possibilities can be considered:

1. They were sculpted at a temple as symbols of the Buddha for monks who meditate while walking (*Pradaksinapatha*).
2. They were donated to the temples by lay devotees to gain virtue.
3. They were stored in the lay ancestral hall of a Bo tree shrine and became objects of worship.

*Keywords: No-sign, No-digit, Buddha's footprints*

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<sup>1</sup> Research Scholar, Argentina.

## **Does the Settlement History of Nalanda Go Back?: (Based on Recent Archaeological Investigations)**

ABSTRACT

**G.K. Lama<sup>1</sup>**

Nalanda was certainly one of the most glorious spots from which the light emitted that illuminated not only India but also its neighbouring countries. The history of the place remained shrouded with mystery for long and despite untiring efforts made during a century and half, several layers remain concealed. There has been still a need for a comprehensive work on various aspects of Nalanda.

The explorations done previously by the pioneers in the field such as Buchanan (1839), Kittoe, Cunningham (1871, 73, 80, 82 and 83) and Broadley (1872) are extremely important for the purpose. After independence there have been certain very useful explorations in the region (Sharma 1987 and Tripathy 1998).

With the recent researches done, it is now accepted that the settlement history of the area goes back earlier than the times of Buddha. The excavation at Juafardeeh done in 2006-07 and at Ghorakatora in 2008-09 had brought out a pre-NBPW horizon. Apart from above mentioned sites B.K. Choudhary, Director, K.P. Jayaswal Research Institute, Patna has reported about 40 other sites of archaeological importance in and around Nalanda (*Puratattva* 38:91-101). Choudhary claims that there are several sites in the region whose antiquity is as old as, or even earlier than, that of Juafardeeh.

Apart from the findings of Juafardeeh and Ghorakatora, a few Palaeolithic tools and microliths were also recovered during the author's exploration from Banganga Valley of Rajgir. The author has also explored 42 unreported sites in the district-Nalanda and its vicinity whose findings also support this argument. These findings indicate that the antiquity of District Nalanda may go back to earlier than 10<sup>th</sup> century BC which compelled the author to raise this topic before the archaeologists. Scientific excavations on a broader level in the area may reveal the shrouded mysteries of Nalanda and add a new chapter in the settlement pattern of the region.

*Keywords: Nalanda, Settlement history, Pre-Buddha period*

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## **Ethnoarchaeological Study of *Jhum* Cultivation Among the *Chakhesang* Tribe of Nagaland**

**Nutazo Lohe<sup>1</sup>**

The traditional method of slash-and-burn shifting cultivation in the hill region of Northeast India is locally known as *jhum* cultivation. The Neolithic origin of agriculture has brought transitional changes in the subsistence living from food gathering to food production. *Jhum* cultivation which is a primitive mode of economy and subsistence living is still found practiced largely among the *Chakhesang* Naga tribe of Nagaland in Northeast India. The methods employed in the process of carrying out this agricultural operation continued to remain the same. Shifting cultivation among the hill people of Nagaland functions beyond the traditional form of economy and closely tied up with other factors like social, cultural, geographical and identity of the people and region. The evolution and discovery of paddy- the first and main crop for *jhum* cultivation- among the Nagas is still not known archaeologically in concrete manner in terms of the source of origin and time period. However, there exist popular oral source in the form of legends and myths on the origin of paddy among the Nagas.

The paper will look into the behavioural relationship of man towards his environment in a non-mechanized form of economy and how the adaptation process of *jhum* cultivation shapes the economy, social and cultural life of the *Chakhesang* Nagas beyond the primitive subsistence form of livelihood. To realize this, it will look into some of the determining factors of this living culture like- the origin and historical background of *jhum* cultivation, methods and stages of cultivation, types of implements employed and its functions, rituals and festivals associated with it.

*Keywords: Jhum cultivation, Chakhesang nagas, Economy, Culture and tradition*

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## **Tourism and Transition: An Understanding of Authenticity and Commodification of Culture in the Context of Ladakh (India)**

**Tashi Lundup<sup>1</sup>**

### **ABSTRACT**

This paper is a modest attempt to understand and conceptualize the relationship between tourism and cultural transition from a sociological perspective. Tourism as a force of cultural change has been barely touched upon in scholarly research particularly in Ladakh. Therefore, an attempt has been made to understand the relationship between tourism, culture and religion in the context of Ladakh. The paper deals with the question of, how Ladakhi culture is reconstructed as a marketable commodity for tourists. It analyses the socio-cultural impacts on local culture and sacred sites in particular. In doing so, it also considers the political implications and the way in which tourism might be linked to the reassertion of Ladakhi identity. It goes on to examine the complex question of '*cultural preservation*' provoked by the development of tourism, and asks whether tourist destinations inevitably become a '*pseudo-community*' for the visited.

The case of Ladakh becomes even more problematic with regard to the notion of '*authenticity*', like the question of what is authentic, what distinguishes authentic from unauthentic, for whom it is important and why? How do we judge what is authentic and what is not? Does tourism result in deterioration of '*cultural meaning*' and produce '*fake communities*'?

The central focus of the paper is on '*sacred space*' as how religion is being reinvented and negotiated through the force of tourism in making the place more exotic. In other words, how do places become conceived as sacred or what is the role of tourism in religious sphere especially in monasteries. It is quite interesting to look at the issues which arise when local sacred sites become tourist destinations and pilgrimage becomes touristic. The place now known as Ladakh has been imagined, or 'made up' in a very different sense over the past few decades. It may be described as the space for the tourists. It is a place where Ladakhi culture is fantasized, although simultaneously made into a marketable commodity for tourists. Tourism is not just a business where tourists use commodified Ladakhi, but also a stage where locals can act out their own visions of Ladakhi identity. Tourism has actually created

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a new space for the representation of host identities. Therefore, destinations have become strategic sites for representing ethnic culture in a multiethnic setting. In this context, Ladakhi can be seen as winner of this representational game because the region has been reaffirmed with the help of tourism.

Thus, this is a study of how a place is constructed and contested. It describes how local villagers and monastic elites have negotiated the area's religious geography, how tourism developers are now marketing the region as Ladakh for tourist consumption. Overall my paper is an insightful account of the complex links between tourism, culture, and Ladakhi identity.

*Keywords: Commodification, Authenticity, Pseudo-community, Culture, Religion*

## **Rabindranath Tagore and Victoria Ocampo**

**Axel Eduardo Diaz Maimone<sup>1</sup>**

Rabindranath Tagore was only once in Argentina, in 1924. He originally wanted to go to Peru but his health prevented him arriving at his destination. He stopped at Buenos Aires, where he met Victoria Ocampo, a beautiful woman, intelligent and polite who had published several pages on the newspaper *La Nacion* and a book about Dante Alighieri and his *Commedia*. She hosted him on San Isidro, where he spent two months in a country-house in front of the Rio de la Plata. There, Tagore wrote 26 poems that were published later on *Purabi* (1925), and he also started painting.

The Argentinean poems of Tagore are extremely romantic texts. Victoria appears as an angel of tenderness that brightens up the days of this great poet. That same feeling appears on other pages where Victoria is present (he called her Vijaya) as well as his memory of Miralrio and San Isidro's landscapes.

Krishna Kripalani who married one of Tagore's granddaughters, said that "his visit to San Isidro was highly creative for Tagore". This shows in his Argentinean paintings and songs.

*Keywords: Rabindranath Tagore, Indian Poetry, Victoria Ocampo*

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## **Musical Instruments in Hindu Traditional Life**

## **Patterning Storytelling- Oral Traditions and History in Modern Animation Media in India**

**Lopamudra Maitra<sup>1</sup>**

Modern animation media in India has come a long way, especially over the last decade to make its presence felt in the global sphere of childrens' entertainment as well as education. As the process repeats, packages and delivers the age-old art of storytelling in myriad new formats, it also helps to highlight an important aspect of non-written history- oral traditions.

Various print-publishing houses and audio-visual broadcasting networks are aiding in the process of weaving folk art and oral traditions to 'tell a story for the young audiences'. In the process, it also helps to preserve and conserve an important part of intangible heritage. Though often criticised with allegations of distorting and altering patterns of history and cultural symbols, the reach and influence of animation media for children however, cannot be belittled in the modern global world of intra and inter-cultural interactions.

An ode to the 100 years of Indian cinema, this paper is an attempt to understand the transformations and reflections of oral traditions and folk culture and their influences and survival in the modern age of animation media in India. The paper looks into popular audio-visual examples from television as well as New Media, including CD's, DVD's and the internet produced over the last five years in India. The paper explores the topic with the help of the theory of Three Worlds of Experiences of the author that attempts to explain the art of storytelling and communication in modern media for children.

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*Keywords: Oral tradition, Intangible heritage, Cultural symbol, Folk culture*

## ABSTRACT

### Festivals Celebrated by Newaras of Kathmandu Valley

**Mala Malla<sup>1</sup>**

#### ABSTRACT

The Newa people or Newars are the people of Nepal, Kathmandu Valley. The valley and surrounding territory have been known from ancient times as Nepal Mandala.

Newars have lived in Nepal Mandala since prehistoric times, and immigrants that arrived at different periods in its history eventually merged with the local population by adopting their language and customs. Newars are a linguistic and cultural community of mostly Tibeto-Burman and some Indo-Aryan ethnicities. Scholars have also described the Newars as being a nation.

Scholars in this field have a consensus that prehistoric Newars were originally interconnected to the ancient Kirat people (Kiratis). Stone Age, prehistoric Kirat tools found by Anatoly Yakoblave Shetenko (Leningrad Institute of Archaeology) date back to 30,000 years ago, matching prehistoric tools unearthed in China's Gobi Desert and Yunnan. According to Nepal's 2001 census, the 1,245,232 Newars in the country are the nation's sixth largest group, representing 5.48% of the population.

Newaras have their own culture, followed their own festivals that are unique in the world. Their festivals start from *Gathanmugah* and ends in *Sithi Nakhah*. Therefore *Gathan Mugah* is also known as *Kayahmacha Nakhah* (the son festival) and *Sithi Nakhah* is also known as *Mhayamacha Nakhah* (the daughter festival) in Newar culture. No festival is

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International Conference on Asian Art, Culture and Heritage, 2013  
through the festivals observed by the Newars, one can know many things about them.

*Keywords: Newar, Kathmandu, Prehistory*

## Locating the Importance of Yogini Temples of Odisha

**Koumudi Malladi<sup>1</sup>**

### ABSTRACT

The eighth century saw the Brahmanical practices coming into prominence and gaining popularity. It was seen that the earlier *Sakti* cults and mother goddess cults were modified and were given a place in these authoritative practices. With the popularity of these more socially accepted modes of worship; the cult of the *yoginis* was gradually lost. This is despite the fact that the *saptamatrikas* find a place in the *yogini namavali* and the Brahmanical pantheon, and the worship of the Devi remained important in the Vedic practices. The *yoginis*- 64 in number- were depicted as maleficent and were not associated with the qualities “benign” or “graceful” as the Vedic goddesses were. Though the *purusha* and the *prakruti* have always been depicted together even before the Brahmanical ideology gained importance, these goddesses have always been depicted unaccompanied and malevolent. Though the cult had a great following, they were worshiped away from the society and were feared.

One of the important regions where tantric cult had a great following for a long period of time is Odisha in India. There are two beautiful temples built in circa 8<sup>th</sup> -9<sup>th</sup> CE, one being in Hirapur and another in Ranipur Jharial. In this paper, I intend to study the temples and the practices in the parameters of location, architecture, iconography and philosophy in an attempt to understand the socio-cultural implication of the worship of these goddesses.

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I also hope to trace the political history in an attempt to understand the religio-political circumstances which lead to the diffusion of the importance of the cult as stated above.

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*Keywords: Yogini cult, Brahmanical pantheon, Odisha*

## **Mahavamsa as a Meta Narrative**

**Desmond Mallikarachchi<sup>1</sup>**

Meta narrative (or Grand Narrative) is a term developed by Jean-Francois Lyotard to mean a theory that tries to give a totalizing and comprehensive account to various historical events both social and cultural.

On the basis of this definition, religions, nationalisms, and theories such as Marxism and Freudianism have all been characterized and identified as meta-narratives.

The present paper demonstrates that the famous Sri Lankan chronicle *Mahavamsa*, compiled in the 5<sup>th</sup> century A.D., too qualifies itself to be a meta-narrative if one goes by the above definition.

*Keywords: Mahavamsa, Meta narrative, Marxism, Freudianism*

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## ABSTRACT

**Narayanan Mallikadevi<sup>1</sup>**

## ABSTRACT

A life without music is incomplete. Hindus are even said to have achieved *Moksha* through devoting music to God. According to that Hindu belief, instrumental music is a part of Hindu culture. Most of the musical instruments of Hinduism have over centuries and a unique history behind their evolution. The history of musical instruments of Hinduism has its origins in divine tradition. Various Hindu deities have been associated with specific instruments. Each of these instruments symbolizes *Nada – Brahman* – the sacred, primeval, eternal sound, represented by the syllable *Om*, which generates the Universe. Many of the musical instruments such as flute, drum, veena and cymbals are mentioned in the Vedic literatures. *Natyasastra*, a 2000 year old Sanskrit text, describes five systems of taxonomy to classify musical instruments. Various traditional musical instruments that play a vital role in Hindu life and variety of instruments are used by Hindus in various kinds of occasions. They play an extremely important role in Hindus life and it is an integral part of culture of Tamils. It is vital to mention here that the Hindus classify their musical instruments not according to their types but according to the occasions on which they are played. Through the instrumental music we can identify their culture, lifestyle, customs and beliefs. Instrumental music in Hinduism is not only present in religious rituals, but also visible in customs and traditions. The purpose of this study is to bring out what kind of musical instruments are used by Hindus when their different kinds of occasions.

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*Keywords: Hindu arts, Nada – brahman, Musical instruments*

## **Unique Mesolithic Creations from Animal Remains in Sri Lanka**

**Kelum Nalinda Manamendra-Arachchi<sup>1,2</sup>, K.H. Sonali Rangika Premarathne<sup>1</sup>,  
Gamini Adikari<sup>1,3</sup>**

This paper discusses mainly the unique creations consisting of ornaments, tools and other artifacts of indeterminate use, made out of animal remains by Mesolithic humans in Sri Lanka. These objects have a history going back to approximately 40,000 years from the present and are commonly found from rock caves and shelters in wet zone rain forests inhabited by this Stone Age man. The beads and ornaments, dated about 38,000 ybp, created from sea and fresh water shells are the objects of art among the artifacts discovered. Although not properly dated, two ornaments made by perforating marine shark teeth have been found at Fa Hien Cave in Bulathsinhala and Alavala Pothgul Lena. Animal bone tools are common among the prehistoric artifacts. The majority of these tools are bone points sized between 20-55mm, made by rubbing pieces of bone against a rough surface. The points may have been used as arrow/spear heads and for perforating animal skins. Lower jaw incisors of large herbivores such as the gaur (*Bos gaurus*), wild buffalo (*Bubalus arnee*) and sambar (*Rusa unicolor*) shaped by grinding, although not dated with certainty, have been discovered from Batadombalena, Kuruvita and Belilena, Kitulgala. The exact purpose for which these particular artifacts have been employed has not been ascertained. However, considering the sharpness of the edges it could be conjectured that they were used as cutting tools. Slivers of bone with serrated edges and smooth surfaces are also found. In addition to these bone and teeth implements, tools made out of antlers of cervids have been discovered. The points ~~crafted from sambar antlers unearthed at Bellanbendi~~ pelessa deserve a special mention.

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The perforated and shaped animal teeth, albeit belonging to historical times, found near the entrances to Salapathala Maluva of Jetavana Stupa are also described in this paper. These are of many animals among which leopard (*Panthera pardus*), crocodile (*Crocodilus* sp.), mongoose (*Herpestes* spp.), dog (*Canis familiaris*), fishing cat (*Prionailurus veerrinus*), bear (*Melursus ursinus*) and porcupine (*Hystrix indica*) have been identified. Only the canines of these animals have been used to create ornaments except in the cases of the porcupine, marine mammals and crocodile. However, up to now no ornaments made of mammalian teeth have been found from prehistoric contexts in Sri Lanka.

*Keywords: Mesolithic period, Ancient ornaments, Sri Lanka*

## **Mesolithic Culture of Middle Ganga Valley**

**Pataru Maurya<sup>1</sup>**

### **ABSTRACT**

Mesolithic studies in India started from 1863 with a discovery of Rock painting in Miarzapur area in Uttar Pradesh. This research paper will focus on the Mesolithic settlement in Ganga Valley in the light of the discovery of new sites by exploration and excavation. This paper will examine the seasonal migration of Mesolithic man from the Vindhyan region to the Ganga Valley, burials practices in the Ganga Valley, the reason for the preservation of large number of burials in the region and why large numbers of skeletons are found here compared to other parts of India as well as the subsistence pattern of Mesolithic man.

*Keywords: Mesolithic culture, Ganga valley, Subsistence patterns, burials practices, Sites,*

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## **The Evolution of Janthagara (From Thripitaka)**

**A.M. Nimal Wasantha Mendis<sup>1</sup>, A.M. Sriyangani Mendis<sup>2</sup>**

**R.D Sriyani Hemalatha<sup>3</sup>**

### **ABSTRACT**

Janthagara is mentioned as Aggisala and Ginihalgeya in ancient Pali Scriptures (*Pali-Sinhala Dictionary* p.204). This is a recommended establishment in a monastery complex. This was designed for the monks to maintain their physical well-being.

Komarabhachcha Jeewaka was a physician who was instrumental in building Janthagara. This establishment had been constructed completely in a number of stages. Janthagara was primary at the beginning. After locating a suitable, elevated place to establish Janthagara, stair cases, ramparts, handrails, sluice gates and chimneys were made out of bricks, stones and timber. According to the Vinaya Pitaka in Thripitaka, Dora bawa, Udukkalikawa, Uttarapasakaya, Aguluwatiya, Kapaseesakaya, Suchikawa, Ghatikawa, Kesisidura were added to this with time.

Many more features were added gradually from time to time. Protective walls, door structures, halls and wells were among them. These features had been decorated with paintings of much artistic appeal. Those were elaborately completed with attractive

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floral designs and colorful motifs. (*Anujanami bhikkawe malakamman latha kamman makaradanthakan panchapatikkanth*).

The dimensions of Janthagara were decided on the requirements of the monks. The kiln was placed considering the size of the Janthagara. In a small Janthagara, the kiln was placed in a side while it was placed in the middle in the bigger ones. Thus the Janthagara evolved and renovated on the timely need. The decaying wooden structures on walls were removed and replaced with heavy ones (mandalikawak).

Monks had to strictly conform to disciplinary precepts when they were inside the Janthagara. A lot of information of that can be obtained from Pali references such as *Watthakkandakaya* in *Janthagarawatha*. It was revealed from the *Vinaya Pitakaya* that clay mixtures, bathing tubs, containers of clay mixtures, chairs, water basins had been largely used in the Janthagara. The clay mixtures had been scented with fragrant herbs, flowers and oils.

The information available in *Chullavaggapali Senasanakkandakaya* and *Watthakkandakaya* on *Janthagara* has to be studied further. The information on Thripitaka has to be researched referring to the extant remains of Janthagara in Anuradhapura

*Keywords: Vinaya Pitakaya, Chullavaggapali senasanakandakaya, Watthakkandakaya*

## **Cultural Landscape in Ancient Southern Anuradhapura**

**Thusitha Mendis<sup>1</sup>**

Archaeological researches in Anuradhapura reveal that the development of cultural landscape in Anuradhapura can be dated to some thousands years back. The material culture unearthed by excavations done in ancient inner city aid to build the sequence of cultural phasing from pre historic period to middle historic period. This sequence doesn't reveal the outer city in the same sequence yet, and present paper is an attempt to discuss the cultural landscape in Southern Anuradhapura.

After preliminary field work, *Vessagiriya* in Southern part of the ancient Anuradhapura city was selected as the research area. Few excavations were done in the site to gather the data. Excavations revealed three cultural layers. Lowest reddish brown earth layer contains some chert and clear quartz microlithic implements and ca. 6000 flakes which

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The second brownish grey layer contains Black and Red Ware shreds, and rim shreds. These remains belonging to the seventh century B.C. provided a new dimension to the beginning of proto historic settlements as the second cultural phase. The Early Brahmic inscriptions at the site represent the third cultural phase with Buddhist monks' habitation at the site and vicinity. These three phases can use to define the cultural landscape in ancient Southern Anuradhapura.

*Keywords: Protohistory, Black and red ware, Stone implements*

## **New Regimes and Old Structures: An Analysis of Ideological Shifts and Strategies of Change in Raja Rao's *Kanthapura***

**Thilini Meegaswatta<sup>1</sup>**

### **ABSTRACT**

Raja Rao's *Kanthapura* (1938) celebrates the fearless spirit of the fictional village named Kanthapura, where the Gandhian non-violent struggle for independence becomes an integral part of the community life. In its comprehensive depiction of the village through an elderly Brahmin woman's delightful oral narrative, the novel evokes the ethos of traditional India which is replete with caste divisions, religious ceremonies, superstitions and age old traditions. Impregnated with Gandhian nationalism, the villagers sacrifice all their material possessions in a triumph of the spirit, showing how Gandhism propelled people to let go of narrow prejudices and unite in the common cause of the non-violent civil resistance against the British Raj.

What is remarkable from a sociological point of view is the unprecedented ideological

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shift that takes place within this deeply religious and conservative rural community. The change is tremendous; it is almost unbelievable. Yet upon close scrutiny, traditional structures emerge intact, although with a new outlook which is the intangible outcome of the advent of new ideologies. The mobilizing power assumed by the Gandhian philosophy in Kanthapura almost fully depends on the unseen potential of existing socio-political and religious structures.

**ABSTRACT** At the surface level the reader could see Moorthy's accession to power and influence in his village Kanthapura, where the narrative focus lies, working in the peripheries of the fictional territory is the British Raj and Gandhi, battling for dominance within the same space. This paper attempts to draw a parallel between the methods of interpellation used by fictional Moorthy and India's Gandhi in rallying Indians around the non-violent struggle against the British Raj and the methods used by the British to successfully annex and rule the subcontinent of India for two centuries.

The analysis of the trajectory of the Gandhian philosophy within Kanthapura vis à vis the historical accounts of the rule of the British and the rise of Mahatma Gandhi reveals that in each case of regime shift, the agents of change have exploited similar methods. They insert themselves into the traditional structures that are already in place, fully realizing the potential they contain, and the validity and acceptability they could bestow on new knowledge when tactfully used. Thus, the key agents of change that this paper is concerned with; namely Moorthy, Mahatma Gandhi and the British Raj, carefully maneuver their way through the caste system, religion, tradition and meta narratives of the nation gaining the trust of the society within which they seek to establish a new ideological order.

In the light of these findings within a fictional space, it could be assumed that within Asian societies which resemble Kanthapura in terms of socio-cultural and economic elements, similar strategies of change are, and could be effective in mobilizing the people and bringing about ideological shifts.

*Keywords: Kanthapura, British Raj, Gandhism, Agents of change, Ideological shift*

## **Newly Discovered Rock Art Sites in North Karnataka, India**

**Mohana R<sup>1</sup>**

India has some of the world's richest concentrations of rock art. Rock art reflects cultural narratives and are influential as a medium in the invention of the narratives. North Karnataka of India has a rich repertoire of prehistoric and proto-historic sites including rock art sites. The rock art sites of this region have been studied individually by different scholars. The author himself discovered many sites in Ramdurga and Badamitaluks in Belgum and Bagalkot districts of Karnataka respectively. North Karnataka Landscape is located in Santiniketan, India.

Southern Deccan, dominated by Achaean (Pre-Cambrian) granites, sandstone and gneisses. International Conference on Asian Art, Culture and Heritage, 2013

The area consists of forest in addition to open area with sandstone hills, granites, and gneisses. Rhombus is the most distinct feature in newly discovered sites; it appears both in red pigment and engraving. In this region, rock art has been classified into three categories: Bruising, Engraving and painting.

This paper presents newly discovered rock art sites, such as Chinchkandi, Hansur etc. its distribution, Nature and style of painted/engraved rock arts, characteristic features and comparative study of the rock paintings with the neighbouring areas etc.

*Keywords: Rock art, North Karnataka, India, Petroglyphs and pictographs*

## **Cultural Aspect of Printing Press in Bengal: A Case Study of Serampore Mission and Indigenous Responses**

**Amrita Mondal<sup>1</sup>**

### **ABSTRACT**

When it comes to the function of technology in the promotion of Christianity in India, movable type print deserves special mention for assisting Christian missionaries to spread their doctrine. The first books to be printed in the press were Bibles, in different vernaculars, which were circulated among a large cross-section of indigenous society to make them aware of words of God and the true path of salvation as opposed to the vicious practices that

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supposedly plagued 'native' morality. At one level, printing presses facilitated conversion as the missionaries had intended; at another, the new technology left an indelible impact on local societies. This paper takes up the educational activities of the Serampore Mission in the nineteenth century as a case to assess the press' impact on Bengali culture.

In 1800, Christian missionaries set up an institution at Serampore, on the banks of the river Hooghly, to carry out philanthropic works. The mission's activities were supervised by William Carey, J. Marshman and William Ward, later known as the Serampore Trio. This mission was the first concern to introduce modern printing press to India with the aim to promote Christianity. This paper explores the indigenous responses to the printing press by analysing the local people's interaction with the printing press as well as the texts produced by the press, with reference to the influence of local customs and cultures. Besides, the paper also seeks to understand the extent to which Serampore mission's future activities were shaped by these responses. It does so by consulting contemporary missionary and vernacular documents related to Serampore mission such as text books, Bengali newspapers, memoirs and proverbs.

*Keywords: Printing press, Missionary, Cultural, Serampore mission, Indian indigenous people*

## **Jari Embroidery and Embroiders of India: A Study on a Traditional Artistic Craft and the Craftsmen of Bengal**

**Sekh Rahim Mondal<sup>1</sup>**

### **ABSTRACT**

Traditional arts and crafts have been the very core of Indian civilization. Jari works is a kind of hand embroidery and an important artistic craft of this country which has greater economic and cultural significance. It is one such home industry and small scale entrepreneurship which has a long tradition and social implication. This artistic crafts is now attracting the attention of South Asian as well as world market in the era of globalization.

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But research studies on this artistic craft and craft makers are very negligible.

This paper is a modest attempt to explore the social framework of jari embroidery works and also to examine the life of the jari embroiders on the basis of information gathered through intensive field studies. This empirical study shall highlight the manufacturing process i.e. the tools, technology and division of labour associated in the production process, the organizational aspect of the production system and the entrepreneurial activities involved around this craft business. A special emphasis shall be given in this paper to highlight the socio-economic life of the jari embroiders and the problem of women and child labourers associated with the jari embroidery works. The author is of opinion that a properly policy planning is very much necessary for sustainability and development of this artistic craft and the artisans not only for its economic importance but also for its cultural significance in contemporary times.

*Keywords: Jari embroidery, Traditional crafts, West Bengal*

## **Critical Studies of Buddhist Biomedical Literary Ethics and its Application in Modern Society**

**Bandana Mukhopadhyay (Bhattacharya)<sup>1</sup>**

### **ABSTRACT**

Buddhism is not only a religion, but a way of life which is very important, practical, scientific and popular in modern society. It is Buddhism and its literature which sheds a light for leading a good life that is free from tension and diseases – both mental and physical.

Probably this practical aspect of Buddhism made it social and applicable throughout the world irrespective of caste, class, clan and religion. The practical aspect of the teachings of Buddha on every aspects of life like culture, literature, philosophy, medicine and so on in modern society make Buddhism applicable in all respects of life. Here in this paper an attempt is to be made to highlight the bio medical ethics like abortion, suicide, and treatment of varieties of orthopaedic diseases and the method of treatment like use of food and food preparation and practices of some good behaviour etc. on the basis of early Buddhist literature and history and also its relevance and application in modern society.

The health oriented medical information and also the information of bio-medical ethics are available in non-medical treatises like *Vesajjakhanda* of the *Vinayapitaka* and other Pali Buddhist literature and also in the contemporary Sanskrit and Tibetan Literature may possibly be considered as important indicators in understanding the status of ancient Indian medical practices and life styles of the then Indian Society. These source books are also important as they provide new research materials. It has become one of the most active areas today in Western Religion and Philosophical discussion.

Buddhism has its own perspective towards scientific and bio-medical ethics. *Bhesajjamanjusa* is another such treatise written by Bhikkhu Anomodassi in the Saka year 1183 = 1261 AD, when King Parakramabahu was reigning in the city of Jambudoni (modern Dambadeniya).

There are some ethical principles in Buddhism which can easily be applied on the one hand to overcome bio-medical problems and on the other hand guides to maintain a good standard of disease free and scientific life style.

*Keywords: Bioethics, Buddhism, Bibliotherapy, Social aspect*

## **Buddhist Education System: A Case Study of Nalanda**

**Bikash Mukherji<sup>1</sup>**

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Education, in common parlance is taken to mean some kind of instruction, knowledge, or skill in any sphere of human activity. *Nalanda Mahavihara* in *Vihar* (Eastern



India) was said to be a Buddhist Centre of learning from c.427-1197A.D. It is considered as the greatest and the earliest university of the world imparting education for all the bhikkhus (monks), irrespective of any doctrinal specification. Scientific excavation work at Nalanda was started by the Archaeological Survey of India in India in 1915; and the outcome of this unearthed the wonderful monuments which have won the admiration of the world. The remains witness to the spacious grandeur of earlier India, when wealth and learning must have combined to maintain the great monastic institution of international reputation. This Mahavihara was both a monastery and a university which was *the rendezvous* of eminent scholars and accomplished men who assembled there in crowds to spend two or three years or sometimes even more to complete their highest knowledge of learning. Major objectives and academic curriculum of the University of Nalanda had attracted the students from various countries of South-East Asia including Sri Lanka and Burma, as well as China Korea, Japan etc. The paper provides a glimpse of vivid description of the university and its academic activities envisaged from the accounts left by the Chinese travellers like *Fa-hien*, *Xung-Zung* (*Hiuen-Tsang*), *Itsing* and the Tibetan scholars like *Dharmaswamin*, *Taranatha* and others. It had ten thousand, or even more students studying various subjects of Humanities and Social Sciences, and the most salient trait of this Buddhist university is that the authority permitted here to teach subjects of other religions (like Brahmanism and other religious sects). The paper will also focus on education system of the grand Buddhist university and its relevance in the modern university education parlance.

The Buddhist revolutionised the concept of education which was earlier in the Pre-Buddhist India confined to the upper strata of society and it was primarily based on an individual teacher (*acharya*) with his small group of pupils (*gurugrha system*). They made the learning open to all also introduced the system of organised schools in the monasteries. The Buddhist system of education may thus be regarded as the precursor of modern education system in various countries in Southeast Asia including Sri Lanka and Burma.

*Keywords: Buddhist education system, Nalanda mahavihara, University education*

## **The Study of Sorath Harappan Ceramics: A Case Study from the Site of Padri, Gujarat**

**Diya Mukherjee<sup>1</sup>**

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<sup>1</sup>University of Jammu, India.

The art of ceramic production is one of the oldest crafts known to man. The urge for storage which was a result of the shift to sedentary lifestyle caused the need for storage vessel and thus ceramics. Ceramics are basically silicates hardened by heat. The materials used in pottery production are cheap and very few tools are used and every unsophisticated as well as easy to handle. But the range of imagination that a potter displays in his work that transforms it into an aesthetic art.

Ceramic is a significant marker of any civilization and is available in abundance in any archaeological site. Sorath Harappan features are distinguished in lieu of the region itself. The paper deals with the various facets of Sorath Harappan ceramics considering archaeological context. The paper unfurls the development of ceramics from early Harappan level to mature in the site of Padri. Various parameters have been considered while analyzing the ceramics. The paper deals with the development of ceramics considering shape, fabric, firing, surface treatments, etc.

The present paper will also focus on the ceramic as one of the prism of socio-economic organization of the particular society. The term craftsmanship itself engulfs a whole set of variables which acts as the pre-requisite conditions for the nourishment of any craft. This includes distinctive styles, access to raw materials, standardization which in turn includes organization, authority, and social bifurcation. It is interesting to note how a craft becomes the identity of the craftsman. Individuality of the potters can be traced through the ceramic study. The paper attempts to answer the above mentioned problems through archaeological studies.

*Keywords: Ceramics, Sorath Harappan, Gujrat*

## **Local Landraces of Rice from Sri Lanka**

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Rice (*Oryza sativa* L.) has been used in very early stages of human settlements in many parts of Asia. Archaeological and palaeoecological evidences for cereals have been found in South and South East Asia around 14 000 years BP onwards. This reveals that rice is one of the oldest domesticated crop species in the world and it was an important food source for early human life in east world (Toyama 2001, Hillmen *et al* 2001, Premathilake 2006).

Rice has fed more people throughout human history than any other food plant (Kabbani *et al.*, 2010). As a cereal grain, rice is the most important food crop of the developing world and the staple food of more than half of the world's population.

Rice accessions can be grouped into species, sub-populations and ecotypes. There are 22 recognized species of *Oryza*, two of which are cultivated. The cultivated species are *O. sativa*, known as Asian rice, and *O. glaberrima*, or African rice. (Source: Rice Diversity Project, Cornell University, U.S.A, <http://www.ricediversity.org>). Cultivated Asian rice (*O. sativa*) is divided into two major subspecies, *Indica* and *Japonica*, and there are five well differentiated sub-populations. The *Indica* subspecies contains the indica and aus sub-populations, and the *Japonica* subpopulation contains the tropical japonica, temperate japonica and aromatic or basmati sub-populations (A. J. Garris *et al.*, 2005).

Sri Lanka has more than 3000 rice landraces. Landraces (sometimes referred to as traditional varieties) are a local variety of a plant species which has developed largely by natural processes, by adaptation to the natural and cultural environment in which it lives. These landraces are usually more genetically and physically diverse than formal breeds and are commonly considered as endemic to a particular region.

A set of 135 rice landraces from different geo-climatic regions of Sri Lanka were tested for their rooting characteristics with high throughput physiological screening methods. Potentially deep rooted and shallow rooted cultivars were distinguished by herbicide score, the toxicity symptoms observed in plants due to a herbicide layer (TRIK, 100 mg / plant) buried at 30cm depth. From 135 landraces, 36 with diverse herbicide scores were tested in hydroponics for 5 weeks. Root thickness and length showed significant genotypic differences explaining 30 and 60 % of the variation. From 36, 12 cultivars were then grown in rhizotrons for 6 weeks. Genotypic differences explained 84, 62 and 74% of variation in shoot and root length and angle at day 21. Root screening concluded that 3 landraces (Podi wee, Sinnavellai, and Niyan Wee) are most deep rooting, drought resistant landraces among the accessions tested. These cultivars had better relative growth than shallow rooted cultivars under drought environment.

Cluster analysis of SNP data from 378 markers indicated that there are 6 different subpopulations among cultivars. The most deep rooted, upland cultivar Podi Wee was identified as a *tropical japonica* variety. Other deep rooted cultivars, Sinnavellai and Niyan Wee were grouped as *indica 2*, a significantly different group from all other indicas due to their high mean herbicide score and high drought resistant properties. None of the *Oryza* SNP *indica* cultivars grouped with the *indica 2* group, suggesting that the *indica 2* group identified here represents a local subpopulation of *indica* adapted to drought prone environments.

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*Keywords: Landraces, Rice, Cultivate, Subpopulation*

**ABSTRACT**

**View of Ananda K. Coomaraswamy (1877-1947) on Jain Miniature  
Painting**

**Indubala Nahakpam<sup>1</sup>**

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**ABSTRACT** Mangalagangothri, Karnataka, India.

Ananda K. Coomaraswamy was born in Ceylon in 1877 of a Tamil father and an English mother. He was one of the great art historians during the first half of the 20<sup>th</sup> century. Being a trained botanist, geologist and mineralogist, he was absorbed in the study of traditional arts and crafts. By the second decade of his life, he committed himself to the Indian art, where he formed close relationship with the Tagore family and was involved in both the literary renaissance and the swadeshi movement. In 1917 he served as Curator in the Museum of Fine Arts, Boston, where he built the first large collection of Indian art in the US. During 1930s and 1940s he wrote a series of philosophical essays on Indian and Oriental art.

Coomaraswamy's writing on Jain art span the entire period of his active working life as an art historian. Jain art and its symbolic inventory had a special place in his formulation of the history of Indian painting. He was the first to recognize its chronological place in the succession of style. His view on Jain paintings are of greatest interest, because they are the oldest Indian paintings on paper. This school is based on old tradition but older than the Rajput School. Coomaraswamy, in his article on Indian painting in *Encyclopaedia Britannica* (14<sup>th</sup> edn. 1929) gave universal currency to the existence of the provincial phase of the Jain painting as 'Gujarati school of painting'. He emphasizes Jain art as an art of symbol and indifferent to representation.

The paper will discuss his overall view on the aesthetic aspects of the Jain painting, his observations parallel with some other styles and the stylistic qualities in terms of pure draftsmanship.

*Keywords: Coomaraswamy, Jain art, Miniature paintings*

## **Tibetan Language and its Role in Himalayan Literature, Cultural and Social Building**

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**Religion and Politics as Projected in the Mahabharata**  
Tibetan language (local name Bod-Yig) is the most important language of Central Asian civilization of Himalayan region. Therefore, Bod-Yig is the mother tongue of Himalayan people as well as medium of propagation of Asian culture particularly the Himalayan Culture.

**ABSTRACT** The earliest form of Bod-Yig language was the dialectics of great land of central Asia. It expands from China to Northern Himalayan India. The refined form of the dialectics of these people is called Bod-Yig language.

According to evidence it was written in different scripts of Central Asia in the ancient period and again an independent script has developed in the form of Brahmin script in the late 7<sup>th</sup> century during the rule of King Srongtsan Gampo in the land of Bod or Tibet as the Bod-Yig language and literature. There was no script available in Tibet before this. Due to absence of script the king faced many problems in governing the country.

It is the language of masses and local people of Himalaya. It is also link language of the people who live in the borders of Himalaya. It has been used in classical form for speaking and writing in India, China/Tibet, Nepal, Mongolia, Bhutan and entire Central Asia.

The value and development of any language has been judged through available literature of the concern language. The classical literature in Bod-Yig language is not only available in the Himalayan Region but it is also available in different countries from Lichhi to America. The availabilities of text only in translations from Sanskrit to Bod-Yig are more than ten thousand volumes. In addition there is large number of literature available, which is written independently by Bod-Yig scholar in Bod-Yig language. For example: more than one hundred volumes have been written by scholar Tsogyal Namgyal (Pandit Vijay) only.

The role of Bod-Yig language in social building is not less than any other languages. From the point of medical Science, Philosophy, Religion it has great role in social building. Its classical validity proved when the original name of text was written in Indian Language. During the rule of kingdom, administrative and other work were done by this language only. The Bod-Yig culture and language get affected in Modern Scientific era as now people have become more prone to employment related language and knowledge. It is very painful that people became disenchanted toward traditional Indian knowledge. The entire Himalaya is the back area of Tribal culture, with great strategic sensitivity. So, to develop this region, Bod-Yig language contributes much since time immemorial.

*Keywords: Tibetan language, Himalayan culture, Bod-Yig language*

**Women in KummanĀmata: Courtesan and Wife in the Socio-Cultural**

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## Context

### ABSTRACT

The literary traditions of ancient India furnishes us with the images of women and their different roles in society and culture. The dual nature of the female is often present in the male dominated classical literature. The dichotomy in the character of women is obvious in the depiction of the courtesan and wife.

The paper proposes to analyse the *Kummanñmata* of Dmodaragupta, an erotico-satirical poem of the 8<sup>th</sup> – 9<sup>th</sup> century on the prostitute's trade. The duality of the female nature as the courtesan and the wife can be inferred from the text. Dmodaragupta gives a graphic picture of the ideal urban and rural wife and the highly accomplished courtesan. The *gosthi*, temple, dramatic performances, spring festival and prostitute colonies were the social-cultural backgrounds provided in the text.

The analysis structures around the nature of women portrayed in the text in various roles in the urban patriarchal society. It reveals the ambivalent view regarding the courtesan and the wife. The description of the festivals and day to day life of the people provides a wider and conflicting picture of the position of the courtesan and wife. Although the social spheres of the wife contradicted that of the courtesan, they stood on the common grounds to serve men. The female morality was placed in high grounds which was a way of the patriarchal society to exercise control over the women and more importantly female sexuality. The veiled wife became the object of male control while the independent courtesan characterised the negative and dangerous. The analysis shows to what extent the women portrayed in the text conform to the role models provided for them.

*Keywords: Kummanñmata, wife, Courtesan, India*

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## History and Collection of Carpets in India

Md. Ali Nasir<sup>1</sup>

**ABSTRACT** Carpets could be traced to the beginning of human civilization. When man realized that he could not live on cold, thorny, and insect ridden ground, he began to use the skin and mixed wools of the animals living around his residential place. Some of the oldest evidence of carpets were discovered in the tomb of Scythian prince in Pazyryk in the Altai Mountains (modern day Iran) dated back to 4<sup>th</sup> century BCE. The finesse of these carpets showed that it had reached mature stage in the line of development.

Carpet industry in India is one of the oldest and the most popular industries. India has always had an ancient heritage of carpet weaving, a craft that has various skill and expertise from lands as diverse as Persia, China and Afghanistan. The history of Indian carpets entail that when Babar came to India, he was disappointed by lack of luxuries here. He missed the luxuries of Persia, which included the Persian carpets and thus Akbar laid the foundation of carpet weaving tradition in India, in 1580 AD at his palace in Agra. Akbar established carpet weavings centres at Agra, Delhi and Lahore to facilitate production of Persian styled carpets. Some of the most royal carpets in India can be seen from Mughal period, which were inspired by designs of Kirman, Kashan, Esfahan, and Herat. Mughals not only used the Persian techniques of carpet weaving, but were also influenced by traditional designs and motifs from Persia. Akbar brought certain Persian carpet weavers to India and established them there. The art grew and flourished here and it was modified as per the royal tastes and mixed with the Indian arts. Weavers in India then learned the magic of colours as well as weaves and more aesthetic touch started to appear in Indian carpets. Carpet industry in India flourished more in its northern part. Thus, major centres of carpet industry remain to be in Kashmir, Jaipur, Agra, Bhadohi and Mirzapur.

In this paper, I would emphasize on techniques, materials and motifs of carpets and collection of carpets in museums of India.

*Keywords: Carpet industry, Persia, Moghul*

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## Evolution of Art and Architecture in Southern Karnataka

Hanuma Nayaka<sup>1</sup>

### ABSTRACT

Art is an important form of cultural expression of a particular society. From time immemorial man has expressed his ideas through art such as stone axes of different shapes, and rock-paintings. The subject matter of most of the paintings are hunting, dancing, and projecting the sex organs. This type of art was gradually replaced during the megalithic or iron age by menhirs, dolmens, stone-circles, which were largely erected for the dead. In the early historic period these were replaced by structures called temples meant for the almighty god. This kind of transformation i.e., man centered to god centered in the field of art and architecture can be seen in south India in general and Karnataka in particular.

In this paper an attempt will be made to know the evolution of art and architecture in southern Karnataka. Karnataka is rich in artefacts of the pre-historic period such as the stone-axes from Paleolithic, Mesolithic and Neolithic periods, and pottery and metal tools of the Chalcolithic and megalithic period. Besides these, people of the megalithic period have built different stone structures like menhirs, dolmens, stone-henges and stone circles for the dead. The burial pits of the megalithic period have yielded many interesting objects such as beads, pottery of black and red ware, black and brown ware. These potteries have contained some interesting designs which represent the art form of that period and society. However, archaeologists have not come across of any images or icons of this period, so far.

Art and architecture underwent significant changes from 3<sup>rd</sup> century CE in North India and had its impact on South India too. It was from the Satavahana period that South India, including Karnataka, witnessed the emergence of temples, basadis, and chaityas in which the statues of gods and goddesses were installed. In the beginning, the structures were small and simple. But from the times of the Chalukyas of Badami art and architecture underwent remarkable changes. New artistic styles were introduced both in the construction of temples as well as in the preparation of statues. In architecture rock-cut temples and structural temples came to occupy the centre place. All these developments were largely under the influence of a particular ideology and culture.

Hence this paper seeks to trace the beginning of art and how this arena gradually came to be influenced by a particular ideology, patronage and represent particular cultures and traditions.

*Keywords: Art and architecture, Southern Karnataka, Evolution*

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## **The Impact of Photographic Images in Print and Online Media for Political Campaign in Malaysia**

**Md.Nagib Padil<sup>1</sup>, Hj Mustaffa Halabi Hj. Azahari<sup>2</sup>, Mohd Khairul Azahari bin Abdul Rani<sup>3</sup>**

### **ABSTRACT**

Photography is one of the popular medium in use by the mass media either electronic or print in any activity of an election campaign. In winning the heart of voters, the political parties use photographic images as main communication strategies in delivering their messages, agendas and also to catch the voters' attention. As for voters, they need the required information for their reference before making any decisions. Regarding this, the present research paper is to identify to what extent the role of the photographic imagery presented in traditional newspapers and online media serve as a vehicle in persuasion strategy and the impact on perception in the eyes of the voters that changes the pattern of political landscape in Malaysia.

*Keywords: Political campaign, photographic images, print and online*

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**Supriya Banik Pal<sup>1</sup>**

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**ABSTRACT**

The word religion in ancient India is meant by the term “Dharma” (Dharman), which denotes several meanings- ‘law, usage practice, customary observance or prescribed conduct, duty, right, justice, virtue, morality, religion, religious merit, good works’ etc. Politics or state craft is synonyms of the Sanskrit word- ‘Rajaniti’ or ‘Rajadharman’ which means duty of a king or state craft. So religion and politics are simultaneously conjugated with the word ‘Dharman’ in the Sanskrit term and it displays various meanings like ‘Svadarman’- ‘own religion’, ‘own rights to get justice’ or ‘own duty’; ‘Jatidharman’-‘caste, duty, generic or specific property’; ‘Varnadarman’- ‘occupation of any caste or tribe’, ‘Deshadarman’- ‘law or usage of country’. In the great Indian epic Mahabharata all these ‘Dharmans’ are presented in a remarkable manner within the form of didactic tales which have a long lasting influence on the social, ethical, political and religious customs. The Mahabharata describes practice of conduct followed by the descendants from the ancestors as ‘Kuladarman’. This ‘Kuladarman’ has got its identity in the broader sense as ‘Jatidharman’ which restrict the code of conduct of different types of castes. The story of Brahmin Kaushika and Fowler Dhamavyadha in the Vanaparvan and the story of Tuladhara-Jajali in the Shantiparvan are unique examples of the prescribed conduct of the class system in the society. This ‘Kuladarman’ leads the society to the ‘Varnashramadarman’ or class system which becomes the leading factor of the social custom. In this connection, mention can be made of the ‘Rajadarman’, which not only gives an elaborate manual for the king for betterment of the people but also prescribes to rule the country according to the law advised by the priest. Hence, Mahabharata emphasizes religion on virtue frequently and considers non-violence as the best of all qualities.

This paper is supposed to clarify all these issues with the ultimate objective of evaluating and bringing into light the society of the hoary past of India.

*Keywords: Mahabharata, Religion, Code of conduct*

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## **Pilak of North East India: A Cultural Tourism Circuits Between Sitakunda and Mainamati of Bangladesh**

**Projit Kumar Palit<sup>1</sup>**

### **ABSTRACT**

Circuit tourism is a promising sector in modern world. The word Tourist is derived from the Latin word "TORNUS" which means a tool, a circle or a turner's wheel. But now the word tourist means a person who moves to other places with a circular trip, i.e., ultimately comes back to original the place. Circuit tourism is a route which connected at least three major tourist places but all places have to be located in a shortest distance and in the different regions. In 1977 CE, Terrence Cullianan was the first person to give a clear concept of Circuit Tourism. Circuits can be developed either within a country (intra -border) or between two or more countries (cross- border). Pilak-circuit is the cross-border tourism between India and Bangladesh. The tourist circuit is the triangular shape formed by the locations of Pilak (south Tripura), SitaKunda(Chittagong) and Mainamati(Comilla town, Bangladesh),. This circuit is presently connected through Sabroom, Belonia and Sonamura check posts of India to Bangladesh. Pilak was connected with Sita kunda and Mainamati(Comilla town), through early trade routes from six century CE. The Buddhist preachers, traders and pilgrims from South – East Asia and Burma would travel through the hill tracts of Arakan, Chittagong, Pilak and to reach Bhudha Gaya. So, Pilak played an important role as the Buddhist cultural centre on this overland route. In course of excavation of Pilak many antiquities including stone and metal sculptures and terracotta plaques have come to light. They may be ascribed to the seventh to twelfth century CE and have got a close stylistic affinity with those recovered from Mainamati and Chittagong cultural complexes of Bangladesh. The Archaeological Survey of India has declared Pilak as an archaeological tourist site. Tripura Government has also made this place as a popular tourist spot and holds the Pilak festival annually to popularize the site. Sitakunda has a tourist linkage with Hindu religious mythology and Temple architecture of Bangladesh. It is one of the oldest sites of human habitation in Bangladesh since the Neolithic era. So Sitakund is the oldest cultural centre and hilly tourist spot of Bangladesh. The Mainamati-Lalmai region was a prominent centre of Buddhism of Bangladesh. In course of excavations, fifty archaeological sites were discovered around the area at an elevated land of 18 km long and 5 Km wide which mostly contain various types of Buddhist remains of the 8th to 12th centuries CE. These archaeological finds indicate the glorious cultural attainments of that period and it appears that Buddhism was spread to South East Asia from the religious centre Mainamati.

Thus, the objective of the Pilak circuit is to be promoted the cross-border peace and to exchange the culture of the neighbouring countries, Bangladesh and India through tourism.

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## **Roopkund Mystery “Pathology Reveals Head Injury Behind the Casualties”**

### **ABSTRACT**

**Alka Barthwal Pant<sup>1</sup>, SR Walimbe<sup>1</sup>, RS Negi<sup>1</sup>**

This paper reveals the mystery of the death of Roopkund victims through a pathological investigation. For the study all skeletal material is collected from the lake site and is investigated under the international pathological and osteological methodology. Mainly basic methods, observation and non metric analysis is used to understand, health status, personal information and estimated age at the time of victims death and most importantly the cause or causes of this mass casualty. Skull pathologies are categorized in the term of trauma (fractures/wound/dislocation/cutmarks), porosity (infection/deficiency) and new bone formation and the severity of the pathological findings are graded as per the international grading system for the problem. All observed features and problems are neatly displayed in the result section. In the discussion section all the identified pathologies and cause of the problem is discussed and described one by one. In the conclusion, the final comments given on the victim's death on the base of all supposed causes are discussed.

*Keywords: Roopkund victims, pathological investigation, Skull pathologies*

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## Conceptualising Religious Repositories and Communities into Living Museums: Beyond Aspects and Perspectives

Abantika Parashar, Mrinmoy Das<sup>2</sup>

Since the advent of civilization, the religious institutes, or the temples, have been the epicenter of every culture, surrounding which a civilization evolves. Apart from being a place to worship the almighty, it has been a living document of the age old traditions and practices, art and culture, beliefs etc. Irrespective of the beliefs of the different religions and the set up of the religious institutes, they have been safeguarding the living traditions and henceforth have turned into as living museums. Through this paper, two distinct areas (religious Institutes, a temple and a Satra or Monastery safeguarding living heritage through practices and community participation) of Assam, a north eastern state of India, conceptualized as living museums in itself and their impact on the society will be analyzed.

The areas of study are the *Kamakhya temple*, *Shakti pith* and the *Bordowa Satra*, epitome of *Vaishnavism* in Assam.

The Kamakhya temple in Assam is one of the most venerated Shakti Shrines in India, an id regarded as one of the Shakti Peethams associated with the legend of Shiva and Daksha Yagna. According to Kalika Puran, an ancient work of Sanskrit, Kamakhya is the yielder of all desires and giver of salvation.

One of the significant aspects of the Kamakhya temple is that it's a living document of Assam history, being one of the oldest temples of the state. Besides, it is the centre of social, cultural, religious and spiritual practices of Assam and in the same time safeguarding many dying traditions of Assam. The aesthetically carved sculptures remain evidence of the past glory of art prevailing in Assam.

Bordowa or Batadravais the birth place of Shrimanta Shankardeva, the founder of Vaishnavism in Assam, is a shrine and a centre of Vaishnava art and culture. Bordowa has been regarded as the Dwitiya Vaikuntha (second heaven). The Satras have also nurtured certain art and craft traditions. The Satriya Dance, the tradition of mask making, the Borgeet (song), the Bhaonas (one act play) are some aspects which have evolved centring these Satras or monasteries. The Bordowa Satra can be framed under one roof of a community museum preserving its traditional practices and associated rich Intangible cultural heritage of the Vaishnav community of Assam.

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*Keywords: Repository, Living heritage, Community, Living museum, Safeguarding*  
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## **‘Si-Yu-Ki’: A Journey of a Buddhist Pilgrim in Search of Knowledge**

**Nanda Parekar<sup>1</sup>**

Huien-Tsang was one of the most famous Chinese travellers who travelled widely in central Asia and India. He was Born in Lo-Yang in 602 AD in the Hunan province of China and ordained as a Buddhist monk at the age of 13. He travelled extensively in China and mastered the laws of Buddhism. Struck by the numerous differences among the schools and uncertainties in doctrines in China he decided to travel to the western countries with a desire to learn the truth from the wise men there. He set forth on his journey at the age of 26. He neither bothered to obtain permission from the Chinese emperor nor cared for his own safety during this long journey. Crossing the frontier was not only tedious but also a risky task. But he travelled secretly, hiding himself by day and travelling by night.

After crossing the Gobi Desert, he arrived in Turfan in 630 AD and proceeded to Karashahr, Taskent, Samarkand and Bactria. After crossing the Hindukush, he entered India. He visited the holy places of Buddhism like Kapilvastu, Saranath, and Bodhgaya etc.; and spent a few months at Nalanda- a leading centre of Buddhist learning. After receiving the invitation from Harshavardhana he went there and attended the two celebrated assemblies convened by Harsha at Kanauj and Prayag. After spending some time in Harsha’s Kingdom he started his return journey across central Asia and arrived back in China. He was well received with royal honours by Tai Tsung, the then emperor of China. He settled down to the monastic routine and devoted himself to the translation of the texts which he brought from India. He continued his work up to his death at the age of 62, and left behind a wonderful record of the western world he saw.

The Uniqueness of Huien Tsang lies in the fact that he was not just a Buddhist monk, but the combination of a scholar, a traveller and a translator. He kept a detailed, day-to-day record of his experiences. His celebrated work, ‘Si-yu-ki’ is regarded as a valuable source for the study of central Asia and India in the 7<sup>th</sup> century. The work consisted of firsthand information of the contemporary socio-religious and political conditions. The context and the surroundings in which he travelled are more significant. Unlike most modern travelers, this great pilgrim-tourist travelled all alone without any guide, a well-planned tour itinerary or even a royal sponsorship. It was not an excursion or a pleasure tour; it was simply a journey in search of knowledge.

This paper will attempt to focus on the honest intensions of Huien Tsang, to highlight the uniqueness of his travel accounts and to explore the ancient roots of religious tourism.

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*Keywords: Buddhism, Religious tourism, Ancient travellers*

## **Elighten role of Heritage management, Museology and Tourism for the Development of Heritage Sites**

**Sarivana A Pathan<sup>1</sup>**

In this paper the author has tried to throw light on interconnected chain of Heritage management, Museology and Tourism departments.

Interaction between Heritage Management, Museology and Tourism will result into very valuable role for the Development of Heritage sites. To emphasize the significance of interaction among the above mentioned departments, Champaner-Pavagadh Archaeological Park is taken as an example in this paper. By establishing a museum, how it will be helpful for Tourism aspect of the Heritage site and that further helps to control management of Heritage site. Tourism is also a very potential part of it.

There is no denying of the fact that proper appreciation and understanding of the Cultural Heritage of the site under reference would lead to enlighten and enhance the tourism, which alongside it is sure to bring socio-economic benefits to one and all the local population, state and ultimately to the country. i.e. The Champaner-Pavagadh Archaeological Park is a World Heritage site which all time proclaims outstanding Universal Values.

The culturally and socially important archaeological monuments are interwoven with natural setting of the area. Also some important features of the site will be discussed in the paper.

However, Tourism is necessary for the protection and promotion of any World Heritage Sites/Heritage Sites. Tourism and museums are certainly different in operation, but there are certain issues they hold in common. The relationship between museums and cultural tourism in most cases is good and practical.

*Keywords: Tourism, Museums, Heritage, World heritage sites*

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## **The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries**

**Kamani Perera<sup>1</sup>**

Cultural and heritage tourism is defined as travel directed toward experiencing the arts, heritage and activities that truly represent the stories and people of the past and present. This has taken much attention during the past decade.

Heritage tourism is the form of tourism of which the objective is, among other aims, the discovery of monuments and sites. It is categorized into three groups: Natural, Cultural and Built Heritage. This has become a more popular tourist activity to make visits to historical cultural heritage sites, in this electronic era. Culture, heritage, environment and tourism are interconnected and taking significant attention in the globe.

Developing countries need support from international community in safeguarding their precious heritage. Cultural heritage tourism is one of the best parts of the tourism industry, which is a more powerful economic development tool. It has been revealed that museums are now playing a major role not only in the wider sphere of arts, but also within tourism and leisure. Museums can no longer sit back and expect people to start queuing up. Their roles have changed to attract more audiences. Barry Lord defines cultural tourism as visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. When compared with other tourism activities such as eco-tourism, heritage-tourism, edu-tourism, adventure-tourism, agro-tourism that cultural tourism offers authentic resources to the community. Authentic resources are defined as sites, services, or events that reflect local, regional or national heritage (Lord, 2002).

This paper attempts to bring to light the important role of the museums in cultural and heritage tourism of developing countries for a sustainable economy.

## **Remnants of Chola Art from Sri Lanka**

*Keywords: Heritage tourism, Cultural heritage, Sustainable economy*

## **Role of Trade in the Development of Cultures of Late Chalcolithic- Early Iron Age Settlements of Peninsular India and Sri Lanka**

**S. Prathapachandran<sup>1</sup>**

Trade contacts between ancient Arabs and western India is available from the Harappan times onwards where these Arabs probably were the middle men between the Indus civilization and Mesopotamian world. The utilization of the monsoon winds by the Arabs made this sea trade possible.

The Arabs were known sea goers for a long time, noticed from around the 6<sup>th</sup> millennium BC. Their expertise in sea faring came handy for the links between Indus and Mesopotamian cultures. That these contacts were brisk could be understood from the material remains found from each other's territories as well as from the chalcolithic Oman and Bahrain regions.

The thriving contact comes to an end after the collapse of the mature phase of Indus civilization. Did the Arabs forget the Indian region? Evidences are there for the continuation of the chalcolithic cultures in both Oman peninsula and the Gujarat and adjoining regions. Did these people never continue the contacts?

Evidences of port cities catering to the imports and exports which continued could be seen along the coastal regions of India from Iron age and by the mid 1<sup>st</sup> millennium BC trade routes and centres were well established. They cater to the needs of each other which even led to urbanization later.

Copper was one mineral found to be available in plenty in the Oman peninsula and probably imported to India in spite of their presence and extraction from the Aravalli hills in Rajasthan by the Indus people. Continuing chalcolithic cultures could have utilized the source from Oman even though not to the extent as of the Indus times.

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The absence of a clear cut chalcolithic phase in most parts of the Indian peninsula

where an Iron age succeeds the late stone age shows less use of copper probably due to the absence of sufficient ore sources.

Sri Lanka too shows a similar passage of cultural phase from a Mesolithic to an Iron Age. Did this Iron Age people continue the contacts with the Arabs? More copper is reported from the early Megalithic settlements from Sri Lanka. Is the source entirely from local ores? Did the introduction of metals in peninsular India and Sri Lanka usher in an urban phase as seen in the Gangetic valley? If so, where are the cities of the early times? Did these cities act as major trade centres? Could they have acted as intermediary ports between west Asia and south east Asia?

A look into these questions is attempted in this paper besides suggesting further studies to identify those cities of early times.

*Keywords: Arab trade and Indus Valley, Metal age of peninsular India and Sri Lanka*

## **Memorialize the Dead: New Evidences from South Indian Excavations**

**S. Rama Krishna Pisipaty<sup>1</sup>**

### **ABSTRACT**

People, to remember and honor their loved ones in a special way, even afterlife, memorialized their dead in different ways from the very beginning. Disposal of dead too is a common practice started quite a long time among the human. Funeral customs are as old as civilization itself. It may be cremation or inhumation, considerable significance and variation being there in practice at different times and regions. Though the mode of disposal and ritual may vary from society to society, clan to clan and period to period, human belief and respect towards their deceased is almost the same. Burying is the most familiar and best represented form and became a prominent ritualistic practice by the time of Early Bronze/ Iron Age. Adopting methods may vary from region to region and group to group, though it is not an all time practice, for quite some time it continued to be the same tradition among the clans. Burying and well demarcation/protection of the area with big boulders/blocks is a typical mode of disposing the dead in across the globe among the Early Iron Age societies. Some observations on memorial structures and new evidences unearthed from the archaeological excavations conducted by the speaker from the southern part of India are the subject matters of the present discussion.

*Keywords: Death, Funeral customs, South India*

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## **ABSTRACT**

### **Documentation of the Buddhist Cultural Heritage of District Shangla, Pakistan**

**Ghani-ur-Rahman<sup>1</sup>**

## **ABSTRACT**

The soil of Pakistan, particularly its northern part, has been the center of cultural activity through ages. But many of the areas still need thorough documentation and conservation. District Shangla is one of those neglected areas which has been the center of Buddhist cultural activity during the beginning of the Christian era. The present researcher took the responsibility of documenting the cultural heritage of this district in 2012 and till now has documented about 80 sites of Buddhist and Islamic periods. Thus, some selected Buddhist period remains will be the focus of this research paper which have recently been documented for the first time.

*Keywords: Buddhism, Shangla, Pakistan*

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**Chulani Rambukwella<sup>1</sup>**

## **GIS Based Study of the Mesolithic Settlements and Landscape of the Central Ganga Plain, North-Central India**

**Siddharth Shankar Rai<sup>1</sup>**

### **ABSTRACT**

The middle Ganga valley and the adjoining Vindhyan hills and plateau (north-central India) present an interesting case study for the post-Pleistocene (Mesolithic) human migrations in the Indian subcontinent and the archaeological evidence provides an opportunity to understand the issues of seasonality of migration and logistic pattern of mobility among hunter-gathers. The purpose of this GIS based study is to understand the process leading to the Mesolithic settlements (early Holocene) in the central Gangetic plains in relation to distribution of resources, including stone raw materials, in the Ganga valley and the wider Vindhyan region to the south.

The central Gangetic plain is a peripheral zone of the eastern Vindhyan hills and plateau in the south, a total system, with an uninterrupted culture-sequence from the Lower Paleolithic onwards. The geomorphological/sedimental analysis of the sections at rivers Son and Belan (Vindhyas) shows climatic change from cold, dry and windy conditions during the terminal Pleistocene to a warm and humid phase around early Holocene. This paleo-climatic change was one of the most crucial factors for the first migration of the Vindhyan population to the Gangetic plains during the Epi-paleolithic period (terminal Pleistocene) that continued in the subsequent Mesolithic (Holocene) period. Out of a total of 200 sites explored in the Ganga Valley, covering modern Allahabad, Pratapgarh, Sultanpur, Jaunpur and Varanasi districts (approximately 11,000 sq. km), six are Epi-Paleolithic and 194 are Mesolithic of

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various dimensions.

The non-availability of stone raw materials in the Gangetic plains was a constraining factor for its colonization. In the initial phase, the nature of migration from the Vindhya was seasonal (summer months), as is clear from the evidence of Sarai-Nahar Rai, first of a series of three Mesolithic sites. But thicker habitational deposits at the other two excavated sites Mahadaha and Damdama, in conjunction with faunal and mortuary evidence, suggest that the ~~ABSTRACT~~ <sup>people</sup> moved back in the resource rich Ganga valley maintaining a logistic mobility pattern, opening a line of communication/exchange with Vindhyan population to ensure the influx of stone raw materials of various kinds and, in all likelihood marriage partners for biological/social reproduction. The highlights of the excavated Mesolithic sites include a systematic on site burial tradition, ritual hearths and bone and antler tool industry.

The essential question remains what was the nature of exchange mechanism: 1) what is the provenance of different kinds of raw materials in the Vindhya including, cryptocrystalline silica such as chalcedony carnelian jasper etc.? and 2) what were the possible routes of movement between the Son/Belan Valley and the Ganga valley? On the basis of GIS based study of the satellite imagery, SRTM data and site location data, an attempt has been made here to identify the raw material resources and the interaction networks of Mesolithic foraging groups. The variables, such as geology, slope, elevation, aspects, topographic position and proximity to water resources; have also been measured in order to understand the archaeology of the landscape. Results show that 1) the Gangetic hunter-gatherers acquired lithic raw materials from the Vindhyan range, including the middle Son valley (for cryptocrystalline silica), directly or indirectly, for making tools, and 2) the resource-rich Ganga valley promoted complex social formations that, in turn, prompted logistic pattern of mobility among Mesolithic hunter-gathers

*Keywords: Indian Subcontinent, Mesolithic, Hunter-gatherers, Logistic mobility*

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## **Sânâ Medhâli Ranasinghe<sup>1</sup>**

### **Swati Raikhy<sup>1</sup>**

#### **ABSTRACT**

The Polonnaruva period witnessed an invasion of Cholas in Sri Lanka that brought about the cultural wave of Hinduism in the country. This is evident from the art of that period. Being the need of the hour when invaders set up colony at Polonnaruva, they employed the local Sinhalese to construct shrines for the daily worship of masses and images of devtas for individual worship which gradually emerged into a Sri Lankan school of art. A shiva shrine known as the *vanavanmadevishvaram* built at Polonnaruva is still preserved as an example of Hindu architecture. After the demise of Cholas from the region, Hindu influence was still in existence in the form of royal patronage given by the Sinhalese kings to the Hindu shrines. They also constructed new shrines and some of them even adapted Hindu faith in the form of art & architecture, coinage and titles which is proved from the inscriptions of the rulers. Most of the gods and goddesses respected in Hinduism influenced the Sri Lankans. They also started worshipping gods like Vishnu, Shiva, Ganesh and Murugan & goddesses like Laxmi, Durga and Pattini. A sculpture found from Polonnaruva shows Shiva and Parvati standing together and bestowing benevolence on mankind. Today many such images can be found in the museums in Colombo and Polonnaruva. The ancient ruins of Polonnaruva have been declared a World Heritage site by UNESCO.

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*Keywords: Chola, Hinduism, Polonnaruva*

## **ABSTRACT**

### **The Trajectory of Culture of Human Rights and Civil Liberty in Hinduism**

**N.K.Kumaresan Raja<sup>1</sup>**

Hinduism has been interpreted as a way of living, rather than a mere religion. It was the fulcrum of the social, political and cultural activities of the society until modern period. The society constructed by Hinduism was a “duty based society”, with clear division of labor with precise constructs of social hierarchy promoting social exclusion, rooted in the highly criticized “Caste System”, branding a section of lower stratified people as “Untouchables”. Burning widows alive in the funeral pyre of the husband, child marriage and segregation a section of women to act as “Hereditary Commercial Sex Workers” were some of the social evils fostered in the name of religion. During the course of time, different parts of India justified social practices linked to human rights violations in the very name of religion. The alternate religions that challenged Hinduism from within such as Buddhism, Jainism were completely exported to the neighboring countries leaving minimal traces in the native land. Hindu religion by medieval period emerged as a precipitator and violator of Human Rights. There was internal discontent. Muslim invasions and the popularity of the Christian Missionaries and their inclusive approach threatened the very survival of Hinduism.

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<sup>1</sup> ~~It was during this time that the Religious reformers revived from its parochial~~  
Visiting Lecturer, Buddhist and Pan University, Sri Lanka.



identity. They rejected religious hegemony and advocated Humanism as the Central theme in their religious discourse. Hinduism came to be known as a “Religion of Human Rights” encompassing Civil Liberty, Gender Rights, animal rights and even plant rights fostering an all inclusive society and Cosmopolitanism. This transformation could be attributed to saints of Hinduism like Sankara, Ramanuja that was reinforced by Vivekananda, Dhayanandasaraswathi. Saints such as Ramalinga Swamiga in South India emphasized on “Love of all living beings” and non-violence and attempted to establish a non-killing society.

#### **ABSTRACT**

The paper intends to identify the trajectory of the idea of Human Rights in Hinduism since Vedic Period to the eighteenth century. It aims to identify the linkages between the ideas on Human Rights of the modern Society to the morals and values associated with Human Rights that are interpreted in Hinduism.

*Keywords: Hinduism, Human rights, Religious reforms*

## **Jaffna Tamil Society as Represented in the Stories of Alagu Subramaniam**

**Sivagowri Sivagurunathan Rajashanthan<sup>1</sup>**

Creative writers in English among Sri Lankans who come from the Tamil community, though could be a few, have contributed to the contemporary Sri Lankan literature in English.

The topics explored by the writers of the postcolonial Sri Lanka have been the subject of discussion for the last few decades. However, the writings of Jaffna Tamils and their cultural identity have rarely been the subject of a study.

Among the writers of Jaffna Tamils Alagu Subramaniam, who was a lawyer by profession, is the leading one and has written a novel and short stories. His short stories reflect not only on obsolete customs and practices done by Tamil community in the Northern part of Sri Lanka but the community's proud and unique heritage as well.

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Focusing on the ways in which the Tamil identity and culture have influenced both the production and critical reception of the stories, this paper offers a detailed analysis of Alagu Subramaniam's selected short stories.

The objective of this presentation on 'Jaffna Tamil society as represented in the stories of Alagu Subramaniam' is to expose the social life, tradition, culture and behavioural patterns of Jaffnese during the early part of the twentieth century using a descriptive and analytical

#### **ABSTRACT**

This paper attempts to portray briefly the status of women, the rigidity of caste system, the role of religion and the importance of education in the Jaffna Tamil society as vividly described by Alagu Subramaniam.

*Keywords: Jaffna Tamil, Culture, Identity*

## **Museums in Sri Lanka: from the Colombo Museum to the Colombo National Museum and Beyond**

#### **ABSTRACT**

The term 'museum' is derived from the Greek word 'Museion' (literally 'temple of Muses'), and it seems the history of the museum goes back to the period of the king Ptolemy I Soter (367-283 BC) with establishing a Museion in the palace quarter in Alexandria. Even though the history of museums is more than 2000 years old, the term 'museum' is still not legally defined or protected. Hence, anyone can open and maintain 'a museum' according to their wish and perspectives, no-one can oppose their activities.

It seems that the museum originally has professed to be a shrine and religious activities were the primary function. The author claims that remnants of religious activities can still be seen in some museums like Birmingham Museum and Art Gallery in the UK and the Colombo National Museum in Sri Lanka. However, 20<sup>th</sup> century standard definitions

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indicate museums as organised institutions established for collection, preservation, interpretation and display of objects on a regular basis, especially for educational or aesthetic purposes. Museums are traditionally constructed through a mix of objects, labels, images, dummies and recreated scenes that are intentionally arranged in a particular way for the purpose of imbuing some past story with sense of order, coherence and truth.

**ABSTRACT**  
In Sri Lanka, the history of museums goes back to the colonial period with the establishment of the Colombo Museum in 1877. Even though the establishment of museums in Sri Lanka have passed 100 years, there are still many lapses even in public museums throughout the country, including the national museums. Hence, this paper attempts to discuss the public funded museums in Sri Lanka in general with special reference to the Colombo National Museum in order to highlight the lesson learnt during the research at the Colombo National Museum since 2008 to 2011. Moreover, the lapses and remedial measures too are discussed for future strategic upgrade of the Colombo National Museum as a more user friendly institution.

*Keywords: Public museums, National museums, Colombo national museum*

## **Diminishing or Vanishing Cultures in Sri Lanka**

**Subathini Ramesh<sup>1</sup>**

Sri Lanka is a country with the greatest linguistic diversity in the world. It can be considered as the largest pool of various cultures enriched with Buddhism, Hinduism Islam and Christianity. To preserve these cultures one must understand their current social standing, the economic situation, problems that they are faced with, values and skills they have preserved with. Changing culture and diminishing culture are two things, but the present change disregard and eliminate long standing traditions. Why do people talk about preserving these cultures, for what, for whose benefit? Already changed society is of the opinion that the cultures of ethnic groups are interesting and important.

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Nowadays people can access information very fast. As a result, while global culture is developing, the local culture is not considering the fact that the Sri Lanka is a region where diverse ethnic, religious and social groups exist, and everybody needs to acknowledge the profound cultural continuum of Sri Lanka as a historical basis for sustaining harmonious relations among the people of the country.

This paper will attempt to discuss the importance of preserving the specific cultures of the country and communities that are facing immense stress in today's fast changing world. We have numerous instances of original cultures that embraced modernization ultimately became puppets of a system, and are increasingly facing the ill-effects of globalization which threatens their cultures. Emphasis will be on making the public aware of this pioneering responsibility of safeguarding these diminishing/ vanishing cultures of the country.

*Keywords: Diminishing, Vanishing, Cultures, Globalization, Sri Lanka*

## **Some Observations on Dutch Leprosy Hospital Complex in Sri Lanka**

### **ABSTRACT**

Historical sources contain numerous references to the founding of hospitals in Sri Lanka. The Leprosy hospital complex situated in the Western province is one of the oldest hospital complexes presently operating in Sri Lanka. The history of this hospital goes back to the late 17<sup>th</sup> century. Further, this is a symbol which reflects the colonial heritage of Sri Lanka. The objectives of this research are to study the significant historical, archaeological and architectural features of the hospital complex and to reconstruct the past boundaries of the complex. The research relied on field observations, literature sources and interviews with key informants. Spatial data from aerial photographs and Google Earth satellite maps were also included in the study

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<sup>1</sup> Visiting Lecturer, Buddhist and Pali University, Sri Lanka.

Many legends indicate that an anonymous Dutch officer or prince established a small

colony for lepers in the last decades of the 17<sup>th</sup> century and in 1703 AD, Dutch Governor Cornelius John Simpson built this as an asylum and in 1708. Since 1956, this hospital is operated by the Ministry of Health.

In the field observations, the author was able to find buildings representing Dutch and British architectural features and identified some foundations of an old dockyard and a small size fortress. According to the analysis, the old Leprosy asylum covered vast areas of the *Wattala* secretarial division. At present, the boundaries of the hospital are limited to a small area of the left bank of Kelani River.

*Keywords: Leprosy hospital, Dutch architecture, Kelani river, Colonial heritage*

## **The Usage of Art and Traditional Sinhala ‘Serasili’ for the Surface Decoration of Earthenware Clay Vessels in Sri Lanka**

**W.M.N.D. Ranasinghe<sup>1</sup>**

Pottery is an ancient craft in the world. Sri Lanka is famous for earthenware production from the pre historic era. At the beginning surface designs were in primary stage, and the only purpose was to fulfill the requirements and functional value, but later on they considered about the aesthetical pleasing of the product. People came up with different effects to enhance the beauty and functionality of the product. Outer appearance gives the significance and the first impression about the product. According to the above considerations surface appearance could be identified as a significant aspect of a ceramic product.

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Several types of decorations and decoration methods have been used on the product surface. Most of (clay products) the surfaces are not flat or do not have the smooth quality to do paint decorations properly. But the Sri Lankan craftsmen have had a talent to show their creativity in a curved or unflatter surface. They have decorated the object surfaces with social stories and traditional decorations. It was an explanation media for the society.

Pottery can be identified as a horizon of the cultural empire and solid items which explain the past historical evidence. Decoration is the aspect which makes a piece of art more than the utilitarian communication to the user and contributing to the total appearance. *Liyawela, Arimbuwa, Lanuwa, Pala pethi, Nelum mala* were commonly used to fill the background. Evolution of decoration patterns and decoration methods in Sri Lanka cannot be omitted because it has a great history than contemporary situation. They added an aesthetical value and appearance value giving a meaning of hierarchical value and a life to a clay piece. Study about the surface decoration techniques of the earthenware product is a vast area. This research focuses only on traditional painted pottery and the use of Sinhala '*Serasili Rata*' for the surface decoration and their impacts.

Comparing to the past painted earthenware products, present clay products are not in a good standard, as craft men are not paying much attention to the designs and the quality of the products. They have considered only about the product functionality without considering the aesthetical appearance of the products. Aesthetical aspect helps to enhance the product functionality and the appearance. It should help to enhance the balance, and add additional value to the products.

This research shows about the processes of painted pottery, decoration techniques, use of colours, and the use of Surfaces. It will be helpful to know about cultural validity of design, aspect of designs, decoration methods, colour combinations and how they have expressed their ideas through of the design and to identify the art of the earthenware decoration methods. This research will be an investigation of the pottery industry in Sri Lanka.

*Keywords: Surface, Decoration, Aesthetic, Appearance, Enhanc*

## **Culture and Fashion**

### **Gayathri Madubhani Ranatunga<sup>1</sup>**

Culture has been plying a pivotal role in fashion of dress from time immemorial. When contents of culture change, trends of fashion are gradually changed. The research aims to explore the ability of making cultural mixes in fashion by forcing constant influences to a society within a short time frame.

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The selected study setting is the Kandyan Kingdom of Sri Lanka. The Kandyan Kingdom of Sri Lanka lasted almost three and half centuries from 1474- 1815. The whole

period faced different cultural forces. At the beginning South Indian features were gradually descended from Gampola Kingdom. Portuguese colonial occupation inspired for almost of 130 years. Next the Dutch lasted for 163 years and British for 33 years. As a result of colonial inspiration by 16<sup>th</sup> century onwards the native culture fast embraced western cultural values. South Indian dominant cultural features were also fast and strongly digested into the community because of their 76 years of residence phase. This situation opened the door to Tamil social and cultural influences. They brought their own cultural habits from the same reign.

#### **ABSTRACT**

As a result of different cultural influences the Kandyan dress showed hybrid formation of western, South Indian and Sinhalese traditional sartorial features. Sewing techniques and unsewn dress arranging methods were mixed together. The dress became an amazing blend of eastern and western dress items. They combined different foreign dress items together and made their own one.

The analysis is explored through observational study of actual descriptions made by observational - participants, historical records, murals of the period and reviewing ancient literature, research papers relevant to the subject. Reliability of the data was ensured. The pictorial data were cross checked from different literary sources. Many original sources were used. Interviews with academic scholars, artists, inheritances of Kandyan aristocrats enabled to build a strong logical analysis.

*Keywords: Foreign influences, Culture, Hybrid fashion*

## **Libraries in Sri Lanka in the Ancient Anuradhapura Period (250 BC – 1017 AD)**

**R.A.A.S. Ranaweera<sup>1</sup>, Piyadasa Ranasinghe<sup>2</sup>**

The origin of libraries in Sri Lanka is related to the introduction of Buddhism. Buddhism was formally introduced to Sri Lanka by Venerable Mahinda, in the third century B.C. during the reign of King Devanampiyatissa. The advent of Arahat Mahinda and Arahat

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<sup>2</sup> Director, State Archaeology Department, Gujarat, India.

Sangamimtha to Sri Lanka during the ancient Anuradhapura era was considered as major landmarks in history. The art of literary work, educational and bibliographic activities began in the country with these two events.

Inauguration of libraries in Sri Lanka has a well-established connection with the introduction of Theravada Buddhism. Education was enriched by the influence of Buddhism during the *Anuradhapura* period (250 BC – 1017 AD). There were three main learning centers for monks in ancient Sri Lanka namely the *Mahavihara*, the *Abhayagiri* and the *Jetavana*. It is possible that these centers possessed repositories of books or simply known as libraries. Recorded evidence available in the *Mahawamsa* and *Chulawamsa* show that there had been large numbers of monastic libraries in ancient Sri Lanka but it is difficult to find evidence of these early types of libraries, except for the fact of their existence.

From literary evidences, it is very clear that the literary activities and libraries were maintained in an excellent manner during the ancient Anuradhapura period. Also there were extensive support were given from majority of kings who ruled the Anuradhapura kingdom with regard to development of libraries and literary activities.

The main objective of this research is to study the ancient libraries in the Anuradhapura period. This study adopts qualitative approach based on secondary data sources. Data were mainly collected through historical and archival information sources available in the National Archives Department and Museum Library.

*Keywords: Anuradhapura period, Monastic libraries, Libraries, Sri Lanka*

## **A Bibliography on Inscriptions of the Anuradhapura Period**

**R.M.Nadeeka Rathnabahu<sup>1</sup>**

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<sup>2</sup>Samvardhan, Goa, India.  
Anuradhapura, a great ancient city centre was the first capital of Sri Lanka. It has



been inscribed as a UNESCO World Heritage Site. Many books have been published on Anuradhapura covering its historical and archeological aspects. The Reference Library at the Postgraduate Institute of Archaeology (PGIAR), University of Kelaniya is a unique location for studying Archaeology, History and related subjects. Present study will identify academic literature available at the PGIAR library pertaining to the inscriptions of the Anuradhapura period in order to compile a bibliography to serve the academic researchers. Multi volumes of *Epigraphia Zeylanica* commenced to be published from 1912 and the other multi volumes entitled *Inscriptions of Ceylon* began to be published from 1970 under the authority of the Archaeological Survey of Ceylon still remain as the standard work of the subject. Therefore, all the volumes available under *Epigraphia Zeylanica* and *Inscriptions of Ceylon* will be utilized as the comprehensive source that provide literary reference to the proposed bibliography.

*Keywords: Bibliography, Inscriptions , Anuradhapura period*

## **An Exposition of the Cognitive, Behavioural and Psychotherapeutic Aspects of the Sevenfold Purity**

**R. M. Rathnasiri <sup>1</sup>**

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<sup>1</sup>Taxila Institute of Asian Civilizations/ Archaeology, Quaid-i-Azam University, Islamabad, Pakistan.

## ABSTRACT

According to Roga Sutta and Salleka Sutta, every individual except Arahant suffers from mental problems. Individual's mind is beleaguered by The Noxious Trio (greed, hatred and delusion). This causes problematic behaviour and mentality.

The prime objective of this research paper is to expose the applicability of the Cognitive, Behavioural and Psychotherapeutic Aspects of the Sevenfold Purity to prevent and heal problematic behaviour and mentality of individual in modern context.

The Sevenfold Purity (Satta Visuddhi) expounded in the Rathavin+ta Sutta as the seven successive methods of purification in Insight meditation can be applied to alleviate, prevent and cure detrimental behaviour and malevolent mentality.

1. Purity of Morality	–	<i>Sila-visuddhi</i>
2. Purity of Mind	–	<i>Citta-visuddhi</i>
3. Purity of Views	–	<i>Dimmhi-visuddhi</i>
4. Purity of overcoming Doubts	–	<i>Kankhvitara-visuddhi</i>
5. Purity of Knowledge and Vision of what is Path and Not-Path	–	<i>Maggmaga-ñānadassana-visuddhi</i>
6. Purity of Knowledge and Vision of the Way or Progress	–	<i>Pamipad-ñānadassana-visuddhi</i>
7. Purity of Knowledge and Insight	–	<i>Ñānadassana-visuddhi</i>

Each of the stages purifies body, mind and thoughts in a gradual process alleviating, preventing and curing mental problems and problematic behaviours.

The behavioural problems caused by the detrimental bodily activities and malevolent verbal expressions which are inimical to individual and society can be overcome through the Moral Purity (Vikkhambhana-pahna – overcoming by suspension).

The adverse ideas and erroneous views are overcome through the purity of mind (overcoming by the Opposites – TadEga-pahna). All behavioural and mental problems are completely overcome by the Purity of Knowledge and Insight (Samuccheda-pahna – overcoming by destruction).

*Keywords: Noxious-Trio, Purification, Sevenfold purity*

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## **Ornaments from the Early Historic Sites and its Reflections in the Monuments of Odisha**

**Sikhasree Ray<sup>1</sup>**

### **ABSTRACT**

**ABSTRACT** Ornaments and ornamentation have a long cultural past; manifests personality, beatification, technological attainment and human appreciation along with a sense of possession. It is used to enhance and satisfy the natural instinct to look beautiful. A study of different types of ornaments found from the excavations and explorations of Early Historic sites and some contemporary monuments has been carried out. It helps in understanding the use of different types of ornaments, materials used, manufacturing techniques, preferences as well as the individual ideology and aesthetic sense of the users of the period. It also highlights the contemporary socio-economic conditions, trade and exchange systems as well as prevailing social norms and appreciation of a particular period. Recent excavations at the early historic sites in Odisha like Sisupalgarh, Talapada, Radhanagar and Manikpatna, which are dated between 6<sup>th</sup> – 7<sup>th</sup> c. B. C. to about 6<sup>th</sup> – 7<sup>th</sup> c. A. D., have given evidence of ornaments of various nature made out of terracotta, stone, glass, shell, bone etc. Besides that, the early temples of Bhubaneswar and surrounding areas probably reflect the adornments concept of contemporary people. In most of the cases the ornaments from the excavations show continuity and are quite similar in their representation, while changing in their finer aspects. This study reflects a synthesis of the ornaments in their regional perspective and tries to understand the socio-economic and cultural implication of the period.

*Keywords: Odisha, Early historic sites, Ornaments*

## **Spatial Context of Stone Age Fossil Wood Artifacts Discovered from Lalmai**

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## Hills, Comilla District, Bangladesh

Jayanta Singh Roy<sup>1</sup>

### ABSTRACT

#### ABSTRACT

D. K. Chakrabarti and his team discovered Stone Age fossil wood artefacts for the very first time from Lalmai Hills, Comilla District of Bangladesh. S. Alam and the present researcher also recovered fossil wood artefacts from the area. All the artefacts were recovered from completely exposed contexts or partially exposed contexts from the southern parts of the hills. Fossil wood artefacts occur in discrete clusters, as isolated occurrences and as horizontally diffused scatters on hill slopes, piedmont zones, cultivated and uncultivated tracts of land, course of nearby stream channel or rain gully. After discarding, fossil wood artefacts undergo certain modifications by both natural and cultural agencies. For variability in the structure and landforms of the study area, Stone Age records are largely a result of depositional and post depositional processes as well as contemporary processes of disturbance. Thus, the Stone Age records of Lalmai Hills are not only influenced by past and contemporary taphonomic processes, they also lack chronological resolution, given their un-stratified associations. But they have limited environmental information and techno-typological features. In order to effectively utilize the archaeological records and landscape for understanding behavioural activities of Stone Age people of Lalmai Hills, this paper represents an attempt how to provide more reliable information by understanding the spatial context of fossil wood artefacts.

Generally spatial context reflected the distribution patterns of artefacts and its horizontal and vertical position within the landscape and also its association with other finds. In order to reconstruct past activities of Stone Age peoples on a site it is crucially important to understand the spatial distribution patterns and density of lithic artefacts and location of raw materials. Geological surface erosion, surface wash, deposition processes and the anthropogenic activities of the study area largely affect the nature of spatial context of fossil wood artefacts. Contemporary surface erosion processes are responsible for removing the sediment cover and exhuming the fossil wood artefacts to the surface and subsequently causing their down slope transport and deposited on present context. Long-time observational study shows that the effects of surface erosion at Lalmai Hills have altered the nature of archaeological records. Detailed examination of the overall physical condition of artefacts shows that they are not weathered or abraded extensively. Rather, they are fresh and the edges are also sharp. So, it can be inferred that they did not travel much distance. It may be some artefacts clusters still remain in primary or semi-primary context. This kind of discovery must help to identify the stratified section or context. Therefore, systematic and intensive study of spatial context of fossil wood artefacts of Lalmai Hills made by surface scraping, mapping and plotting of surface features of the discovered location of Stone Age records by lay on surface grid and side by side keep the nature of the disturbance undergone by geologic surface erosion, anthropogenic surface erosion under consideration one can clearly use the surface find Stone Age records to provide consistent information.

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*Keywords: Lalmai hills, Fossil wood Artefacts, cluster, Spatial context, Distribution pattern*

## **Buddha Life Events as Depicted in the Nimogram Buddhist Artefacts of District Swat, Pakistan**

**Badshah sardar<sup>1</sup>**

### **ABSTRACT**

The Buddhist remains of Nimogram lie about 45 km west of Mingora, on the right bank of the river Swat, in district Swat, Khyberpakhtunkhwa province of Pakistan. The location of the site is known as 'Sabunkhpa' situated towards the south of the village of Nimogram on a raised piece of ground that is almost terraced which overlooks the narrow valley to the east. The two seasons of excavations in 1967 and 1968, brought to light three main stupas situated in a north-south oriented line, a courtyard of 56 votive stupas and a monastery adjoining the stupa's courtyard to the west. The site is significant not just for the number of monuments and finds recorded there, but also because of the discovery of three stupas in one row. This is the first time such a composition of stupas has been discovered at an excavated Buddhist site in this region. After butkara-i, this is the first time that such a huge collection of sculptures and other objects have been at a single site, making Nimogram an important site in the context of the valley as a whole. The discovery of five coins that date from the Kushano-Sasanian period has enabled scholars to date foundation between 2<sup>nd</sup> and 3<sup>rd</sup> centuries AD.

The focus of this research paper is a very rare and important collection of artefacts excavated from the site of Nimogram, Swat. Apart from a few art pieces, most of the antiquities are stored in the Swat museum. The antiquities discovered during salvage excavations conducted during 1967 and 1968, at Nimogram Buddhist Complex, were neither studied scientifically nor documented properly. Apart from a preliminary report published by the Department of Archaeology & Museums, Government of Pakistan in 1968 (Pakistan Archaeology; vol. 5, 1968: 116), no extensive study of these artefacts has been conducted. This paper will address this issue and trace the history of the collection. This paper discusses and illustrates only a select few pieces of the collection. The narrative stone friezes, panels and reliefs depicting the Buddha's life events, fall within the scope of this paper. The remaining artefacts of Nimogram are beyond the scope of the paper and have been catalogued and documented in a monograph that will be published shortly.

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## **A Study of Beads from Harappan Site of Kotada Bhadli, Kachchh, Gujarat**

**Abhinav Kumar<sup>1</sup>, Prabodh Shirvalkar<sup>1</sup>, Y.S. Rawat<sup>2</sup>**

Kotada Bhadli (Lat. 23°20' N, Long. 69°25' E) is located in Nakhatrana taluka of Kachchh district in Gujarat. The site is approximately 3.11 acres in size. The site has been subjected to excavation for three seasons from 2010- 2011 by Prabodh Shirvalkar from Deccan College, Pune and Y.S. Rawat from Gujarat State Department of Archaeology. The site has yielded the evidence of fortification and residential structure complex. From these excavations various types of antiquities were retrieved. Beads are one of the important antiquities found from the site. The beads found in the excavations are of various raw materials such as carnelian, agate, terracotta etc. This paper is intended to provide an insight into the economic condition of the people at the Harappan site of Kotada Bhadli based on the beads and their distribution pattern in the residential area and in the ash dump against the wall near the inner fortification wall. This is an attempt to understand the economical status of the rural Harappan settlement in the Kachchh.

*Keywords: Kachchh, Antiquities, Beads, Economy*

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## **Pre Portuguese Architectural Remains in Goa: A study of Temple Architecture**

**Varad Sabnis<sup>1</sup>, ShikharaniNath<sup>2</sup>**

Goa is located on the western coast of India. It is situated between Sahyadri Mountain range on the eastern side and Arabian Sea on the west. This land is well known for its scenic beauty and also possess rich cultural heritage.

The history of Goa has witnessed one of the darkest chapters with the arrival of the Portuguese. This has also left everlasting impact on several living traditions and cultural traits of present day Goa. It is very important to note that the cruel religious policy of the colonial administration in Goa resulted in the loss of cultural heritage. These include architectural remains, literary works, sculptures, inscriptions, village setup, oral sources of history, folk festivals, traditional dressing pattern and food habits etc.

Present paper deals with an account of destruction of heritage during the Portuguese rule in Goa with special emphasis on temple architecture. There existed thousands of temples in Goa prior to the arrival of Portuguese in the state, i.e. prior to 1510 CE. It is also evident from Portuguese records that they have destroyed temples and built churches. Present paper tries to locate and study many of the destroyed temples in order to understand the Pre Portuguese temple Architecture of Goa.

*Keywords: Temple architecture, Portuguese, Goa*

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## **Was the Brahmana the Only Community Who Spread Indian Culture in Indonesia?: Revisiting the Brahmana Theory**

**Mimi Savitri<sup>1</sup>**

### **ABSTRACT**

It is undoubted that Indian culture made a great impact on Indonesian culture. The remainings of Indian culture from the early century AD that can be found today are *yupa*, inscription written in 4<sup>th</sup>-5<sup>th</sup> century AD discovered in Kutai, Kalimantan and Buddhist sculptures in Amaravati style and Gupta style discovered in Sumatra and Java islands. Other Indian cultural aspects found in Indonesia in later period are a number of Hindu-Buddhist temples and sculptures. On the other hand, several artefacts found do not guarantee scholars to agree with the arrival process of Indian culture in Indonesia. The issue has been debated by scholars since the mid of 20<sup>th</sup> Century. For example, C.C. Berg argued that the culture was spread by warrior immigrants and N.J. Krom argued that traders had a big role in spreading the Indian culture. Another opinion brought to light by Van Leur mentions that the Brahmins spread the Indian culture in Indonesia. The latter was accepted by a number of scholars including Indonesian historians due to the reasonable thought. However, it should be revisited after 50 years, as it shows several weaknesses. It is important to guarantee the validity of Indonesian history. This paper argues that the spread of Indian culture in Indonesia was never the single work of a group; Vaisya, Kshatriya, and Brahmana worked together to spread the Indian Culture in Indonesia. Question raised is “Was the Brahmana the only group who spread Indian Culture in Indonesia?” Literature studies including studying the Arthashastra; the Indian treatise on statecraft, military strategy, and economic policy are required to answer the question. Identifying artefacts from early century is also done to support the argument raised in this paper.

*Keywords: Brahmana, Brahmin, Indian culture, Indonesia, Brahmana theory*

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**ABSTRACT**

**Owin: A Lost and Ruined Fortress and Defense Watch Tower in Kashmir at the Edge of Punjab, Pakistan**

**Samina Saleem<sup>1</sup>**

**ABSTRACT**

This research paper is a case study of a lost small fortress or watch Tower that is not documented up until now. Actually this place Owin is not even mentioned on the Archaeological map, but the link of the area tells that this area must be an ancient hidden route to Kashmir. This small building tells us the story of the brutality of human beings who had Sufism in their routes, but it does not show any love for human beings. While hearing stories of this fortress by the elderly people of the area one can realize how difficult it would have been for the people of the area to build that watch tower. This research also reveals the facts that how the people of that area were able to construct it with powerful material, stone that was available in the area. This research will open the window towards the past when such buildings were erected for mailing purpose or sending messages through light. This paper will also reveal the hardships that the people of this area must have faced while constructing this watch Tower. This small fortress is situated at a far flung area, which is inbetween the rugged mountains and it is quite difficult to reach there even now after so much development. It was concluded that it is human instinct to protect themselves from enemies. In conclusion a comparison of the building with other such buildings that were also erected with the same purpose beside rivers will also be done.

*Keywords: Undocumented building, Security purpose, Watch tower*

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## **Ajanta: A Heritage of India**

**Salunkhe U.A.<sup>1</sup>, Kadam V.L.<sup>1</sup>**

### **ABSTRACT**

The temples at Ajanta are situated about sixty two miles north of Aurangabad, Western India. The caves are first mentioned in the writing of the Chinese pilgrim Hiuen Tsang who visited India between A. D. 629. And 645 the caves were “discovered” dramatically during the course of military manoeuvres being undertaken by British officer James smith in 1819. Public attention was roused and the East India Company instructed the viceroy to procure good copies of painting.

There are 1200 caves in India within that 800 caves are available in Maharashtra. The hills of the Sahyadri ranges though this pristine spot was chosen to enable the Buddhist monks to mediate undisturbed. It should be noted that all sites of Buddhist excavation were situated close to the main trade routes. It is a unique creation in both human touch and religious aspects.

*Keywords: Ajanta, Cave paintings, Buddhism*

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**Rewant Vikram Singh<sup>1</sup>**

**ABSTRACT**

**Patronage, Composition and Iconography in Rock - Cut Temples at Badami and Aihole**

**Niharika Sankrityayan<sup>1</sup>**

Between sixth to eighth centuries, there was a surge of activity at the Brahmanical sites of Badami, Aihole, Mahakuta and Pattadakal, currently in Bagalkot district of Karnataka. The earliest evidence of Chalukya art lay in the rock-cut caves at Badami and Aihole. How far these rock-cut temples are indigenous, whether the nearby structural buildings could be coeval and what connections could possibly be identified between cave temples and structural temples are some unanswered questions. Certainly the availability of raw materials at each sites played a role in the making/ emergence of these caves and the continuation of preceding cave monuments in the vicinity also had a substantial character. The cave architecture and patronage relationship of the Chalukya times has not been sincerely looked at so far. This paper will examine the cave temples of Badami and Aihole. Apart from the question of them being indigenous or not, their chronological positions, and what connections there could be between the caves and structural temples, who were the patrons, the kind of patronage and the composition in terms of iconography of the caves will be addressed.

The cave structures and patronage cannot be viewed in isolation from the socio-religious activity prevalent in this part of the Deccan. The economic background is equally significant and needs attention. With the Brahmanical ideas gaining apex position, the centers of power deemed it necessary to patronize it, placing these Brahmanical centers into the heart of religio-cultural life of the people. It has often been understood that art was mostly to stir and astound the audience, and to proclaim the power and authority mainly of royal nature. Predominantly, temples symbolized royal power reflecting the ideology and military glory of the respective ruling family but also, they always remained as centers of devotion. This served the patron's purpose of consolidating his position in the Brahmanical fold. The patronage in the times of Chalukyas came from all sections of the society particularly the merchant guilds, artists, devadasis etc. The cave temples at Badami and Aihole strongly focus on iconography with larger-than-life images of Ziva and Vicnu portraying resurgence of Brahmanical pantheon in that period. This primacy reduces to a certain extent in the later

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## **Kamanasa Valley and its Archaeological Importance**

**Vikas Kumar Singh<sup>1</sup>, Manisha Singh<sup>1</sup>**

### **ABSTRACT**

The present paper discusses the nature of cultural, archaeological, historical and ethno-archaeological background of the Karmanasa Valley. The region that lies under the Karmanasa Valley comes under the Middle Ganga Plain and the Vindhyan Plateau. The chief dividing line being the Karmanasa river, which also marks the Uttar Pradesh-Bihar state boundary in this part. The study of the archaeology of the Karmanasa Valley is significant as prelude to history of area, since it marks the beginning of historical process. Although the area is occasionally occupied by man since Palaeolithic period, it became significant with the activities of Mesolithic people followed by the Neolithic and other cultures which led to all sided growth of culture in a much faster pace particularly noticeable in the material cultural aspect, which finally paved way for the development of civilization.

The Karmanasa Valley has been a significant area from the archaeological point of view at least since Upper Palaeolithic Period. Because of its geographical location, its richness in ores and minerals, its flora and fauna and other factors, it has been a meeting point of several cultures which is evident from various kinds of rock-paintings, inscriptions, coins, architectural and sculptural remains as well as numerous famous Iron-smelting sites such as Malhar and Raja Nal Ka Tila. Besides, the Karmanasa Valley is also known for its Ancient routes, joining Varanasi with the famous Buddhist site of Bodhgaya and other important pilgrim sites of the India. Considering the richness of materials and vastness of the area, a detailed documentation has been done along with some tentative conclusions.

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*Keywords: Deccan, Patronage, Iconography, Structural temples, Rock – cut temples*

## **ABSTRACT**

### **Iron : from Antiquity to Culture**

**Saravanan, R.<sup>1</sup>**

There have been a lot of studies on the Iron age culture, site-based and state based, with a focus on both factual narration and theoretical interpretation. They have provided us with immense information on the unique features of the megalithic culture. However, a lot of problems associated with megalithism still remains to be tackled. Among these the authorship of the culture and the living tradition of megalithism are two important issues. An exploration into second question would probably help in solving the first one: identify the traits of megalithism among the prevalent social groups which would definitely provide clues to identify the ancient practitioners of the culture.

The early history of Iron in India may be studied of different regional contexts. Several unsolved questions appear while tracing the beginning of the Iron Age Culture or Vedic Period such as what were the leading factors to urbanisation, If urbanisation has taken place with the invention of iron or paddy transplantation, what could be the boundary of Iron Age or Vedic Age, how do we conceptualize forth coming social formations and how do we distinguish between antiquity of Iron and Iron Age Culture?

The historic India begins with number of territorial units, each of them politically centralised, an extensive craft specialisation and trade, and a social scene which is generally well stratified. It may not be logical to attribute all these to the advent of Iron. This new technological element no doubt strengthened the base - basically laid down by the Neolithic and Chalcolithic settlers. But it's doubtful if this alone led to the civilization of early historic India. Some scholars argue that if iron has crucial role to frame urbanised society why there is a large gap between Iron Age Culture and second urbanisation, of around 400 years. The answer is simple; Urbanization needs several factors to obtain their maximum. It will not be possible to emerge quickly. It requires extensive archaeological excavations to make emphatic statements. This challenge has to be undertaken by Academic Historians and Professional Archaeologists in the future.

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*Keywords: Iron age, Urbanization, Early historic period*

## **ABSTRACT**

### **The Role of Sanskriti Museums: Popularizing of Terracotta, Textiles, and Everyday Art and Crafts**

**Nidhi Saryal<sup>1</sup>**

Museums are the repositories of culture and tradition. Museums are meant to shoulder the cultural responsibilities of a nation. The material remains of the development of the earth and of human society, the arts, crafts and folk life of a country, etc. are housed in museums.

The impact of globalization and spread of technology is creating a tough challenge towards the existence of traditional arts, crafts and folk life. On the other hand, the culture as a multifaceted tactical situation of a particular community and traditional arts and crafts being rational and aesthetic elaboration of such situation, it is necessary to represent constantly the contemporary qualities of both the situations in public places like, museums. A country like India, where more than ninety percent public is engaged by in the fantasies of commercial culture, a museum is the only place to revive and reconstruct the future of traditional arts and folk life.

The Sanskriti Museums are a unique conglomerate of three museums namely Sanskriti Museum of Everyday Art, Indian Terracotta & Indian Textiles.

*Keywords: Sanskriti Museums, Indian terracotta, Indian arts and crafts*

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## ABSTRACT

### **A Study on the Use of the Concept of Cultural Heritage in the Public Libraries: with Special Reference to Public Libraries in the Southern Province in Sri Lanka**

**R.A.P. Sakunthala Senavirathna<sup>1</sup>**

## ABSTRACT

This study focused on identifying the usage of the concept of Cultural Heritage in Public Libraries. The main objective of this study was to ascertain the variety of the collection on cultural heritage, usage of the concept of cultural heritage in libraries, identification of the constraints faced by public libraries in implementing this concept etc.

The libraries functioning under the Municipal and Urban councils in the Southern province of Sri Lanka were identified for the purpose of this study. The methodology used for the collection of data was the use of questionnaires, interviews and observations.

Even though this new concept is not in use in these libraries, it was observed that the librarians provided various supporting services to protect cultural heritage, mainly through a collection of publications which is the traditional methodology. It was also revealed that the lack of funds and competent staff also hindered the popularization of the usage of this concept within the libraries.

*Keywords: Cultural heritage, Public libraries, Library services*

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## ABSTRACT

### Early Historic Terracotta Antiquities from Kholapur: Chronological and Socio-economic Significance

Gurudas Shete<sup>1</sup>, Reshma Sawant<sup>1</sup>, B.C. Deotare<sup>1</sup>

The site of Kholapur (20° 57'N; 77° 31'E) is situated on the left bank of river Purna, a tributary of Tapi, in the district of Amravati, in state of Maharashtra, India. The site was excavated under the supervision of Prof. B. C. Deotare of Deccan College, Pune, during years 2007-08 and 2008-09. The site belongs to the period from 4<sup>th</sup> century BCE to 2<sup>nd</sup> century CE. The site has yielded a variety of terracotta antiquities, such as, pottery disc, gamesman, so far called head scratcher (votive object), simple handmade globular and areca nut-shaped beads, complex forms of beads, pendants, amulets and figurines. The site exhibits change in the form of antiquities over the period of time. This change has occurred due to the introduction of the new technique of double mould. This technique was introduced at around 2<sup>nd</sup> century BCE and used specifically for making beads, pendants and amulets. Subsequently around 1<sup>st</sup> century CE onwards it was applied for making figurines. The change in clay preparation is also significant.

The changing form of antiquities and increasing variety represent how economy of the site has transformed over the period. The objects like the so-called head scratcher (or votive object), *triratna*-shaped pendants and mother goddess figurine are significant to show socio-religious ideas prevailing at different times. The objects like the head scratcher or votive object of 3<sup>rd</sup> and 4<sup>th</sup> century BCE is indicative of cultural uniformity of the Vidarbha region, eastern Maharashtra. The *triratna* pendants show introduction of Buddhism in the region. The figurine of mother goddess of 1<sup>st</sup> and 2<sup>nd</sup> century CE, which bear resemblance with the similar figurines from other sites of the region infer distinct nature of regional culture during the period while Buddhism represented uniformity in religious ideas of the subcontinent.

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<sup>1</sup> Terracotta antiquities have thus proved useful for inferring changing economy and  
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**Heritage Marketing and Historical Re-enactment: A Case Study of Delhi**  
Hence this paper will endeavour elaborate discussion on this.

*Keywords: Purna river, Amravati district, Early historic period, Kholapur*

## ABSTRACT

## **The Status of Women in Ancient Gandhara: A Study Based on the Sculptural Depictions of Females in Gandhara Art**

**Kiran Shahid Siddiqui<sup>1</sup>**

Gandhara art, unlike other ancient arts of South Asia, is credited for the sophisticated portrayal of females in an elegant and dignified manner. Their graceful depiction has led to analyze the high and respectable status of women in the Gandharan society. It reveals that women of Gandhara enjoyed a prominent position not only in the household but also among the social circles.

Clothes, besides covering and protecting the body, have several other functions. They are a source of nonverbal communication indicating silently not only the social status but also the gender of the individual wearing it.

In Gandhara sculptures, a wide range of costumes, for the male and female images, is represented in a highly realistic style. As regards the costumes of females, a wide range of Indian and foreign costumes is depicted in the Gandhara sculptures.

The present paper will focus on the status and prestige of Gandhara women through the study of costumes depicted in the art of Gandhara. Particular emphasis will be made on the styles, fashions and trends in costumes of the prominent female characters, such as Queen Maya, Yashodhara and Hariti. Attires of the female guards, Yakshis and worshippers will also be brought into light to present a clear picture of the outstanding female representation in the art of Gandhara. The study of costumes will be made to reveal the magnificence and esteem of the women in ancient society. The study is focused on the period around 1<sup>st</sup> century

AD to 6<sup>th</sup> Century AD, since it is considered as the heyday of Gandhara sculptural art.

*Keywords: Gandhara art, status of women, Gandhara society*

## **ABSTRACT**

### **Sustainability, Politics, and Management of Water in Ancient India**

The management of water resources in India has been a daunting challenge right from antiquity to the present day. Over the period of time, as our knowledge of the hydrological and climatological cycles improved, our ability to manipulate them also amplified manifold. However, archaeological and scientific evidences suggest that while the ancient societies were able to manage water resources using methods which were traditional, but very sustainable, the current water management strategies have artificially created arid and semiarid zones even in regions which were previously considered as water affluent.

In the present paper, the issue of sustainable management of water resources has been discussed using case studies from ancient India. The objective of the present paper is to focus on the issue of sustainability and to evaluate the role of political class, particularly the local governance – as opposed to centralized control - in the management of water resources. An analysis of Wittfogel's hydraulic hypothesis, as well as other multivariate systems approaches, which were less politically oriented and more ecologically focused, have been made to argue that sustainable management of water resources in ancient India depended as much, and perhaps even more, on local-level participation of the stakeholders as it might have been on state control. Using the latest Geographic Information Systems, this paper synthesizes data collected from geographical, archaeological and historical sources, with those collected by other researchers to present an initial discussion on sustainable management of water resources. The paper concludes by highlighting sustainable alternatives available for management of water in a variety of physiographic zones keeping in mind their geographical features and conditions.

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*Keywords: Water, Hydraulic engineering, Sustainability, Urbanization*

## **Material Culture of Death, Grief and Memory: A Case Study**

**Thilanka Manoj Siriwardana<sup>1</sup>**

Every culture has its own philosophical explanation about the afterlife or about death. All such explanations express death as meaningful and need to be expressive. Grief and other concepts in these expressions can be read tangibly from material culture and intangibly from the peoples of existing cultures. Tombstones and memorial tablets can consider the main material culture of death. The present article discusses the information revealed from the tombstones of Holy Trinity Church of Nuwaraeliya. These records belong to the deceased European residents of 19<sup>th</sup> century colonial Nuwara Eliya, who had been inhumated in the cemetery. All the inscriptions on the tombstones and tablets were recorded and only the unrecorded 29 tombstones are subjected to focus in discussion in special reference to the concepts of the death, grief and afterlife in that society. Also the biblical quotations mentioned on tombs are discussed with reference to the Holy Bible. The genealogy of the families could be created by using the interrelations of the tombstones and tablets as well as other sources.

*Keywords: Tombstones, Inscriptions, Death, Christianity*

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## ABSTRACT

### **‘Sited’ Movements in the Landscape: Preliminary Findings from an Archaeological Survey of Saru Maru Buddhist Stupa and Monastic Complex, Madhya Pradesh, India**

**L. Lamminthang Simte<sup>1</sup>**

The archaeological engagement with ‘landscapes of movement’ is beset with some fundamental incongruities. The conundrum presented by the reliance on the use of static, material signature to represent the active passage of agencies in/through space in the past, further compounded by the limitations of our heuristic devices (transects, sites) restricts attempts to understand and appreciate the dynamics of events at a site over time. Understandably, there is a tendency to emphasize certain parts and places; and significant points in a terrain may be marked in special ways – by painting, petroglyphs, or even by the creation of monuments – but this does not happen everywhere. This paper while acknowledging the importance of studying the relationship between movement and their meaning in archaeological context, works on the premise that the trails, paths and sites being physical manifestation of the movement and otherwise of people through the landscape are thus instrumental/central to an understanding of that movement.

By looking at the spatial organization of monuments and select artefacts at 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, trails, and sites as an

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organizing element and a reflection of a culture's traditional knowledge, worldview, memory, and identity. Furthermore, in the light of the continued usage of a 'place' inundated by rock art as monastic space by the Early Buddhists, one can attempt to deconstruct the interface between the stupas and rock paintings within the same locale by incorporating some of the socio-symbolic and political mechanisms of landscape and place. This exercise, in effect, reiterates the relevance of 'landscape/place' as 'media' which is as important as the narrative artefactual deposition (here rock art/stupa) and suggest that both be considered as part of an archaeological assemblage – in place – that presents to us an amalgam of agency and events through a temporal and spatial expanse which is both immediately a pragmatic adaptive strategy as well as ritualized praxis.

*Keywords: Landscape, Rock art, Stupa, Monuments, Place, Paths, Movement*

## **Iconometry of Lan Na Craftsmen Compared with that of Their Sri Lankan Counterparts Found on the Bronze Buddha Images at the Doi Suthep Temple Gallery**

**Surasawasdi Sooksawasdi<sup>1</sup>**

14<sup>th</sup> – 15<sup>th</sup> century C.E. Sukhothai and Lan Na historical sources, inscriptions and palm leaf manuscripts, always mention the return of local monks with pure Theravada Buddhism from Sri Lanka. Some sources give details about Sri Lankan craftsmen who accompanied the monks. Thai art historians used to believe that the Sukhothai style of art was influenced by the Sri Lankan style and that it came to Chiang Mai together with Sumana in 1371 C.E. He began his Suan Dok sect at that time while one of his relics, which were dug up on the way between Sukhothai and Si Satchanalai, were enshrined in two newly built stupas. An important one was on Doi Suthep.

No historical documents about Doi Suthep have yet been found which mention the origin of the bronze Buddha images housed at the temple gallery. Consequently, it is essential to investigate this issue, classify these images, determine their age, and compare the proportion system of the Lan Na craftsmen of the Buddha images with that of their Sri Lankan counterparts. However, this paper focuses on the iconometry of the Lan Na system

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of proportion referred to as *sihalaksana*, *khatchalaksana* and *nikhrotalaksana* (characteristics of the lion, elephant and banyan tree respectively) as against that of the *caturamana* of the Sri Lankan Buddha image craftsmen.

The study revealed that, apart from the newly cast Buddha images and those being restored, some of the bronze Buddha images were from Bo Kaeo Village and may have been also from Yang Moen village of Samoeng District, Chiang Mai Province. In the past, around the 16<sup>th</sup> - 17<sup>th</sup> centuries C.E., these areas must have been of some significance and directly connected with Chiang Mai as a number of Chiang Mai style Buddha images were found there. It was also discovered that the proportion of the Buddha images cast at that time did not follow the Sri Lankan *caturamana* proportion but that of the Lan Na system. The most popular proportion adopted was the *khatchalaksana*.

*Keywords: Iconometry, Buddha image, Doi Suthep*

## **If Pots Could Speak: Technological Studies of Pre-historic Pottery from Panr**

**Prerana Srimal<sup>1</sup>**

The present paper focuses on technological data from pottery assemblages with clear chronological and stylistic patterns. Previous technological studies of Early Neolithic pottery from the middle Ganga Plains region were largely analyzed *en bloc*, with little or no chronological subdivisions. This approach proved useful in comparing Neolithic and later Chalcolithic or Early Historic pottery sequences and organizations, but failed to capture the internal variability within the Neolithic period. Technological and stylistic data from the Neolithic phase ceramics from the site of PaGr were analyzed from four different layers in Period I.

The assemblages were attributed to one of four layers and the results of decorative and motif analyses could be compared to the technological attributes we identified. The analysis was guided by the *chaîne opératoire* and divided into 'public' and 'private'

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vessel, but differ in their implications for contemporary perceptions of pottery. Specifically, some steps of the production sequence are known only to the potter, such as the size and sorting of inclusions, while attributes like surface finish and firing atmosphere can be seen by everyone. This distinction is important when thinking about ceramic technology in the context of this work, since it links some technological decisions with stylistic outcomes, but not others. Furthermore, the distinction provides the opportunity to compare technological and decorative styles.

The study presented here provides an opportunity to analyze production phases within the Early Neolithic and compare different decorative styles. An attempt has been made to understand the complexities of the pottery production to see how the shift from handmade pottery to wheel made gets reflected archaeologically. What are the changes that accompany this shift, in types, possible clay preparation techniques, firing, designs and so forth. Issues like firing techniques and characteristics, production and demand, function, and use and throw of various vessel types as well as the forming techniques of all the vessels are some of the most important issues that are to be investigated in the hope that it will throw more light into our knowledge of Neolithic-Chalcolithic life and their social and material milieu.

*Keywords: Archaeology, Pottery studies, Neolithic-Chalcolithic, Middle Ganga*

## **Milisa Srivastava<sup>1</sup>**

Every society in the world prides in its heritage and the forms of our past. We have built-in heritage in the forms of monuments and archaeological sites along with environmental heritage that consists of landscapes and other natural attractions. And, we have the living cultures where traditions, customs and various other aspects of lifestyle form part of the societal heritage.

Initially, the emphasis was on the conservation of built-in heritage that the society was proud of. Hence, whether it was the Konark Temple, the caves of Ajanta, the Qutub Minar, the Taj Mahal or the Red Fort, all such places were conserved and showcased as part of the built-in Indian heritage and this has a phenomenon world over. One will cite here international examples like the Pyramids of Egypt, the Leaning Tower of Pisa and so on. Not only this but societies that did not have a very ancient heritage tradition strived to construct a heritage of their own, and many examples in this regard can be cited from the New World. Associate Professor, Department of History of Art, Banaras Hindu University, Varanasi, India. The initiative taken by UNESCO by recognising certain sites and monuments as world heritage sites has added a new dimension to the conservation and displaying of heritage,

which is also regarded as a revenue generator through the tourist dollars. Another emerging trend is the re-enactment of history and heritage not only at the monuments and other heritage sites but also in the public domain. And, these new trends in America, Australia and Europe are being used for not only educating their present generations but also for attracting the visitors.

It is time that we analyze where we situate the Indian Heritage in the light of these emerging trends world over. India has an incomparable built-in heritage representing its multicultural aspects. However, we have not been able to devote the kind of professional approach required for its conservation, promotion or marketing. ASI has carried out excellent excavations (Dholavira, Rajgir, Kalibangan etc.) and conserved the large monuments like Taj Mahal, Red Fort, Sanchi, Sarnath, Ajanta etc. However, lesser monuments have been neglected in this process. Moreover, the organisation here lacks in professional marketing knowledge required for promoting this heritage in a highly competitive global scenario. Misunderstanding of heritage significance is the major obstacle which obstructs conservation and management to become a sustainable attraction. Lack of funding, unplanned approach, bureaucratic red tapism etc. can be other attributes.

This study intends to analyze the initiatives taken for the conservation and promotion of the Heritage monuments in and around Delhi and evaluates the heritage awareness levels through sampling social groups; balanced marketing mix of tourism with all benefits by outlining marketing plan for sustainable heritage improvement; the extent of applicability of the ASI rules and regulations; the carrying capacity of the monuments and the efforts to check vandalism, graffiti and destruction. The records of INTACH, ASI, National Museum and archival records have been referred.

*Keywords: Historical Re-enactment, Conservation, Heritage awareness*

## **Hindustani Influences in the Architecture of South-West Asia**

The Pre-Modern religious architecture of the Persian Gulf region has not yet received the scholarly attention it deserves. Being far from large urban centres and distant from cultural heartlands in general, certain architectural monuments of the region feature a wide range of idiosyncratic characteristics which sometimes fit better into an Indian Ocean frame than into a Perso-Arabian one. Although each one of the different coasts and hinterlands of the Indian Ocean exerted some degree of influence on Southern Iranian, Omani, etc., architecture, and vice versa, our concern here is the Indian element only. If we were to classify the Indian peculiarities of South-West Asian architecture we may establish four major

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## **Cholistan: Late Harappan Ceramic Assemblages of Sidduwala**

**Amna Tofique<sup>1</sup>**

### **ABSTRACT**

Desert of Cholistan is saturated with mature Harappan and late Harappan occupations of Indus Valley Civilization, located in Bahawalpur district of the Punjab, Pakistan. Cholistan was explored by the Department of Archaeology, University of Punjab in June 2007 and August 2011 after a long time span of Dr Rafique Mughal's explorations. These explorations revealed the new horizon of research and opened a new door in the name of Hakra civilization. Site of Sidduwala is also embedded in Cholistan prehistoric territory and grouped in late Harappan occupational phase based on the analysis of its ceramic assemblage. Ceramic traces of the Sidduwala exhibit sharp distinctions contrasted to late Harappan phase of Indus valley civilization. Although Sidduwala ceramics at some extent are suppressed by Harappans, but it is very minor, Sidduwala developed its own style, shapes, manufacturing and embellishing techniques. Major feature of this assemblage is the dominance of cream slip and cream wash in contrast to red slip of Harappan wares. Among slip bearing sherds seventy percent sherds of the Sidduwala are coated with the Cream slip and wash. Characteristic feature of the Sidduwala wares is occurrence of huge number of unique appliqué wares. Large diversity of appliqué embellishing designs and their mechanized techniques evidenced that Sidduwala was not only independent for the production of these wares but also emerged as a centre of Excellency among pre historic occupations, for the appliqué ware production. Concentration of existence of appliqué wares at Sidduwala is quite high as compared to other prehistoric site of Indus valley civilization and Hakra river sites. Forms of Sidduwala wares are simple but diverse, as compared to complex wares of Harappans. Characteristic late Harappan Cholistan bowls have made their appearance at Sidduwala in high frequency. After Ceramic analysis of Sidduwala, it is grouped in non Harappan wares of Girwad, Kanmer and Farmana assemblages and completely deviates from Harappan wares. Unfortunately now adays beauty and environment of Cholistan is destroyed by hunting and agricultural activities. Temporary roads for jeeps and tractors are also made without any principles, and as a result of their random routs of driving ceramic assemblages of Cholistan are cracked.

*Keywords: Sidduwala, Hakra, Pottery, Late Harappans, Cholistan*

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groups. These may be the following: a) physical imports of Indian architectural elements or materials; b) local constructions made for and made by immigrant Hindustani communities, displaying wholesale copies of South Asian (Hindu, Buddhist, or Islamic) architecture; c) entire religious or funerary constructions inspired by Indian mosques or mausolea; d) architectural motifs, details and ornaments influenced by certain aspects Indian art.

Given that the surviving material is fragmentary and scattered over a wide area between Balochestan and Oman (and in the case of more recent constructions they are not even registered as historic monuments), generalizations cannot be made, but it is clear that the four groups belong to different periods, areas, and building types. While groups a), b), and c) are represented by isolated examples only, the examples in group d) constitute an obvious geographic and temporal sequence. This presentation will investigate the characteristics of all four groups, with a particular attention to the fourth category.

*Keywords: Persian gulf, Indian influence, Pre-modern architecture*

## **Changing Societies and Redundant Cultural Manifestations: A Study of Ghats in Urban Areas**

**Mukta Latkar-Talwalkar<sup>1</sup>**

### **ABSTRACT**

All the traditional and cultural cities of India have flourished along the edge of river banks or with rivers flowing through them. Access to the waters has always been an important consideration with the flowing waters controlling the lifeline of settlement around it. The designing and construction of Ghats for all possible social – cultural – religious reasons added a completely new perspective to the treatment of this transitional area.

Transition has always been a cause for celebration. It was the built manifestation

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## Tibetan Buddhist Literature: Traces, Transmission and Translation

Padma Tsomo<sup>1</sup>

### ABSTRACT

Buddhism and its literatures had flourished in many of the Southern Asian, South-east Asian and central-Asian countries. The adaptation of Buddhism in these countries is widely classified into two major sections, i.e. Southern and Northern Buddhist traditions each of them having literatures of two major Buddhist traditions of India: *Theravâda* and *Mahâyâna*. Reflecting on the historical scenario, its spread and development has been very serene and flexible, merging and encompassing the local languages, scripts and even the diverse traditions of these places in its womb. Tibet is one of the Central Asian countries (now a part of Republic of China) where Buddhism has been the state religion since ages, which is an offshoot of the Northern Buddhist tradition. As a result of the rigorous contribution from the Indian *Pandits*, the Tibetan translators and of course the royal patrons, it has a great treasure of literature transmitted from Northern India. The Buddhist literature of Tibet, its movements of translation, compilation, editions and storage of them has won great praise from the scholars, then and now. It seems that the Monarch of Tibet has shown their incredible enthusiasm in the transmission and translation of the Buddhist literature in their land, due to which, we find a very well-planned strategies in terms of translations. Reason being that, as the scholars of 'Translation Research' find, the Tibetan translation of Buddhist literature is most compatible with its original language, i.e. Sanskrit. The classification of the entire literature of Tibetan Buddhism has been made under two major sections, *bka' 'gyur* and *bstan 'gyur* (*Sûtra* and *Shâstra*) equivalent to the *Pimaka* and *Pitaketra* of Pâli Buddhist literature. Through a detailed exploration of Tibetan Buddhist literatures, its various sections as well as their subject-matter, the modern scholars argue that the Indian heritage of Buddhist literature, particularly the Northern Buddhism, has been in the great care of Tibetan land since numbers of millennia.

*Keyword: Buddhist literature, Councils, History, Tibetan translation*

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of this celebration, that the GHATS, which seem to have given to the units of the society a chance to interact, singly and collectively. The gradual steps and the landings of the ghats seem to keep the banks (human settlements) and the river waters (nature) in continual conversation. Since ages, the Ghats in India were a beautiful place of dialogue between the two. Activities on the Ghats were exuberant. In addition to the social and cultural interactions, religious and ritualistic activities were also been performed on the Ghats. Evolution and development of Ghat areas also attracted the interests of the royalty and many Ghats were specially built for them. An ambiguity, at times, in this transitional threshold also helped to bring a sense of character to the space. Things remained undefined and hence flexible and ever-changing, a perfect fit to the changing urban requirements.

However the drastic transformation of the cultural and vernacular society to a cosmopolitan society and the pace of urbanization which have completely changed the lifestyles and the pace of living, have made the Ghats redundant. The drying and channelization of the river have also ripped them off their locational beauty. Misuse, bad maintenance, changed concepts of open spaces have made these amazing manifestations of architectural heritage into redundant ruins.

This paper attempts to document and analyse the present condition of these beautiful architectural elements built in the yesteryears and lying unused and misused now. It also aims to understand how the change in the society and culture transforms these spaces into places.

*Keywords: Ghats, River edges, Transition, Urbanisation, Changing societies*

## **Rewarding the Female Compliance Through Fairy Tales vs Encouraging Female Potential Through the Life Stories of Buddhist Lay Women**

**T.M.W.P.Tennakoon<sup>1</sup>**

Fairy tales of the West, a distinct genre within the larger category of folklore have enraptured the audiences of both the adults and children throughout the world even though they were originally composed for the adult audience. However, they entirely differ from the

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legends and folklore with their extremely limited presence of religion and reality whereas it abundantly features handsome and brave princes, divinely beautiful princesses, wicked witches or step-mothers, fantasy creatures, etc. With all these unrealistic elements, they have emerged forcefully to be the first thing that the children get into contact with from the very early childhood. With this exposure, the children have been subconsciously led to follow the stereo-typed gender roles and live in fantasy where there is always a 'lived happily ever after' life. However, the western world which uproars about the injustice faced by women in the name of patriarchy has of course begun the promotion of the submission of women in their own fairy tales.

In contrast, the present paper suggests the promotion of the real life stories of the Buddhist lay female disciples to the Buddhist children instead of narrating fairy tales of the West. The stories of the lay disciples such as Visaka, Kujjuthara, Velukantaki Nanda Maatha, Queens like Mallika and Samavathi, etc., contain the gist of female upbringing. Thus, this paper aims to emphasize the prominence of the stories of the lay female disciples over the fairy tales that are alien to our Buddhist culture in teaching the young girls about being independent women.

This study is mainly a library-based research of fairy tales and life stories of Buddhist lay female disciples. The research is expected to promote a change in our cultural practice in upbringing female children with a strong exposure to Buddhist background.

*Keywords: Fairy tales, Buddhist lay women, Submission, Independent, Change in culture*

## **Historical Archaeology: Recent Discovery of Some Important Temple Remains in Yamunapar Region of Allahabad District**

**Pushpa Tiwari<sup>1</sup>**

### **ABSTRACT**

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This article tries to introduce to the world of academia—for the first time in a systematic manner—the sites of Hathigan and Ghoredih from where architectural remains of a magnificent stone and brick temple have been discovered respectively. These temples lie in complete ruins with only some portion of plinth level remaining intact at Hathigan and only south-western part along with stone facade at Ghoredih. They provide an archaeological evidence of architectural engineering as practiced in the Yamunapar region in early medieval times. Architectural fragments along with several malakas, jaEgh parts, pillars and pilasters are lying scattered around the temple mound at Hathigan. Due to the neglect and indifferent attitude of local people—born of ignorance, illiteracy and poverty—most of the sculptural pieces either have been removed by the people of vested interest, or, destroyed by villagers themselves for their petty uses. Documentation and a careful analysis of this temple site proves that it may be assigned to *circa* 10<sup>th</sup> CE. As per the plan of Ganga Expressway an Outer Ring Road [ORR] has been proposed to serve as a bypass connecting several NH passing through Allahabad District—NH-2, NH-76E, NH-96, NH-27 etc.—which will also intersect village Hathigan. This entails further damage to the site, hence, the need for the protection and extensive documentation of the temple ruins. Ghoredih brick temple is rare as only very few brick temples have survived. This temple proves that prolific architectural activity was going on in this region in post Gupta period/early medieval period.

Village Hathigan at 25° 18' 0" N longitude and 81° 52' 30" E latitude is located between Karma and Purva Khas in the Chaka Block of the Karchhana tehsil. Ghoredih is also a small village in Karchhana tehsil of Allahabad District, approximately 32 km to the east of the district headquarters across the river Yamuna.

*Keywords: Hathigan, Ghoredih, Allahabad*

## **The Enigma of *Tara* Cult : An Ethnoarchaeological Study of Eastern India**

**Elora Tribedy<sup>1</sup>**

*Tara*, the saviour goddess, worshipped by all Buddhists as the mother of all gods, first came to the religious scene in Buddhism during 7<sup>th</sup>-8<sup>th</sup> centuries as an attendant of *Avalokiteswara*. Soon *Tara*'s position was transferred from attendant of one of the meditative Buddhas, to a *Bodhisattva*, again to a goddess and finally to the mother of all gods in Tantric Buddhism. In Brahmanical Hinduism, by 12<sup>th</sup> -13<sup>th</sup> century, she was recognized as

an important female manifestation of power (*Shakti*). Uniquely, the worship of *Tara* is a living religious tradition in the landscape of Eastern India, presenting us with an important piece of intangible heritage. The issues of origin and iconographic differences related with goddess *Tara*, which have been examined in detail by earlier scholars, are not the main themes of the present study. Studying people of past and present involved in worship of *Tara* since 8<sup>th</sup> century to 21<sup>st</sup> century has been the main concern. Present study has tried to understand the nature of peoples' psychology as well as ideology which sustained worship of this particular deity when other associated Buddhist deities perished from mind of common populace. This cult and her diverse iconography are the mirror of all the socio-political and economic currents that people in past went through. The Buddhist sites which have yielded *Tara* sculptures in past like Hilsa or Parbati in Bihar, Nalanda, Vikramshila, Ratnagiri monastery sites, Solampur and Jajpur in Orissa and the places presently known for *Tara* cult like *Tarapitha* in Bengal, *Ugra Tara* temple in Assam, *Tarapitha* and *Tara Tarini* temples at Orissa, *Tara Chandi* shrine near Sasaram, Bihar, *Ugra Tara* temple in Kharsawan, Jharkhand, *Ugra Tara* temple at Mahisi village in Bihar and places named after *Tara*, like *Taradih* in Bihar, *Tarapur* in Orissa, *Tarapitha* in Bengal explain the worship of *Tara* was retained into a specific religious landscape. *Tara's* cult is the result of people's conscious participation in religious culture as the ethnographic data and several other oral traditions related to that report to us.

*Keywords : Ethnography , Intangible heritage, Rituals*

## **Buddhist Archaeology of Gujarat in the Context of Chinese Account**

**Atul Tripathi<sup>1</sup>**

### **ABSTRACT**

Gujarat is among the 28 states of India situated on the western side and known for its trade, industrial development, agriculture and high growth rate. It covers an area of 1, 96,024 sq. kms having 1600 kms coastal line on the western side overlooking the Arabian Sea and

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providing important sea-ports from ancient period. The discovery of Harappan settlements of different sizes in the state has proved that there was a wide dispersion of Harappan culture in Gujarat.

Buddhism made contributions to the culture of the region through its teachings and art for more than a millennium (from third century BCE to the eighth century CE). Despite the importance of its early phase, our knowledge about Buddhism in Gujarat is sketchy and uncertain. The significant factor which influenced the spread of Buddhism and as a result Buddhist art and architecture in Gujarat was the tremendous volume of trade. In the early centuries of the Common Era, there was enormous expansion of inland trade networks in the subcontinent, coupled with increase in maritime activity between the West Coast and the Red Sea Ports of the Roman Empire. This led to the rise of urban centres at vantage points along the trade-routes and in the peripheral and hitherto unoccupied areas.

Buddhist institutions were in fact, important components of early Gujarat politics and economics and it influenced the art activities of the region too. The international exposure of the Buddhist sites and scholars of ancient Gujarat is ascertained from the known inscriptional evidences. Chinese travellers Xuanzang and I-Tsing visited Gujarat and had taken note of the important Buddhist settlements in Gujarat. Xuanzang makes a special note of the prevalence of Buddhism in Gujarat during the period and makes assertion about Bharukaccha (*Po-Lu-Kie-Che-Po*), Kachchh (*Kie-Cha*), Valabhi (*Fa-La-Pi*), Vadnagar (*O-Nan-To-Pu-Lo*), and Saurashtra (*Su-La-Cha*). He also gives detailed account of the influence of Buddhism on Kings of Valabhi.

The excavations carried out recently at Vadnagar fort resulted in the discovery of a Buddhist compound consisting beside others, the remains of two Buddhist votive *stupas* and a monastery. It also supports Xuanzang's account regarding Vadnagar and reminds us about Sir Alexander Cunningham who explored many Buddhist sites in Northern India by going through the itinerary of the Chinese travellers. I-Tsing's remark about Valabhi helps in visualizing its importance as an educational centre during the period. He writes : 'Thus instructed by their teachers and instructing others they pass two or three years, generally in the Nalanda monastery in Central India, or in the country of Valabhi(Wala) in the Western India. These two places are like *Chin-ma*, *Shih-chu*, *Lung-men* and *Chue-li* in China, and their eminent and accomplished men assemble in crowds, discuss possible and impossible doctrines, and after having being assured of the excellence of their opinions by wise men, become far famed for their wisdom.'

In short, the paper explores the possibility of tracing the Buddhist establishments and art remains of ancient Gujarat by going through the Chinese accounts, particularly those of Xuanzang and I-Tsing in addition to other Buddhist literary, epigraphic and archaeological sources including those explored recently in order to establish the Buddhist tangible heritage of Gujarat.

*Keywords: Gujarat, Chinese accounts, Buddhist archaeology*

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**Need for Creating Inventory of Human Skeletal Findings from**  
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## Archaeological Context

Veena Mushrif-Tripathy<sup>1</sup>

### ABSTRACT

Human skeletal findings from archaeological excavations are not very rare. Though the human skeletal remains get a lot of attention from people, they hardly get any from archaeologists and are studied by anthropologist. There is no data base available to know the context and quantification of these human skeletal remains. In Indian context Kennedy has published his list of sites in 1984 where human bones were recovered. The author has recently attempted to upgrade the list. The main concern of this exercise is to know the status of the material and to know the quantity of remains yet to be studied. It is surprising that out of 160 sites, material from around 30 sites has been studied and information on curating institution of most sites is missing.

On the similar line, Sri Lanka too has sites yielding human skeletal remains from 30,000ybp. It is very important to know the status of human skeletal material in the country, where it is curated and in what condition. There is a need to create an inventory of the data in similar format as it is being done in India. Such an initiative will facilitate research for the academic purpose and for Government to preserve this valuable data and material.

*Keywords: Human skeletal remains, Inventory, Curating*

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## **Buddhavong Temple of Washington DC from 1979-2013 AD**

**Sutida Tonlerd<sup>1</sup>**

### **ABSTRACT**

Buddhavong Temple is a Laotian American Theravada Buddhist sacred place and is located at 3043 Catlett Road, Catlett, VA U.S.A. This article aims to study the role of Buddhavong Temple including the monks, using historical and anthropologist approaches, which are documentary survey, information analytical reading, field work survey, synthesis. This article reveals that 1). Buddhavong temple is established in 1979 AD by the former right wing government group of the Kingdom of Laos, whose anti socialist concept, known as refugees and served the Laotian American in the northeast region, 2). It is the hub of the Buddhists in two ceremonies Lao New Year in April and tradition festival on the 4<sup>th</sup> of July, 3). The monks are also religious liaison of Laotian American and its relative in motherland through Buddhist festival, charity and donation. 4). The monks play a role in everyday life of Laotian American ceremonies especially blesses house, office, car and funeral. 5). The monks adapted themselves in North America as the centre of beliefs and ceremonies as up to date, who drive, use technology and consult. 6). From 1779-2009 AD Buddhavong temple has focused on Theravada information but since 2010 it is a combination of global beliefs, which gives chance to Hindu and Mahayana to present sacred monuments and pamphlets. The result of this article explains development of Laotian American Buddhists influenced by India, Sri Lanka, Lanna, Angkor, Lanxang and Siam in order. The monks apply Lord Buddha's teachings to global community, However, Buddhavong temple influenced the first generation of Laotian Americans, who are parents and were born in Laos. The 1.5<sup>th</sup> Laotian American generation was born outside the U.S.A. and has less concern on Buddhist religion. The 2<sup>nd</sup> generation of Laotian Americans was born in the U.S.A., who is indifferent toward Buddhist teachings. On the other hand, he or she focuses on the two ceremonies as festival. Finally, Buddhavong temple raises funds to establish Laotian American Temple in India in 2013 AD, as 1<sup>st</sup> and 1.5<sup>th</sup> Laotian American generations believe in giving supreme alms.

*Keywords: Buddhavong temple, History, Washington D.C.*

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## **An Ethnographic Documentation of the Subsistence Pattern of the Paniyar Tribes of Wayanad, Kerala**

### **ABSTRACT**

The present study offers an intensive understanding of the subsistence pattern of the Paniyar tribe of Kerala, India and attempts to make ethnoarchaeological inferences henceforth. Paniyar/Paniyan tribe is a mainly based in Kerala but some have migrated to Tamil Nadu & Karnataka as well. A vast majority of tribes in Kerala State hail from the '*Paniya*' tribal sect. About 71.95 percent of the tribal population is found in Wayanad alone. The Paniyans are dark-skinned, short in stature, with broad noses, and curly or wavy hair, inhabiting the Wayanad, and portions of the Ernad, Calicut, Kurumbranad and Kottayam taluks of Malabar, which are located on the base of the ghats, and the Mudanad, Cherangod, and Namblakodamshams of the Nilgiri district.

A common belief, based on their general appearance, prevails among the European planting community that the Paniyans are of African origin, and descended from ancestors who were wrecked on the Malabar Coast. This theory, however, breaks down on investigation; of their origin nothing definite is known. In the fifties of the last century, when planters first began to settle in the Wayanad, they purchased the land with the Paniyans living on it, who was practically slaves of the land-owners. The Paniyans used formerly to be employed by rich receivers as professional coffee thieves.

The Paniyan means 'worker' or labourer as they were supposed to have been the workers of non-tribes. But they believe that their original occupation was agriculture as it is, for the most part, at the present day.

Documentation of the Tribe has helped the author to look into their subsistence pattern in landscape of Wayanad, focusing on three main villages Sulthan Bathery, Ambalavayal and Nenmeni. There are many government colonies in which they live, and as such the method of sample survey has been used. Till present, study has been monotonous focusing on a sociological or anthropological manner. Choosing this tribe has made the author examine whether an understanding could be made in an archaeological context.

Kerala has a tropical, wet climate with dense forest and because of which the organic based materials are perishable. Also these materials constitute the major material in making the cultural materials. The authors' study on this tribe has helped in understanding the past society and their living through the study of these cultural material in present day context.

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<sup>1</sup> Research Scholar, India.

*Keywords: Paniyar tribe, subsistence pattern, Kerala*

## **The Role of Iconographic Terminology in Documentation of Indian Sculptures**

### **ABSTRACT**

Indian religious and Shilpa texts have frequent mentions of the hand postures (Mudras & Hastas), pedestals, weapons, and other itineraries associated with deities. These render information in their iconographic details. Each god or goddess has his or her cognizance symbols which help to distinguish him or her from other gods and goddesses of the pantheon.

The Indian Hindu Sculptures are treasures of visual arts. Museums in India have huge collections of these iconographic sculptures. These are identified by their icons, Mudras, Vahanas, Hand Poses etc. documentation serves as the most prominent step to be undertaken with an art object entering into museum arena. The procedure of documentation depends upon the nature of objects. The use of Sanskrit terminology, originally known from textual reference and employed in General Accession Register (GAR), Classified Accession Register (CAR) and Gallery Register, serves as a basic requirement of a Museum Curator. Sculptures depict Mudras, standing; sitting styles etc. These varied Asanas and Mudras in sculptural objects have Sanskrit terminology explaining their iconographic details. The above mentioned topic employs the use of Sanskrit language in documentation of sculptures. It is important to document them properly because wrong records can cause problems for temporary exhibitions and movement of sculptures.

The outcome of this paper is to introduce the identity of image to the people by knowing iconographic terms. The attributes, posture, symbols, vehicles etc are some of the main areas which have Sanskrit terms and iconic language which are main identification of image

*Keywords: Mudras, Iconographic, Documentation, Sculptures*

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## ***Patola* – the Mystery Craft : A Case Study of the *Salvi* Community of the Patan, Western India**

**Sanghamitra Rai Verman<sup>1</sup>**

Textile is a major component of material culture. It can be viewed as a product of technology, as a cultural symbol, as a work of art and as an item of trade. The history of Indian textiles is a wide-ranging subject which may embrace the study of anthropology, socio-economic history and art and design history. Weaving of cloth, fusion of colors, evolution of textures and induction of patterns offer a fascinating and wide panorama of choice for review. Thus, in each piece of textiles and in each composition there is a revelation of imagination, aesthetics and a central theme.

Beauty, elegance, shimmer, sophistication and quality sums up the distinctive characteristics of Indian fabric heritage. And one of the loveliest contribution of the Indian craftsmen to the domain of world fabric art is the *Patola*- a perfect symphony of weaver-dyer's skill. Thus, *Patola* fabric never escaped the investigation of art historians, ethnologists and textile connoisseurs.

*Patola* is mainly produced in the small town of Patan, in Northern Gujarat. Its uniqueness lies in the fact that it has no reverse side, it's both sides looks exactly the same in colour, design and also in glaze. Interestingly, no machine or computer has been able to replicate its designs till now. Presently there only three weaver's families, belonging to *Salvi* community who are trying to save this unique craft form inevitable extinction in modern times.

The art of *Patola* originated from the *Ikat* technique which is one of the oldest techniques of textile decoration along with the process of the tie and dye or *Bandhana*. This art trend is of legendary antiquity and had a sporadic distribution in different parts of the world including India, Indonesia, Sumatra, Java, Borneo, Africa and America.

Intricacies of weaving techniques, preservation of the expertise among a small community of weavers who retained the secrets exclusively among themselves and adherence to traditional patterns in preference to unorthodox innovations all together gave this fabric an air of mystery, antiquity and sanctity so much so that in the popular mind it became a symbol of good luck, happiness and prosperity.

This research paper, on the basis of literary sources, epigraphic evidences, paintings (particularly Ajanta murals) would focus into exquisite *Patola* fabrics, its technique of production, colour schemes and motifs used.

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This paper will also enquire into *Patola* weavers, their origin, present

condition and plights they are going through in order to preserve this ‘mystery craft’. Direct interaction with the *Patola* weavers’ through personal interview would be recorded in this research paper which would give a deeper insight into this craft as well into *Salvi* weaving community as a whole.

*Keywords: Patola, Ikat, Natural dyes, Patterns, Motifs, Salvi weavers*

## **Representation of Picturesque Paradise - Case Study of Sri Lanka**

**Priyantha Udagedara<sup>1</sup>**

### **ABSTRACT**

This paper aims to extend the contextual analysis of the notion of paradise in its relationship to political ideology within the limitations of visual art. The notion of paradise was developed under colonial rule, based on the colonial aesthetic beliefs and tastes that exist even today as a strong metaphor. In order to investigate the position of paradise in Sri Lankan art the author has presented a combination of contextual concerns exploring British colonial artistic production and post-colonial Sri Lankan art that subjectively addressed this notion.

The paper is dedicated to specifically examining the colonial and local artists’ artistic production, which informed the genre of paradise. While researching on the colonial artistic history, numerous colonial paintings, drawings and lithographic images belonging to the British colonial period were found. Most of them today are valued as semi-anthropological visual documents of colonial legacy, appearing in museum collections around the world, and represent Sri Lanka as a Paradise. Commonly, these paintings appear to be landscapes and cartographic images, natural history illustrations such as flora and fauna, and images of daily life in the colonies. The author has evaluated how these paintings fulfilled colonial socio-political agendas while documenting island beauty.

In parallel to the discussions of British colonial paradisiacal paintings, how contemporary Sri Lankan artists’ work represents the island as a paradisiacal place is also explored. I have evaluated how contemporary advertising images and paintings made for tourists represent the notion of paradise. Furthermore, how a handful of contemporary Sri Lankan artists and writers have produced alternative visual images and narratives that undermine the established cultural hegemony, exploring the truth is also discussed. This paper explores how the notion of paradise is deeply embodied within the works of Sri Lankan artists with different perspectives.

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*Keywords: Paradise, Colonial art, Post-colonial art*

**Amalka Wijesuriya<sup>1</sup>, Palitha Weerasinghe<sup>1</sup>, Sanath Karunaratne<sup>1</sup>,**

## **ABSTRACT**

### **Art and Architecture of Vishnu Temple at Janjgir**

**Vishi Upadhyay<sup>1</sup>, Shivi Upadhyay<sup>2</sup>, Bharti Shroti<sup>3</sup>**

## **ABSTRACT**

Janjgir is located in state of Chhattisgarh in India. The name Janjgir is derived from its ancient form Jajallanagar and was most perhaps founded by Jajalla Deva I, the great ruler of the Kalachuri dynasty of Ratanpur. There are two temples, one dedicated to Siva and another to Vishnu, now to be founded in the old township on the banks of a huge tank and perhaps both built by Jajalla Deva.

The present paper assesses the art and architecture of Vishnu temple at Janjgir. In dimensions, this is one of the biggest temples in whole of Kosala. But apparently it was never completed, for its high (9'4") and solid plinth is without mandapa in front of the garbhagriha, and the tall magnificent sikhara is also top-less (amalaka and a few bhumis just under it). Locally, the temple is, therefore, called *Nakata mandir*, i.e. the temple without nose.

The ground plan of this temple is designed in panchratha style and contains only *ardhamandapa* and *garbhagriha* with plain walls. The exterior elevation of this temple is outstanding. Each part of this temple is heavily decorated by mouldings, a variety of sculptures and art forms. The temple is made of a local variety of sandstone. The grandeur and beauty of this temple is as it is till now and shows its glory in past.

*Keywords: Janjgir, Vishnu temple, Nakata temple, Jajallanagar*

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## ABSTRACT

### A Critical Study of the Metre and Rhetoric of Mānāvulusandesaya

Ven. Moragollagama Uparathana<sup>1</sup>

## ABSTRACT

The Mānāvulusandesaya is appreciated by critics not only as an epistle written in Pli but also as a literary work endowed with stagy commendation. It is indubitable that the author of this work was well-versed in Sanskrit meter, rhetoric and Sanskrit epistle.

Prose and verse which encompass etymological meanings are known as poems. All the Eastern Sanskrit critics are of the opinion that a poem contains both body and soul. Attempts have been made by them to analyze the amalgamation of etymological meaning as the body of the poem and the sentiment of poem, sound, rule, equivocation and suitability as the soul. According to Bhāmaha, a poem should not include any evil or wicked word. The poem without the above characteristics is to be ostracized as a prodigal son. Just as the pretty countenance of a woman does not shine without ornaments, a poem without metaphorical characteristics is not glorious.

The person who is engaged in poetical compositions is to be well-versed in prosody, lexicography, meanings, historical stories, conventional usage, logics and arts. According to Kāvyalankāra, one should have a great desire to poesy by being well aware of etymological meanings, by associating poets and pursuing compositions of other poets. Vāmana, one of Eastern critics of eminence says “kāvyaśabdoyāCguFālaEkāra sanskkratoyaḥ shabdārtairvartate” The word ‘kāvya’ is an etymological derivation made by the combination of rhetoric and qualities. Among the Sandesa Kāvya in Sri Lanka, this poetic epistle is the oldest one written in Pāli language.

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~~The prime objective of this research paper is to critically expose the metre (chandas)~~  
<sup>1</sup> Central Cultural Fund (CCF), Sri Lanka.



and rhetoric of Māvulusandesaya written in a city called Mahànàgakula (Mànàvulupura), a city of Ceylon.

*Keywords: Māvulusandesaya, Metre, Rhetoric, Epistle, Poetry*

## **National Heritage and Ethnic Problem in Sri Lanka**

**Ven. Uduwila Uparathana<sup>1</sup>**

Sri Lanka is a country with multicultural features. Though the major nationality is Sinhala and religion is Buddhism, there are other nationalities and religions that co-exist in Sri Lanka. The country is flourished with arts and crafts, ancient monuments, religious monuments, natural and cultural heritage. Cultural Heritage is defined by UNESCO as the entire corpus of material signs either artistic or symbolic handed on by the past to each part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. Further it contains physical as well as non physical remains of the past. The physical or cultural heritage includes architectural complexes and archaeological sites, not only the rural heritage and the countryside but also the urban, technical as well as industrial heritage, industrial design and street furniture. Physical cultural heritage also includes natural environment, scientifically known as Biodiversity. The nonphysical cultural heritage contains the signs and symbols passed on by oral transmission, languages, way of life, myths, beliefs and rituals, value systems and tradition. According to this notion our values have to be considered. The 30 year long civil war has destroyed many national monuments, most of which that came under the national and cultural heritage. Few of them have been renovated according to heritage management acts by Sri Lankan Archaeologist, and Seoul National University, South Korea. There is still an issue regarding the national heritage in the post-war situation of the country. Hence the present article discusses how to manage national heritage and examine how to control disaster on cultural and national material through modern day heritage management theories.

## ABSTRACT

### **Neo-classical Influence in Mumbai Temples: 1850s to the Present day**

**Usha R Vijailakshmi<sup>1</sup>**

Neo-classicism in art was introduced into India and in Mumbai during the British rule. Many public buildings in the city including libraries, offices bore the neo-classical style. People of Mumbai (at that time Bombay) were influenced by the new styles introduced by the ruling elite and they introduced it in both residences and in temples. Quite a few temples in the city were built in new style; especially the pillars in the newly built temples of those times were built in this style. People also experimented in the usage of floral and faunal motifs. Scope for ornamentation in this style made the temples look deceptively very ornate though in actuality these temples are plain in architecture and style. While using the Corinthian, Doric or ionic styles the temple builders used local flora and juxtaposed them with local fauna. The Saracanian domes that were built above the sanctum sanctorum of these temples altogether gave a new and a distinct style in a city where till then the temples were built very functionally bereft of any decoration or a distinct style. This style is still used in temple architecture in the city a year and a half a century later though rarely and again with too many changes. Now the city temples styles have Indianised and are influenced by the architectural styles of Rajasthan and Gujarat. Despite this some temples have managed to assimilate neo-classical style pillars.

*Keywords: Neo-classicism, Mumbai, Temple architecture*

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## ABSTRACT

### **Mixed Language in the Print and Electronic Media in Sri Lanka**

**Chamindi Dilkushi Senaratne Wettewe<sup>1</sup>**

Catering to bilingual consumers has maximized creativity in the advertising industry in Sri Lanka. The popularity with certain advertisements, mainly, is due to the use of creative bilingual slogans. The use of English words in advertising has increased phenomenally. One of the reasons may be due to the extensive use of the mixed code in daily conversations by urban Sri Lankan bilinguals. This study explores the impact of code mixing in advertisements and notices in the print and electronic media in Sri Lanka. The study makes use of selected bilingual advertisements to analyze the patterns that have been extensively used by the advertisers. Code mixing refers to the use of two languages either in a sentence or a phrase. Code Mixing involves many mixing strategies. The study investigates the type of code mixing strategies used in bilingual advertisements in the print and electronic media. The analysis makes use of the Code Mixing typology by Muysken (2000) where three mixing patterns are identified. The theory of CM will be applied to the selected bilingual data to determine the mixing strategies used in bilingual advertisements. The study will shed light on what advertisers believe is the widely used mixed strategy in current Sri Lankan urban society. It will also reveal the most effective and extensively used mixing strategy employed in bilingual advertisements in Sri Lanka.

*Keywords: Bilingual, Code mixing, Advertisements*

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## ABSTRACT

### **The Variants of the Elephant Motif in Sri Lankan Art: A Survey from the Sixth Century BC to the Nineteenth Century**

**Anuththaradevi Widyalandara<sup>1</sup>**

## ABSTRACT

Motifs convey meanings. They help to read a broad spectrum of ideas or notions as perceived by the beholder. Such perceptions would include historical contexts and larger frameworks of social and cultural meanings. The iconographic meanings produced by motifs disclose the relations between space, time and the product. A given artifact produced in a historical period would explain the nature of the space in which it was conceived.

The elephant symbol was a popular motif in Sinhalese art. The Elephant figure has changed over time influenced by cultural assimilations and the adoption of new traditions. The elephant figure has represented the contemporary social and political trends due to its recognition as a symbol of power and authority. According to physical and textual historical evidence the elephant figure is depicted in various forms; in its naturalistic manner, in mythical form or in an artificial form. During the period under survey from sixth century B.C to nineteenth century A.D, the elephant motif has undergone many changes as seen in its iconographic representation in architectural elements, mural paintings, wooden and lithic carvings, coins, banners, and clothing.

This study examines the nexus between symbolism of the motifs and its historical narrative, the meaning and reality in representation, the portrayal of indigenous authenticity and foreign influence. The main focus of the study is to understand the varying influence seen

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in the evolution of the elephant figure in motifs Sinhalese art. Mural paintings, archaeological evidence, artifacts and banners in which the elephant motif appears are used in this study.

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The findings of the study indicates that the elephant motif has been used in Sinhala

art to convey different intimations such as strength, purity, wisdom, Buddhist and Hindu sanctity while simultaneously reflecting an association with contemporary political, cultural and social influences.

*Keywords: Elephant motif, Buddhist traditions, murals, Hindu beliefs, Cultural assimilations*  
**ABSTRACT**

## **An Analysis of Ancient Sri Lankan Female Clothing Details Depicted from Selected Sculptures from the Anuradhapura Period to the End of the 19<sup>th</sup> Century**

**Ayesha Wickramasinghe<sup>1</sup>**

### **ABSTRACT**

When we consider the past decades it convinced ‘Dress as walking Sculpture’ because it revealed the whole process through social and cultural transformation. Clothes are the symbols of cultural development of any civilization and it is a classification of the significant progress through human behaviours and attitudes. Hence, the attire of traditional Sri Lankan designs, ideally, should have values and concepts. Sculptures are visual facts, which can depict ancient female clothing precisely, because every sculpture represents the status of the era that the sculpture was crafted. This paper will discuss female clothing design elements from the Anuradhapura era to end of 19<sup>th</sup> century by examining selected female sculptures from that era. The problem identification was based on how female clothing has been developed from the past to the present. Examining past sculptures would be beneficial to articulate ancient Sri Lankan women’s clothing elements as live visuals. The aim of the paper is to identify and observe design details and elements of ancient female attire. The qualitative method has been used to collect data; furthermore, site visits and observation were important sources of primary data, whilst books, electronic journals and visuals provided secondary data. The results depicted that attire has differed according to caste, family status and dignity. Furthermore, ladies who lived from Anuradhapura era to end of 19<sup>th</sup> century used very limited

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dress designs, especially as the upper body was covered using mostly jewellery, rather than clothing. The lower body was covered with a single cloth by draping. Their clothing was very simple and used mostly wrapped garments than constructed clothing like in the present day. The jewellery was the main attraction of ladies in the past, unlike different clothing styles used in contemporary fashion.

*Keywords: Sculptures, Female attire, Jewellery, Textiles, Clothing*

## **Underwater Archaeological Impact Assessment of the Colombo Port City, Sri Lanka**

Archaeological Impact Assessment (AIA) is an essential prior to any development project in Sri Lanka. Such project shall not be approved or permitted until after a report is submitted by the Director General of Archaeology. Accordingly project proponent of the proposed *New Colombo Port City Development Project* (NCPCDP) requested for an AIA. Since the ninety percent (90%) of the proposed project area is covered with territorial sea the AIA was held to evaluate the impact on underwater cultural heritage of the area. Hence this article is summarized the particular archaeological impact assessment including recommendations subject to conditions and alterations done by Underwater Archaeology Unit of Department of Archaeology, Sri Lanka.

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## ABSTRACT

### **Sri Lanka: The Colonial in the Postcolonial**

**Buddhini Wijesuriya<sup>1</sup>**

It was six-and-a-half-decades ago that Sri Lanka gained its Independence from the European colonial rule. Although, the aim of all three European colonizers, the Portuguese, the Dutch and the British were to acquire control over the economic resources of the island, their view has inevitably had a substantial effect on the prevalent socio-cultural behaviour. The literature of the period indicates that local inhabitants subservient to colonial rule had adapted their lifestyle in accord with the new situation willingly or otherwise. However, did the adaptations in the socio-cultural fabric evaporate after colonial rule? The quantitative decolonized tangible and intangible traits still continue at the socio-cultural level in Sri Lankan society. Uncovering and thinking of those items and values that are in a state of constant play will lead us to question the reason(s) for a social tendency towards colonial attitudes and concepts. Was it due to some emphasis on western attitudes or was it a local convention to adapt the European concepts to home conditions in the form of cultural cooperation or a cultural understanding? To answer the question two themes were studied: (i) the socio-cultural history of Sri Lanka in the pre colonial and the colonial from the point of creed, architecture, culinary, dress, recreation and the vocabulary expansion/language and (ii)

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their state at present day. Both themes will be discussed in the paper.

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