

**THE EIGHT SAMĀDHI BUDDHA STATUES DISCOVERED IN
RECENT EXCAVATIONS AT ABHAYAGIRI MONASTERY**

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A notable discovery was made on 22nd December 1992 during the archaeological excavations of the Abhayagiri Vihara Complex in Anuradhapura which is important in the study of the history of the Buddha Image and creation of Buddha images in Sri Lanka.

This discovery becomes all the more important, because it was the first time that a Buddha image made of limestone, with eyes embedded with a kind of bright stone was discovered in this country. Further, eight Buddha images in the Samadhi posture, too, were found in an ordinary size clay pot buried underneath. It was found close to the North-western bund of the Elephant Pond in the Abhayagiri Vihara site, in the precincts of an ancient monastery now called "Panchavasa" which is situated to the East of the 'Vatavandana' road running north from Lankarama. It belongs to grid No. S9 W21 in the Abhayagiri complex master-plan. The pot was buried inside the boundary parapet wall of the monastery in the Eastern corner close to and somewhat below the foundation stone. It was buried at a depth of 68 cm. from the surface. The mouth of the clay pot was covered with a piece of another clay pot. The pot had a height of 15.5 cm. and a rim with a diameter of 15 cm. The pot was filled with soil through which, the images could be slightly noticed at a glance. There were also a few decayed bones among the moist soil infrastructure. There is also the possibility that the pieces of bones could be the remnants of an ivory Buddha image. These bones are at present under investigation. The way it was buried and the selection of the particular place in the monastery for burying the pot would indicate that it had been done at a time of imminent disaster with the idea of rescuing it later. According to the sculptural features seen, these images are presumed to be the creations of at least three craftsmen. It is possible to assign image numbers 3, 5 and 6 to one category while numbers 1 and 8 and numbers 2 and 3 could be assigned to two other categories.

Two Buddha images found at Dāthiyamulle are very similar to these in size as well as material now at the Anuradhapura museum, listed under item No. 80; 81A. These images which have been dated to the 3rd century A.D. in features largely resemble the image numbers 4, 5 and 7 discovered from Abhayagiriya. However, the pleats of the robes of these images are not as

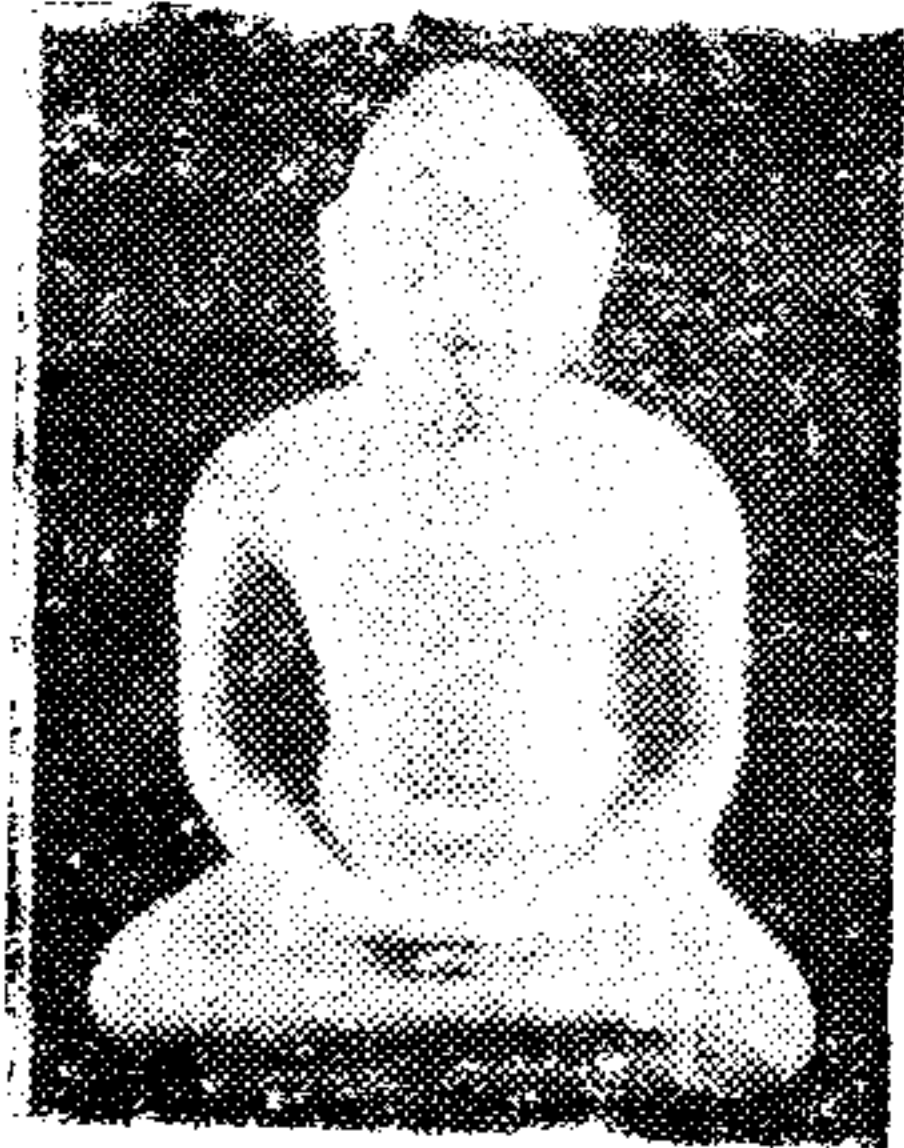
delicate as those in the Abhayagiri images. On the other hand, the Abhayagiri images mentioned above closely resemble the Samadhi Buddha images of the Ichchankulama and the bronze Samādhi Buddha image found at Ambagaswewa in Mādirigiriya.

The bronze Sāmādhi statue found in Abhayagiri in 1989, as mentioned above, too is somewhat similar to these statues. The Buddha image No. 3 found here has had its eyes embedded with a particular type of bright stone. Although historical sources bear ample evidence to the fact that the eyes of Buddha images were done with precious stones and that festivals were held on occasions, when the eyes were embedded with such stones, archaeological evidence for such is very rare.

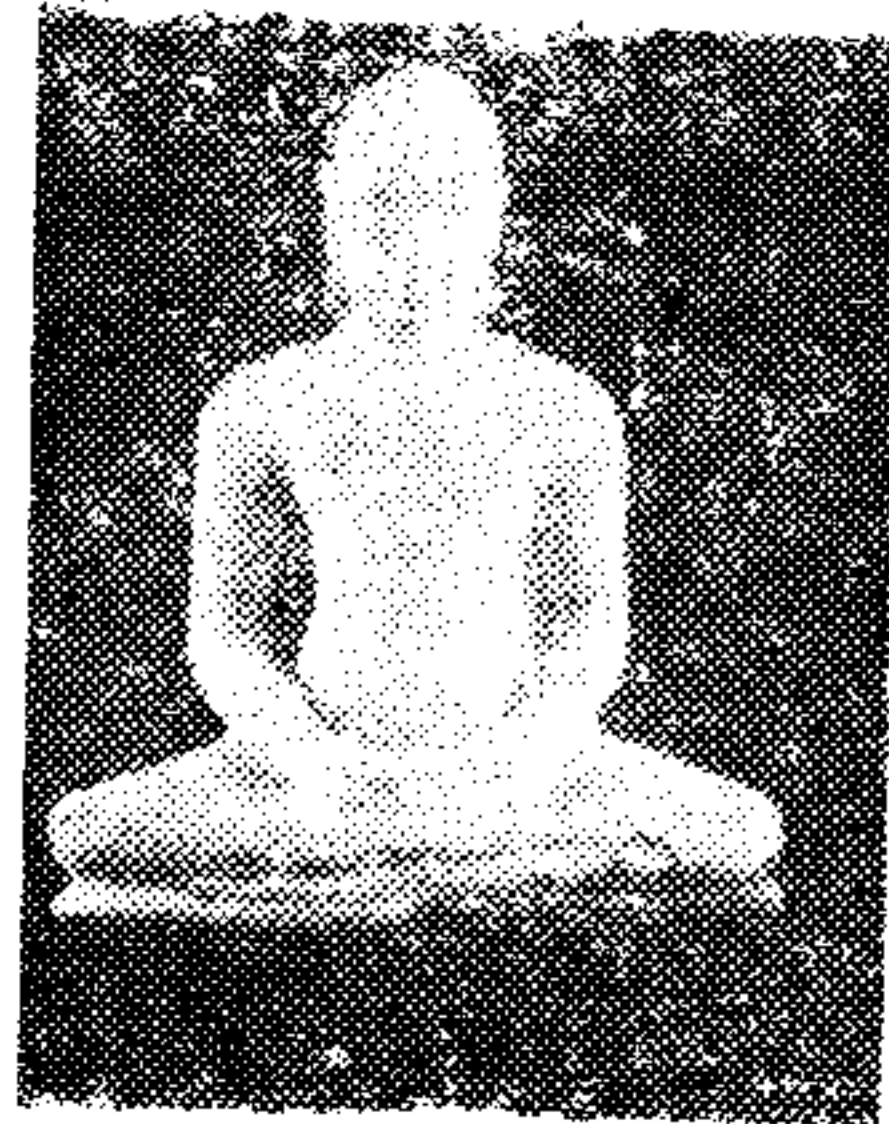
The Rambāwa inscription, which probably belongs to the period of King Mahinda IV (975 A.D. — 991 A.D.) states: “Abhayagiri Maha Veherehi Mangul Maha Sala Pilima Kula-dāti indu-nil miniruwan ās tab wa” which means that the great noble stone image at the great Abhayagiri Vihara had its eyes embedded with blue sapphire. Further, chronicles have recorded that the Pandyan enemy forces from south India who captured Anuradhapura during the period of Sena I, plundered the two gems embedded in the eyes of this stone Buddha image. On a close examination of the eye sockets of the famous Samadhi Buddha image of the Abhayagiri Vihara premises, and the Buddha images displayed at the museum of the Abhayagiri complex and in most of the stone images kept at the Anuradhapura museum it becomes evident that the eyes of the images had been done with some precious stones which are different from the material used to sculpt images.

Besides, two other bronze images with eyes embedded with bright stones were also found at the Sri Sanghabo Viharaya at Veheragala in Ellevava in the Anuradhapura district. One of these, a gold plated image, is in a standing posture. The other is in a Samadhi posture. Professor Senarath Paranavithana dates these images to the 3rd century A.D. while Von. Lohuizen dates them to the 8th—10th century A.D.

The eyes in the standing image are fully open while those in the seated image are half open as in the Abhayagiri image. Besides, the embedded, stone and their colour too are similar. Beneath the white stone of the eye of the Veheragala statue, there appears to be a light red colour almost in exact resemblance to that in the Abhayagiri statue. However, the facial features of these two images are different. The face of the Veheragala image is round in shape while that of the Abhayagiriya image is somewhat elongated. There is a flame on the head (Siraspats) in the Veheragala image, while, there is no such protrusion in the Abhayagiriya image. In the Veheragala statue the robe cannot be seen in the lower part of the feet, probably due to the fact that the robe is short. However, in the Abhayagiriya image the robe can be seen upto the ankle. Earlier, some stones that had been ejected from the eyes of images were found at Jetavana Viharaya, Anuradhapura and also at Nagalakanda.



1 පිළිමය



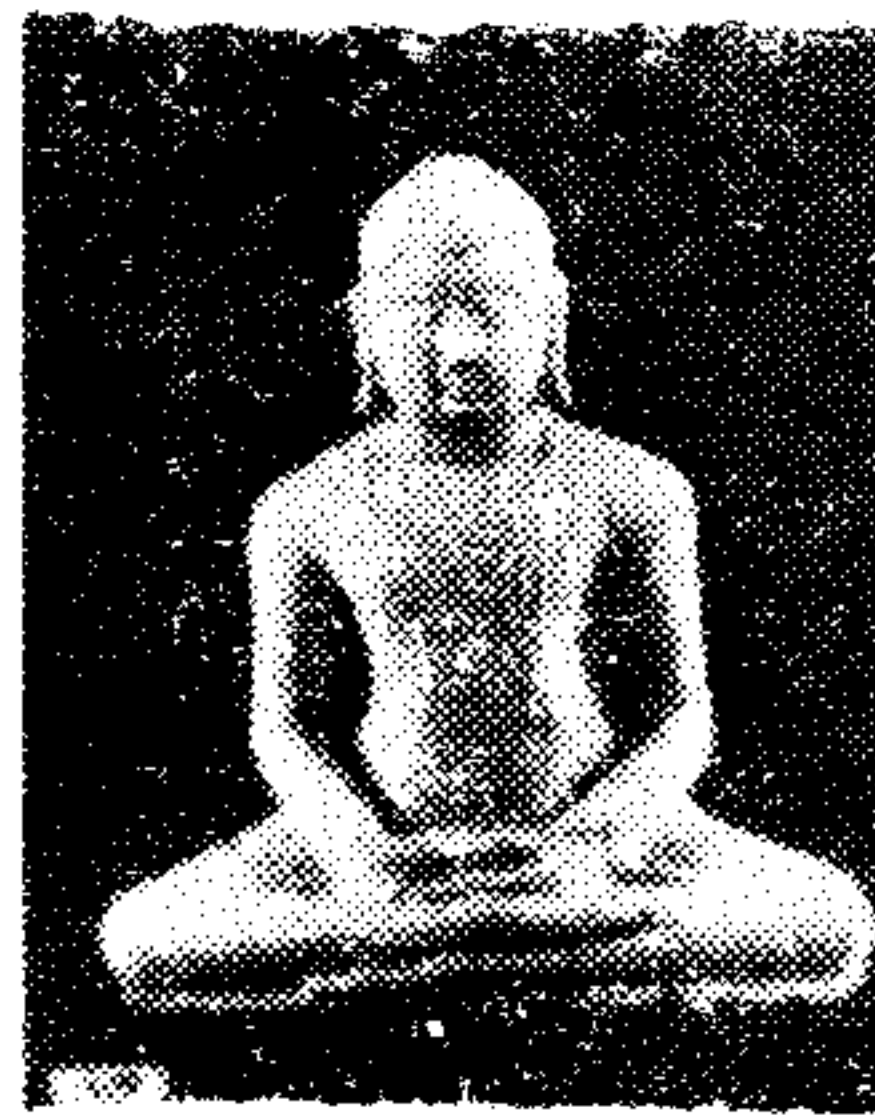
2 පිළිමය



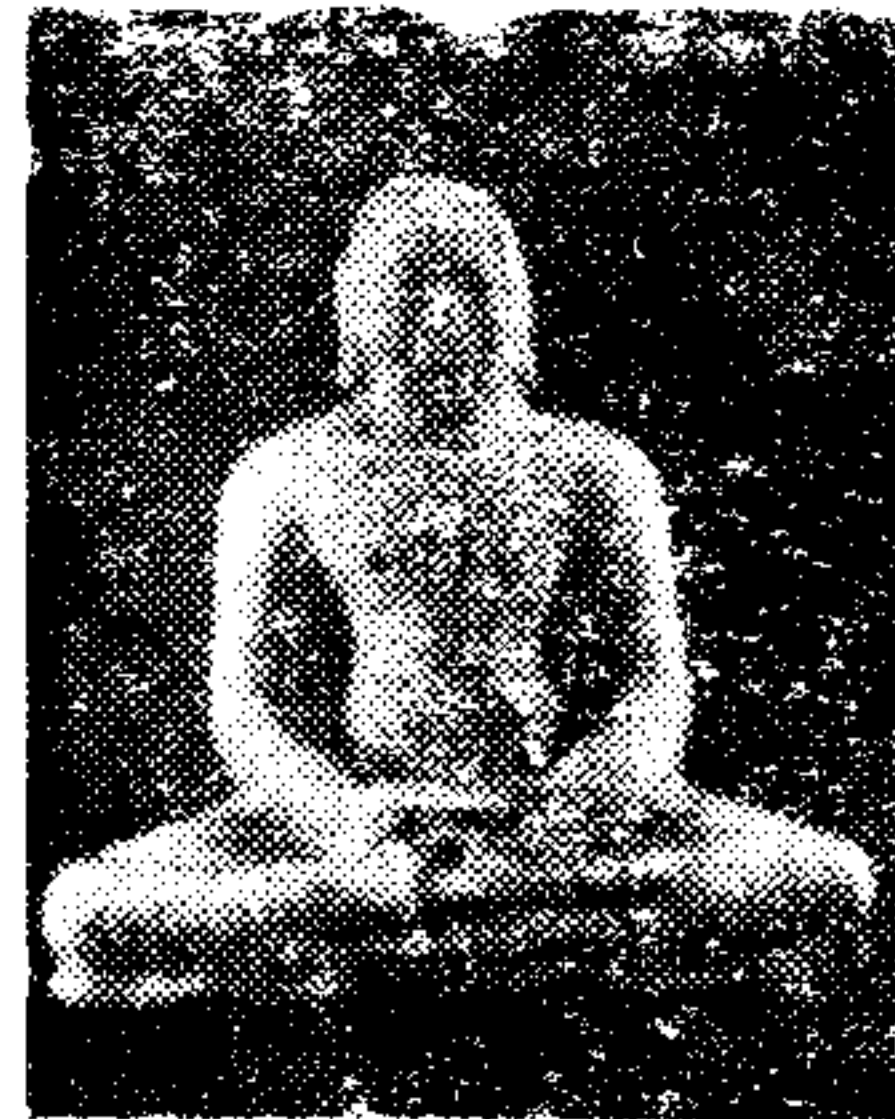
3 පිළිමය



4 පිළිමය



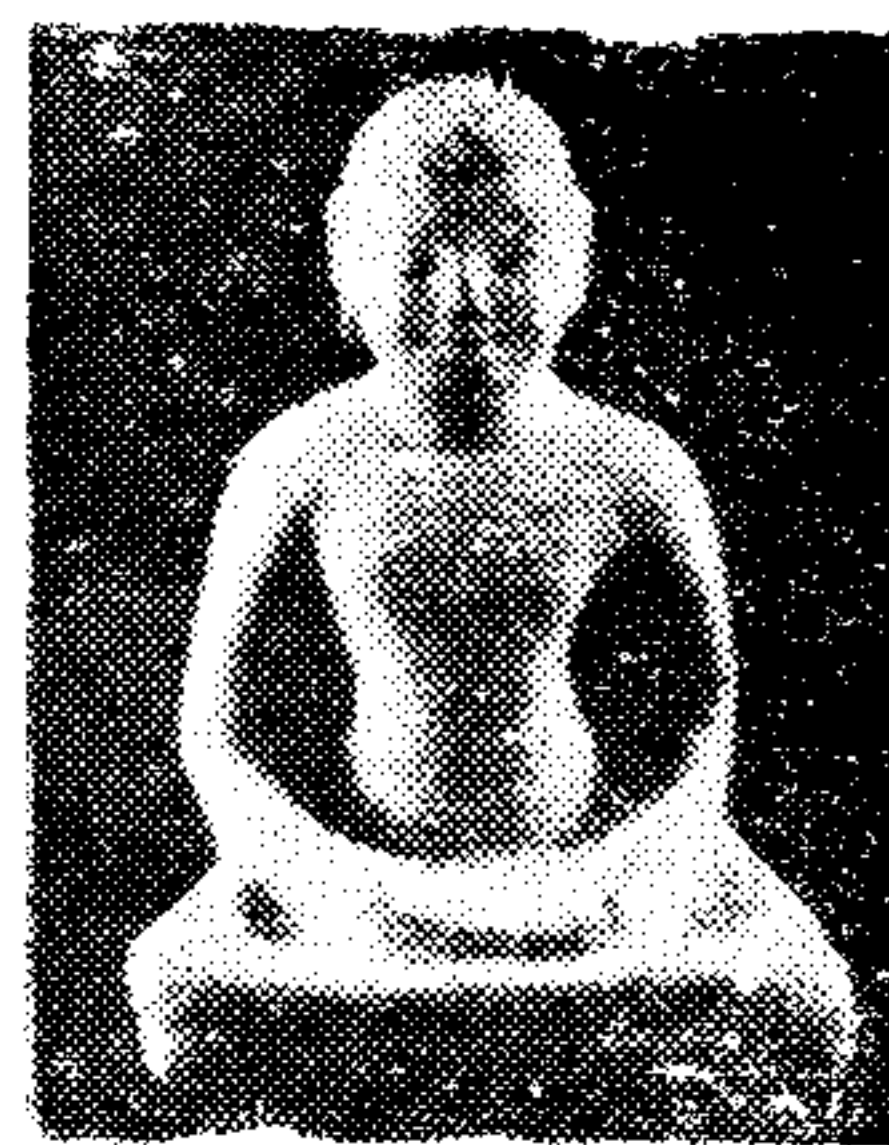
5 පිළිමය



6 පිළිමය



7 පිළිමය



8 පිළිමය

The stones used for eyes at Jetavanaramaya were glass but in the middle a blue colour stone was embedded to distinguish the cornea and the pupil, while in the stones used for the eyes at Nagalakanda, the blue stone has been embedded in to the glass colour cornea to show the pupils separately. The eyes, in the image found at Abhayagiriya has been painted the pupil in black colour,. (These seems to have been done out of a variety of crystals (palingu).

The sculptural features of the Buddha images could be dated to the period between the 4th and 5th centuries A.D. Parts of the pot in which these images were found have been submitted for scientific dating.

Taking into account the way these images have been hidden and also the sculptural features of some of them, it can be summsole that they could have been the creations of a single artist, while they could also be the creations of trainee artists working under a sculptor. For example numbers 1 and 8 do not conform to specifications for the sculpturing of Buddha images. In image No. 1 legs are not in proportion to the head and the body of the image. The legs in image number 8 abnormally protrudes contrary to a normal Buddha image in Samadhi posture. The two hands are also abnormally projected forward. Although one could postulate that the image mentioned earlier may have been sculptured according to the size of the stone supplied to the sculptor. This New appears imtienable becaouse both "Chitra Karma Sasstra" by Manjushri and the Sariputra Siplpa Sastra specifically mention that those who have mastered the art of sculpturing Buddha images should not very the specifications given for images.

Buddha Statue No 1 :

This is the largest of all the statues found and it is 12.7 cm. high with a width of 8.7 cm. between th e knees. The surface layer of the statue has been so eroded that the actual features of the limbs and robes have been completely worn away leaving no signs. This has affected the elegance of the statue. Moreover, the fact that the distance between the two knees is not in proportion to the height has also affected its gracefulness. Length of the face from the end of the chin to the forehead is 2.4 cm. Its width is also about the same. Although the eyes, nose and the lips of the face, which is round in shape, have worn away, its apperance of serenity has not been much affected. The eyes look as if they are half closed. The protruding ear lobes are drooping. They are about 2 cm. long. The head with the slightly curved diadem is adorned with curls. The front portion is adorned with five such curls. There is a small hold about 3 mm. in diameter and 2mm. deep on the diadem. One can argue this to be the cavity through which the "Siraspatha" or the flame has been fitted into the head. However, it could also be a cavity in which Buddha's relics were enshrined. The neck of the image is bloated. It has been sculptured in a posture looking down with the head slightly bent. This posture further enhances the meditating attitude. The line demacrcating the neck from the body resembles the general feature appearing in a yogi who is meditating the "Āna Pānā Sathi (Mediation on breathing).

The shoulder and the stomach are slightly expanded resembling a breathing in posture. Smoothly sculptured hands placed on the two feet in front of the navel indicates Virasana (posture of bravery). The feet and hands are at ease. The left hand is placed on the right hand and the left leg is placed on the right leg. The fingers of the limbs though, are not well preserved. The short distance between the knees of the "Virasana" has slightly affected the graceful posture of the statue. In depicting the face, hands, chest and the waist, the sculptor seems to have had the knowledge and the specifications of images but, it is difficult to understand how it has been ignored in the carving of legs. Perhaps it may be that a clever sculptor used to creating standing statues was confronted with problems when creating a seated image or else it may be due to a defect or imperfection in the stone slab used for this purpose.

Other than the border lines of the robe of the image, no pleats or any other feature are visible. This may have been due to the wearing away of the surface through decay. Looking at the way the muscles of the waist and the navel have been indicated, it is difficult to see whether the robe has been completed. The robe starting from the back of the left shoulder drapes beneath the right arm pit going across. The breast on the right side and again passes over the original draping of the left shoulder and goes down upto the end of the spinal cord. Thus the robe on the left side is shown to be thicker. There is also something like a seating sheet about 2 mm. thick, spread out for positioning the image. The specific feature here is that the seating sheet extends only upto the limit of the bent left leg and one reason may have been that it is only the left leg which touches the ground.

Buddha Statue No 2

It is fortunate that this image 11.8 cm. high with a width of 9.8 cm. between the knees has been well preserved. The face which is elongated in shape is 2.5 cm. long between the chin and the forehead. The width of the face is 2.5 cm. The eyebrows spread like an elongated narrow protrusion. The cavities of the half closed eyes have brought life to the eyes. The straight nose is centering between the two eye lashes. The tip of the nose is sharp. The nostrils have been early carved. The fineness appearing in the other parts of the body cannot be seen in the protruding lips which are short and thick. The cheeks are lean and the chin is pointed. Although the ear lobes are not projecting out, the lower end of the left ear is broken. The artist has been able to portray the external features very precisely. The flame is slightly visible on the head of the image while the front curls are beautifully depicted in front of the forehead with five curls. The rear side of the flame and the head are slightly damaged. The lean and round neck has three ripples shown and they have been unnecessarily projected. Although the chest has not been projected as in statue No. 1, the forearms, chest and muscles of the waist have been ingeniously carved. Nipples of the right side breast which is uncovered has been shown with two circular lines. The two hands of the statue are placed on the two legs to depict the "Virasana" (Seat of bravery.) The way fingers and toes have been shown looks very natural.

The robe is shown covering one shoulder as appropriate for a posture of meditation. Wearing of the robe is similar to that of image No. 1. The robe consisting of somewhat deeply carved parallel lines forms a series of semi-circular lines over the left shoulder giving the image an unusual beauty. This unique feature is confined to this image only. The border line with the hem (nuwawa) of the main robe projecting from the front to the back over the left shoulder has been marked with three vertical lines with its bottom border nicely projecting out. A seating sheet about 6 mm. high has been constructed to place the statue. The underside of the sheet is flat.

The calf of the left leg of the statue and the section beneath, up to the end of the statue and the brown coloured and rough extrinsic crust deposited on it. This feature may have been due to some by-product of a certain chemical reaction that would have been taken place inside the pot. Judging from the red coloured strips seen in the space between the breast and the robe one could deduce that this statue would have been coloured in the past. This feature can be seen in some other statues found along with this.

Samadhi Statue No 03

This image 10.2 cm. high, is 8.2 cm. wide between the knees. "Virasanaya" and the Samadhi posture common to other images too can be seen in this. The neck in the upper part of the body which stands erect appears to be somewhat leaning down depicting the posture of a person engaged in meditation as shown in the eyes. The two hands which are round in shape are shown as protruding in to the waist pocket touching the sole of the left leg. The robe dives into the open showing a natural seating posture. When hands are placed on it, the seating posture mentioned above is clearly visible.

When the palm and the sole are shown the end of the thumb has been curved in a sloping shape so that it becomes more prominent. The links of the fingers are indicated in a natural way and the nails and the knuckles have been correctly portrayed. The muscles of the buttocks which are touching the seat, the two thighs and the waist have been clearly shown as if they are blown up by the weight of the straight upper part of the body of the seated image. It has an elongated face with protruding cheeks. The nose, hips and the chin are slightly worn away. This has definitely affected the serenity of the image. The special feature shown here is that the half closed eyes are made up of a kind of small shining stones. The eyes are about 5 mm. long, 1 mm. broad. A small blue coloured patch is seen underneath the eyes to show the pupil. The lower portion of the ears are broken and the upper ends remaining in place are clearly curved. The frame of the head, round in shape, has been only slightly indicated. The front of the head is decorated with 8 curls. The lean neck is shown with semi-circular lines. The chest is not so blown up as the stomach. However, the shape of the muscles are clearly indicated. The nipples of the breast are carved out to look natural. The main fall of the robe which has been shown with slightly wider pleats passes through the right breast and goes over left shoulder and drops down straight along the spine. Another border of the

robe has been shown below the knees of the right leg and over the protruded muscles and also close to the wrist of the left hand. The border line of the lower end of the inner robe has been shown close to the heel of the leg. Upper end of this can be seen close to the navel and slightly bulging.

A small seat or Asana about 9 cm. in height (maximum) has been created to seat the image. It has been decorated with horizontal lines running like waves, one over the other. Sometimes this may have been made to represent the shape of the grass placed on the seat. If it is so, it is quite possible that this image represents the posture of Lord Buddha seated on the eight fistfuls "Kusatana" (a variety of grass spread over "Vajrasana"). A couple of stones have been embedded into the eyes of the image, probably to represent the disc of rays that emanated from the eyes of the Buddha at the time of his enlightenment.

This sculptor who seems to have had a deep understanding of the natural human postures and limbs has been able to imbibe a strong spirituality into the Buddha image through the spiritual knowledge he has gathered. All postures of a person engaged in meditation are depicted in the said images as mentioned in "Girimānanda Sutra" or discourse. From the red coloured eyes and coloured patches still remaining between the legs, it is evident that the image has been coloured with red. A brown coloured and coarse external crust which cannot be identified is found on the right side of this image just as in image No. 2. This may have been a by-product of some sort of chemical reaction. This, to some extent affects the artistry of the image.

Buddhist Statue No. 04.

This image 10 cm. high, 8.4 cm. wide between the knees, shows features slightly different from the three earlier mentioned images. This image has a round face with wide jaws, thick and long eye lids and the eyes are appropriately half closed. The eye lids are straight and thin from the starting point. The nose is pointed sharp. The ends of the lips are slightly sunk making the face charming while the chin is slightly concave. The hanging ear lobes spread out with their lower ends projecting out. The flame and the border of the head in this image are more clearly marked than in the other images described above. Thus the front limit of the head has been decorated with about ten tiny curls. The slightly broader neck appears to sink at the place where it joins the body. The protruding chest and the bulging stomach gives an indication of a deep breath. The muscles of the lap, the two hands and the legs are clearly portrayed. The fingers and toes have been sculptured to represent an integration of both naturalism and artistry. The "Virasana" and the Samādhi posture is a common feature of all these statues.

The draping of the robe in this image is different from the others, i.e. the robe starting from over the left shoulder drops; across the chest running down beneath the right arm-pit reaching the back and again going over the left shoulder in a concave shape ending slightly above the navel. The end of the robe is beautifully frilled. The broad pleats of the robe between the left side of the body and the left hand have been deeply engraved.

The whole body of the image has been turned out gracefully. A seat like a small spread has been made for the image with a maximum height of about 2 mm with its ends frilled.

The Buddha Statue No 05

The image is 8.2 cm. high and 7.2 cm. broad between the knees. Its features and the external appearance are very much similar to image number 4. The special features in this are that the lips are thin and the lines in the neck are deeply engraved. The back of the head is slightly worn away and the pleats of the robe on the outside are also slightly worn out since the iconographical features of both these images are similar it can be assumed that these are the work of the same craftsman.

Buddha Statue No 06

This is 7 cm. in height, 5.9 cm. in width between the knees, The outer crust has undergone decay resulting in the eyes, nose and the cheeks being erased leaving only just the outlines. The destruction is more visible on the left side of the body. The face of the statue as in numbers 4 and 5 has broad and round jaws. Only faint markings of hair tresses can be seen. Except for the bulging of the stomach all other features are similar to those of number 4 and 5. If not for the wearing away of the crust many more features would have been similar to the above image. Accordingly, all these three statues appear to have been carved out by the same sculptor. On the right hand side of the face as well as the right breast and the forearm can be seen the dark coloured and alien stratum as in the other statues. There is a flaw on the front part of the face which may have been due to the peeling away of the stone due to decay.

Buddha Statue No 07

This image 6.8 cm. in height is 6.7 cm. wide between the knees. Thus the length and the breadth are almost equal in size. The face is round in shape and the left side of the head is largely worn away resulting in the "Ushnisa" being completely misplaced. Hair curls on the back are well preserved. The eyelids are somewhat thick and the eyes are more open than the other images. It has a broad nose and broad lips. The chin is slightly bulging. The nose and the lips have not added any charm to the face. The lower ends of the ear lobes are jutting out more than the upper ends. The lines carved in the neck are faintly visible. On a minute examination one gets the impression that the shoulder is slightly broader. The hands and feet resemble those of images 4 and 5. On the uncovered right breast the nipple has been marked with a tiny dot.

The robe shown here is slightly different from those the other statues. The shawl of the robe has been shown with a slight crook to show how it starts over the left shoulder and runs through the bulging breast. The other

end of the robe which originates from the back and runs towards the front over the left breast dropping down to form pleates at the end. The border of the robe which does not end there drops close to the knees to sink towards the seat. Parallel to it on the left side too, there appears a similar fall of the robe over the thigh. A fold of the robe similar to the one indicated over the left breast can be seen over the back of the statue. This is common to images 4, 5 and 6. This fold of the robe is a form of decoration rather than the natural representation of the robe. Here the robe is thicker than the robes on the other statues. The seat which has been made with ripples is similar to those of images 3, 5 and 6. Sometimes this image also may have been carved out by the same sculptor or by one of his assistants.

Buddha Statue No 08

This is the smallest of the statues found here measuring 6.7 cm. in height. The width between the knees is approximately 4.6 cm. In this image several special features which are alien to other images can be seen.

Here too the surface rust has been slightly worn away affecting the appearance of the statue. Therefore, only the bare out-lines of the flame of the head and hair tresses remain to be seen. The eye lids of the round shaped face are slightly visible while the eyes are more open than in other images. The sub-line between the eye lid and the eye is clearly indicated. The end of the thin nose is broken. The lips are not so thick and the ends are slightly raised upwards showing a faint smile in the mouth. The cheeks are bulging and the chin is slightly concave where the round neck meets the body showing a sunken feature which is similar to images 4, 5 and 6. The breasts are protruding and the shoulders are narrow. The hands have been turned out in a round shape just as in the other images, and the same shape is visible in the fingers and toes as well. The distance between the knees is narrow as in image No. 1. The legs are projecting forward. The area including the thighs on the left side is more projected than the right side. That projection can be seen as far as the buttocks of the same side behind the statue.

The limit of the robe of the statue and its pleats are largely worn out. A border of the robe which goes over the left shoulder falling on the back of the statue and the right side of the body are marked with thin lines.

The special feature in this image is that the robe covers only one side allowing the area bordered by the left arm pit, elbow and the side of the body to remain open. It could also be argued that this is a statue without a robe since the finely carved pleats of the robe represent an initial sculptural feature. Two similar statues have been discovered from Polonnaruwa. Since there is evidence to indicate that these statues had been coloured, it is also possible that the sculptor may have covered the dent probably caused by a mistake of the sculptor by colouring it to conceal the dent. When compared with the statues found at Polonnaruwa, one can conclude that the pleats of the robe may have

been shown round the left hand. The mode of wearing the robe is seen even today among Bhikkhus when meditation and in worshipping the Buddha and officially among the forest dwelling Bhikkhus.

A spread sheet similar to a thin piece of cloth has been used as the seat of the image. Taking the features of the statue as a whole and specially the features of the face it appears to give a childish look. Sometimes it is possible that it may have been the work of a mischievous bhikku or an apprentice.

In the statues described above some common features can be recognised. The sculptor has used some type of lime stone (secondary carbonate) to turn out the statues. Every statue has been turned out using the flat strata to stand vertical through the body. Statues are carved in either "Virasana" and "Samadhi" posture. There is a spread sheet for every statue. These statues can be described as the work of an artist who had a deep understanding of the doctrine, a practical knowledge of meditation and of the indigenous art of image sculpture.

The sculptor appears not to have faced any difficulty in portraying Buddhahood in an artistic fashion in a human figure. Sometimes the sculptors of these images would have been the resident Bhikkhus of the monasteries.

Scholars differ in their opinions regarding the place where the Buddha Image-which occupies an outstanding place in Buddhist art was first carved. Some assume that it has been carved in the North-Western region of ancient India while certain others are of the opinion that it could have been carved for the first time in Sri Lanka. Some reasons for the latter assumption are that King Devanampiyatissa (250—210 BC) got a Buddha image carved out of stone and had got it deposited in the Thuparama (9) and King Dutugemunu caused a golden Buddha statue to be made and deposited in the Relic chamber of Ruwanvalisaya (10) Ven. Kamburupitiye Vanaratana Thero in his research publication "Lankave Budupilimaya" has expressed the same view (11). If we are to accept the story in the Mahavansa, Sri Lankans would deserve the honour of creating the Buddha Image for the first time in the world as it does not appear even among the sculpture at Sanchi and Bharhut. This view held by Ven. Walpola Rahula Thero (12) and D. T. Devendra also (13) according to Siri Gunasinghe, the honour of creating the Buddha Image goes to the Sinhala sculptors, and he has it that it is the Sinhalese who introduced the worship of the Buddha image to South India (14). There are also other scholars who believe that the Buddha image was initially created in Sri Lanka. Even Von Schroedeor points out that the worship of the Buddha image had been developed here due to the influence of Mahayana. This latter fact seems stand confirmed by the discovery of the oldest image at the Asanghara site at the Abhayagiri Vihara. (this has now been identified as a 'Bodhigara' (15).

This is not the only evidence that had been discovered in Abhayagiriya regarding the creation of the Buddha image. The excavations carried out in 1988 on the Eastern side of the main refectory had yielded a hand and a foot of a bronze Buddha image in Samadhi Mudra. They were among the artefacts found in the foundry where furnaces and crucibles were found (16) Also a mould of a Buddha image was found during the excavations at the Abhayagiri Monastery site in 1982 (17). According to Chinese records five Bhikkhus including yasa Gupta (Hsieh-she-kuei-To) and Buddha Nandi (Fou-To-Nah-Ti) had visited China with three Buddha statues and a picture of a Buddha Statue and an alms bowl. Since the bowl and the sacred Tooth Relic had belonged to the Abhayagiri monastery, it can be definitely assumed that the Bhikkhus referred to would have been from the Abhayagiri (18) Vihara.

FOOT NOTES :

1. Von Schroder, Ulrich, **The Golden Age of sculptures in Sri Lanka, Masterpieces of Buddhist and Hindu Bronzes from museums, Sri Lanka, 1992 Fig. II**
2. **Epigraphia Zeylanica, Vol. II, p. 66.**
3. මූලධර්මය, භික්ෂුචරිත භූමිමල භිමි සහ බද්ධවන්තූඩාවේ දේවරක්ෂිත පරිවර්තනය 1959, 50: 35
4. Von Schroder, Ulrich, op-cit Fig. 9 & 13.
5. Paranavitana, S. **Art of Ancient Sinhalese**, Colombo 1971 p. 138, fig. 90.
6. Van Lohuizen — de L. J. E., **Sri Lanka Ancient Arts** London: Catalogue of the Exhibition held at the commonwealth Institute 1981. p. 9.
7. **Archaeological Survey of Ceylon (Annual Report 1892, pl. VI.**
8. Von Shroder, U., **Buddhist Sculptures of Sri Lanka 1990**, pp. 34—35; Marasinghe E. W. **The Citrakarma sastra ascribed to Manjusri 1990.**
9. Mahavamsa. ed. W. Geiger 36. 128
10. Ibid. 30.73 ff.
11. චන්ද්‍රනික භිමි. කඹුරුපිටියේ ලක්දිව බුදු පිළිමය 1985 මාර්තු 9 පිට.
12. Rahula, Walpola, **History of Buddhism in Ceylon. The Anuradhapura period 3rd C.B.C. 10th C.A.D. 1956 pp. 122—124.**
13. Devendra D. T. **Classical Sinhalese Sculpture 300 B C — 1000 A D 1958 p. 14.**
14. Gunsinghe, S., Ceylon and Buddha Image in Round, **Artibus Asiae** Vol. xix 1956 No. 3 & the 4, p. 258.
15. Von Schroder, Ulrich; **Buddhist Sculpture of Sri Lanka, 1990 pp. 98, 118, 119; The Golden Age of Sculptures in Sri Lanka, Masterpieces of Buddhist & Hindu Bronzes from Museums in Sri Lanka 1992 p. 18.**
16. කුලතුංග, ටී. පී. සංස්කෘතික පුරාණය, 1 වෙනම - 2 කලාපය 19 පිටුව.
17. **Second Report of the Archaeological excavation at the Abhayagiri Viha Project 1992. pl. 51.**
18. Werake, M. The Abhayagiri Vihara and Sino-Sri Lankan Buddhist Relations During the Anuradhapura Period, **The Quarterly of the Cultural Triangle; Unesco-Sri Lanka Project Vol. II No. 3 1984, pp 23—27** Gunawardana R. A. L. H. **Monasticism and Economic Interest in Early Medieval Sri Lanka**, University of Arizona. 1979. pp. 14—32.