



An Evolution process on the Sri Lankan Buddha image house (from the 2nd Century AC up to 13th AC)

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Introduction.

The terms *patimaghara*, *prethimagruha*, Denoting image house and *Prethimagruha* has been formed by combining words *prethima* and *gruha* meaning image and its abode respectively. The other term *bimbalaya* has mentioned in the *Silpa* text called *Manjusri vastuvidya shastraya* (Jayasuriya, H.F: Silva, R; Prematileke.P.L; 1995.) denoting image house also has been formed by combining the words *bimbe* or image and *Alaya* or abode (house). The other Sinhalese terms *pilimage*, *buduge*, *viharage* are formed by using the meanings of utility of the building and its spatial organization and while the terms *buduge* and *viharage* specially reflected the meaning of the sitting, standing and reclining (*viharathi*) abode of the master.

Image house or *Pilimage* was the most an unambiguous and well dependable functional design was practiced within the Environment of organic Buddhist monasteries in ancient Sri Lanka. An image house presents a multitude of design forms in the course of its historical development. According to our broad classification in 2016 which based on its ground plans reflected up to 13th century where spread out elsewhere in the country were divide in to four main image house traditions in ancient architecture as follows,

Criteria for this classification of Buddha image house or *Gandhakuti* based on its architectural mode given as follows,

- 1. Square and rectangular ground plan-** was we called single roof type image house.
- 2. Sanctum or *garbhagara* and frontier vestibule or *mandapa* type ground plan.**

Earlier scholars who were introduced this design as a *gandhakuti* plan.
(Paranavitana: 1957.11; Ariyasinhe: 1960.52; Prematileke: 1964.10; Bandaranayake: 1974.196,203; Basnayake: 1986.64;

Silva.R:1988.245;Gunawardene:2009.153) The word '*Gandhakuty*' or perfume chamber was interpreted as the living abode of lord Buddha at the Jetavana vihara in Sravasthi. Bandaranayaka comments in 1974 that it brings to mind the fact that these shrines commemorate in a meaningful architectural and iconographic symbolism, the original perfumed chamber in which the Buddha had his residence in the Jetavana. (Bandaranayaka:1974.190) according to this prescribed meaning in any kind of building when in which housed a Buddha statue was can called *Gandhakuti* of lord Buddha. Therefore from this verification we realized the term *Gandhakuti* was a utility name of the Buddha's living abode which was could applied any kind of architectural design in which housed a Buddha image or its any other major physical components like *asana*, *yantragala* or some other symbols on behalf of the Buddha where placed with the statue.

In the pattern of fountain the term *Gandhakuti* aptly describes both the ritual origins and the structural designs of these shrines. Therefore we forward a new name for this kind of ground plan as **double roof type image house** it has two roofs, one above the sanctum and the other over for the projecting vestibule in front. (Gamalath:2016.23) This was an architectural name, though the design of the roof can conjunct as *Kutagara* with top most finial.

3. **Gedige or Ginjakavasata plan-** A sanctum, *antarala* (entresol) and vestibule – A developed Gandhakuti plan. This type of image house could be divide in to three versions rendering its ground plan.
 - a. A developed ground plan which has components were sanctum, *Antaralaya* and frontier vestibule or mandapa.
 - b. A *gedige* type image house which complies only the sanctum no *antarala* and mandapa.
 - c. A double storied *gedige* type building utilized as *Dhatughara* cum image house. The ground flow used as image shrine called *Palle Male*.
4. **The image house which was established within the cave or rock shelter called *Len Viharaya*.**
5. **The *Tem Pita pilimage* or an image shrine was constructed on stone columns (stumps).** (Gamalath:2016.23)

Rendering our observations (ibid.2016) about the placement pattern of image houses within the monastic space could be highlighted several religious themes. In an early stage of Buddha image placement that occur under the Bodhi tree and adjacent to the stupa, mostly its stone paved *maluva* with provide shelters for Buddha images this evidence mentioned in Mahavamsa under the King Vasaba's (65-110 C AC) period, this pious king made four shelters for four Buddha images those were placed facing four cardinal directions under the *Maha Bodhi* at Anuradhapura. (Mv: 35,89)

In the 3rd century AC King Mahasen's period built three image houses within the *Bodhigara* premises and these image houses were directly adjacent to the famous stone Buddhist Rail of the Jetavana main Bodhi which encircled the premises.

Another way of placement pattern, some image houses can identifying within the Stupa *maluva* and some were adjacent to the Vatadage space. Ex: Jetavana stupa terrace, Yatala stupa terrace, sandagiriya stupa *maluva* and kirivehera at Kataragama in Anuradhapura era. In similar organization pattern executed in the stone terreces at Pabalu vehera, Rankoth vehera, Kirivehera, Unagala vehera and finally Ruvanweliseya and Mirisavetiya built image houses during Polonnaruva period for pilgrimmers. Ex: the image shrines were placed in connection with the Vatadage precinct that Tiriyayi, Medirigiriya, Tuparama and Lankarama all built in Anuradhapura period.(Gamalath:2016)

The other most attractive spatial organization pattern of the image houses could be identifying as free standing image houses placed within the separate *malaka* that in connection with the nearby *bhikku* residential units. In every ancient Buddhist monasteries can have like this kind of free standing image houses. We recorded nearly 150 image houses in 2016 as an instances for this category of placement organization. (ibid:2016.)

Although rather specified and pre-planned *aramic* organization type have been identified and interpreted as *Panchayatana Pirivena* complex highlighted in the Mahavihara type monasteries in Anuradhapura are the Abhayagiriya, Jetavana and Mihintale. The spatial organization pattern of these building units have a central quincunx which was utilized as an image shrine. Another similar pattern of organization Bandaranayaka has been introduced (Bandaranayaka:1974) as Semi *Panchayatana* have fixed three building unit encircled by brick retaining wall and all these three *cellas* used as an image houses. Finest examples for this type can traced in Jetavana no 40, 41 and 42 and Viharahinna at Devahuva.

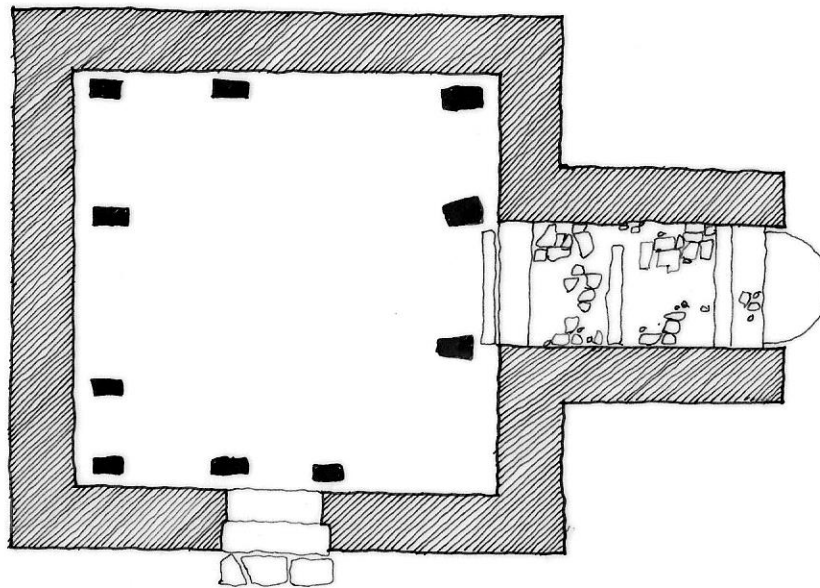
1. Single roof type Kutagara- Cella

a. A Square ground plan for seated and standing images and oblong shape ground plan for the recumbent and composite images.

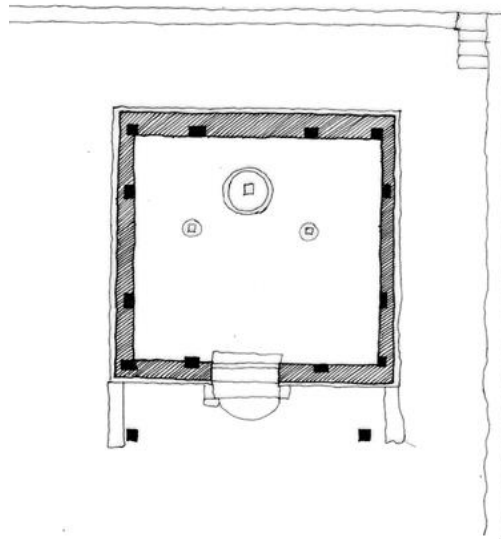
Architecturally the image house, in its essential form, derives from the eremitical or monastic cell, the *kuti*. The feature must have been present in Buddha image house architecture from the period in which the first anthropomorphic images were introduced and possibly preserve something of the character of the original cells or pavilions in which those early images were housed. It is in fact designed as a single residential chamber for a Buddha image, which occupies the central position within the shrine chamber sometimes in the late Anuradhapura period multiplied in to three or more figers. Among these figures have bodhisattva statues from 5th century onwards. Examples have seen at Nagalakanda image house-1, Dambegoda Bodhisattvaghara and kottapitiya image house at Bakamunna ect.(Gamalath:2016.)

Bandaranayaka isolated in this context, as the primal *kuti* or residence of the founder of the monastic order, it provides a kind of ritual saction both for the monastic cell –from which, in turn, the *patimaghara* is thought to have been derived-and for its occupants.(Bandaranayaka:1974)

Very incipient version of the square type ground plane has reflected by the *cella* image house at *Rideekanda* in Gomarankadawala (Gamalath: 2016), Trincomalee district. Architecturally which shows a primary stage of construction, a height of the pillars is only 155 centimeters were erected for the roof, also these pillars have very crude uneven edges. The orientation pattern of the door placement was very ambiguous and strange. Comparative time fixing for this single roof type *gandhakuti* was more probably 2nd to 3rd century AC. We examine broadly and categorized in three types of oblong shape *prasada* image houses.



Ridee Kanda image house



Nagalakanda

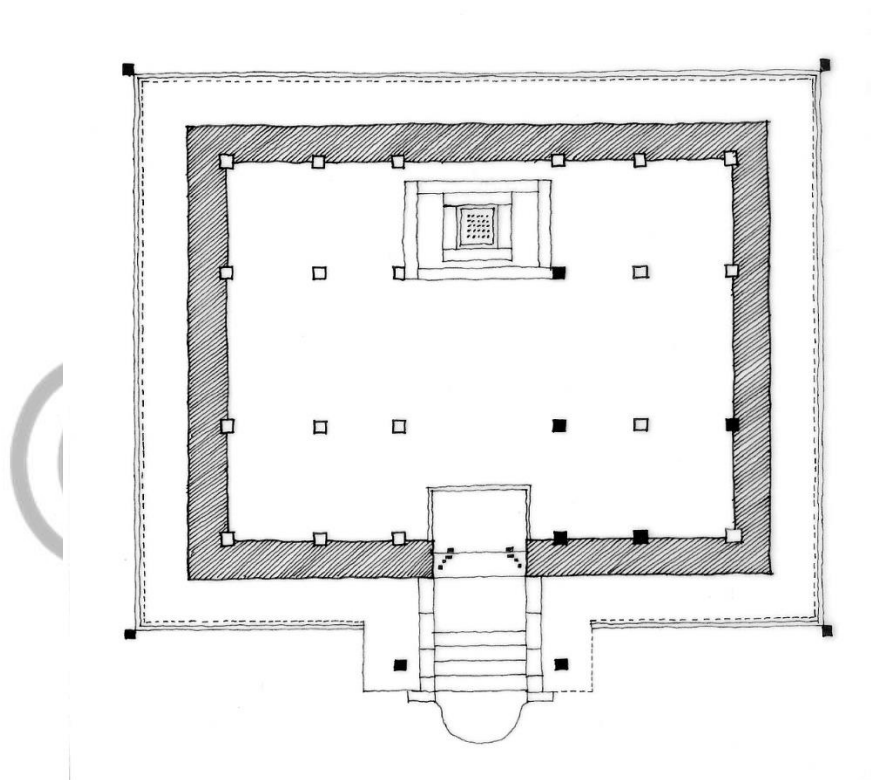
An image house found at Ovagiriya in Ampara reviled the mature and very elaborate organization which also follows square type ground plan including to 8th century period while in the Buddha pada or costa of *cella* was housed a standing Buddha figure height is 3.8 meters which still in situ (12.6feet).(ibid.306-307) Most outstanding architectural feature of this image house has a side doorway which was placed at south east corner in the left side wall, and so nearest wright angle of the main entrance and it was placed in the middle of the south wall. This is the only example so far recorded, was a side doorway fixing to the sanctum or *cella* though according to the characteristics of the type of this ground plan, typical vestibule or *mandapa* has not found yet in front of the sanctum. On behalf of vestibule an ancient religious people who made a shelter in front of the sanctum for protect from rainy, for example such as image house at Mihintale hospital complex, Ovagiriya, Kottapitiya at Bakamuna and Medirigiriya 1 and 2 image houses.

b. Central quincunx of the *panchayatana pirivena* .

Apart from the image houses connected with the organic monasteries, we have at least 12 cases of shrines in Anuradhapura those are associated with the “*Panchayatana*” complexes in the Abhayagiri, Jetavana and Mihintale monasteries. The one strong sect of Mahayana was the *Dharmaruchi* has been maintained and followed by the bhikkus who lived in these monasteries. The Jetavana had followed the Sagala sect which also Mahayana. In this type of organic organization have five building unit, four of them were placed in each corners of the precinct and the main building is central quincunx, which was many occasions used as storied *prasada* image house. The shape of the ground plane followed oblong type designed. All the cases of this kind of image houses found *yantra* gala or relic stone with

25 pockets with Padma pitha or rounded lotus pedestal, which was placed against center point in front of the screen wall, upon it fixed standing Buddha figure, all those are in stone. In 2016 we published 30 image houses as an example for this category. (Gamalath:2016.251-316)

This type of ground plan and design while accommodate Buddha images named prasada patimaghara. the other utilities of this kind of *prasada* was used as *uposataghara* and residential unit of chief incumbent of the monastery (Prematileka:2010, Bandaranayaka:1974, Silva:1988, Gamalath:2016)



Central Building of the Panchayatana Pirivena at Abhayagiri Vihara

c. An independent image house for recumbent Buddha figure and composite figures.

This type of image house has been developed when the entire shrine was constructed according to rectangular ground plan with single roof in brick and clay mortar and the images were molded in brick and stucco. Although images of this material were fashioned as early as in the 5th Century, the free standing image houses took time to develop. Mihintale expecting 7th Century AC. that was the earliest free standing image house for recumbent figure was highlighted in the organic monastic scheme, was more detalable in that it has triple entrance(Silva:1988). But most oldest suspected date can

be adopted to the image houses of oblong shape plan was situated in the Kirivehera maluva at Kataragama, which was for housed composite figures. A clue is given by Mahavamsa, that the first independent image house built by king Upatissa I (368-410 A.C) at *Mangala Chethiya* (Cv:37.183-184), while the Kirivehera at Kataragama is alluded to as the *Mangala maha chetiya* in an inscription read by Paranavitana (Paranavitana: 1931.218; Silva.R:1988.267; Gamalath:2016.325-326) The other image houses also were followed this ground plan can be seen at Tissamaharama like Sadagiri saya maluva and Yatala saya maluva, those are dated 5th to 7th Century A.C. according to their architectural and literary evidences. (Gamalath:2016.327-329) The other famous examples of this type of ground plan was related for housed recumbent Buddha figure is in Madirigiriya, Thiriyay, and Velgamvehera and those at Polonnaruwa which include the Quadrangle and the terraces of the Rankotvehera and Pabaluvehera, all are built in the 11th C. AC.

Out of these examples related to 11th – 12th century period, much impressive and elaborately conceived image house plan was highlighted at the quadrangle in Polonnaruwa. It has a circumambulation path running round central *cella* to form outer verandah. We recorded 15th building of this kind of variety. (Ibid.325-364)

Third category of the oblong shape ground plan type image houses for recumbent figure entered its final phase of development when free- standing edifices were constructed around an image that was carved of rock. In such cases the image shrine was constructed in masonry with timber roof as well as above mentioned second category. Thantrimale and Atharagollava are the examples of this type were about 8th to 10th century AC. (Ibid.333ff)

2. Double roof type *Kutagara*-

A ground plan compiles sanctum or *garbhagara* –*cella* with frontier veranda / *mandapa* or vestibule.

Evolution processes of the spatial organization on this type of ground plan was reflected by three stages of development from the ground plans of relevant examples are given below.

- **Originate stage** – sanctum with frontier vestibule and not any divisions made in between these two architectural unites. In this incipient stage this design consist of basically simple square room or *cella* without any visible interior divisional features, to which has been attached a small projecting vestibule. This porch or *pronaos* that was narrower than the *cella*. The shrine chamber, which constitutes the major spatial entity of the entire structure, is just adequate to house the Buddha image.

According to *mahavamsa* the first independent image house was erected by the time of king Upatissa 1st (368-410AC), which was established near the palace at Anuradhapura, (Cv:37. 200-201) in the land of ancient citadel and which was not occur in *bhikku* residential monastery. The archaeologist were found an image house in the area above mentioned (Bell:1898.3;Gamalath:2016.384), though ground plan of this reflected square sanctum and much narrower open porch and it is un identical oblong shape with a formal flight of steps in front of a main door. Only two pillars were erected to support for the roof of this frontier open porch. While examine this porch can be traced that was actually later addition to the sanctum. The foundation and wall base of the front wall of the sanctum was completely underneath the later constructed porch. (Gamalath: 2016.385) Stratigraphically Deraniyagala has assigned this edifice to a dated to the 4th and 5th century AC. The carbon samples taken from the foundation of this building suggest a date of 1630+₋70BP, or 250-390AD. (Deraniyagala:1972.48ff) Therefore could be suggested this edifice was as the very first dated double roof image house in Sri Lanka.

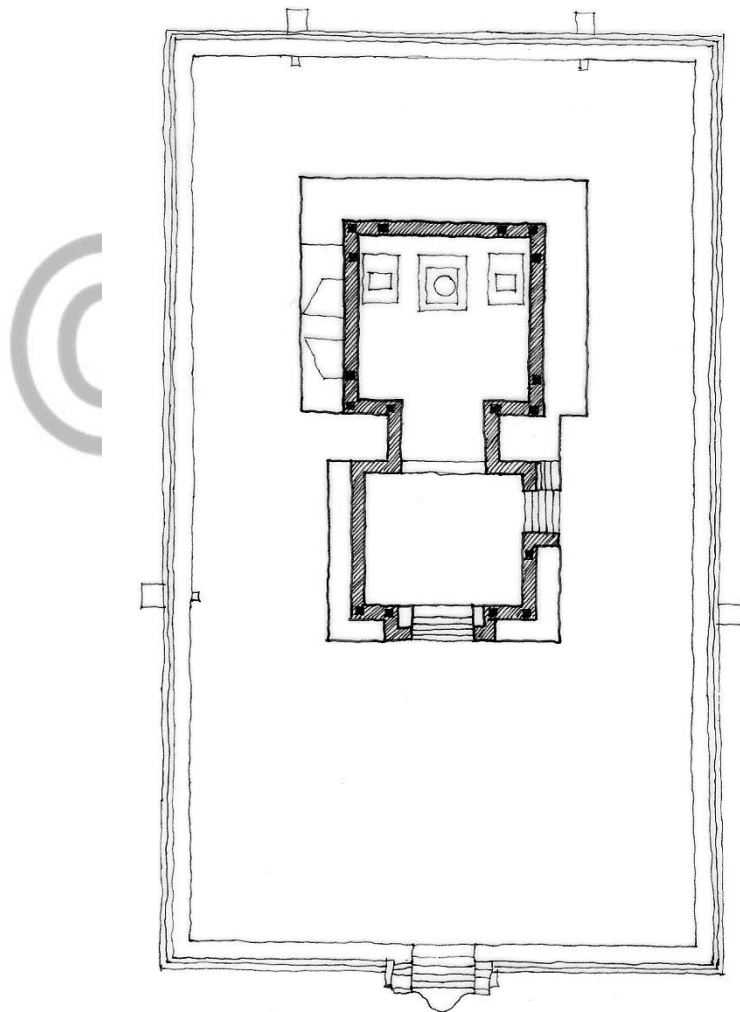
Rolad Silva compared this building in architecturally with some other similar shrines in sanchi no 17 and tigowa image shrine. Sanchi no 17 was earliest in India. This edifice has been tribute to the period of Chandragupta II (about380-415AC) He observed and concluded the Anuradhapura shrine was the an improvised design, possibly from an existing design which had been seen at Sanchi or Tigowa has been translated to suit the kings pious requirements. (Silva.R:1988.236) In other words he further comments Anuradhapura shrine was quite simple and functional design, unlike the classical character of those at Sanchi or Tigowa.(ibid:237)

Similar architectural elements with similar dimensions we traced from another fine shrine lies at Viharahinna-2 image house in Matale District.(Gamalath:2016.405-407) When compered frontier porch with the Anuradhapura building is similar narrower open type one and this porch also later added unit to the main square sanctum as match with above mentioned Anuradhapura shrine. Here also like above only two columns has erected for support to this frontal shelter.(ibid.406)

Recently found an image house in Polonnaruva, which found underneath Siva shrine no.1, while the Siva shrine was removed for conservation purpose done by the architectural conservators in central cultural fund. When this spot was examine by the archaeologist who can identified undauntedly this valuable image house also including to the earlier stage one of its type of construction process, which have only

sanctum and frontal vestibule, not any other architectural features are visible. This image house probably can includes to earliest era of double roof type construction, we shall assume the date early 4th century AC.

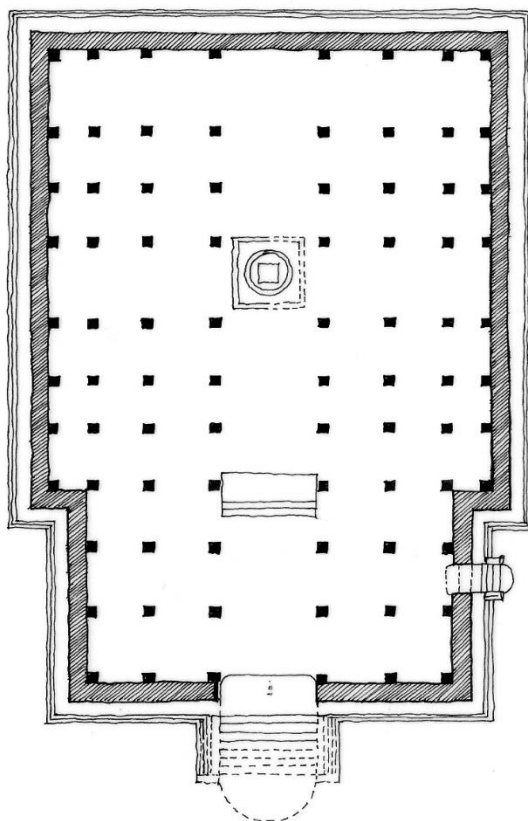
Maligavila no 2 image house should also including to this early constructional phase. (Gamalath: 2016. 419) This shrine was attached to the *Panchayatana pirivena* it was in similar organization as at Abhayagiri vihara complex.



Abhayagiriya – Site 30

- **Second stage-** an inner door with a wall or screen wall between sanctum and vestibule and surrounding of the sanctum have a space for

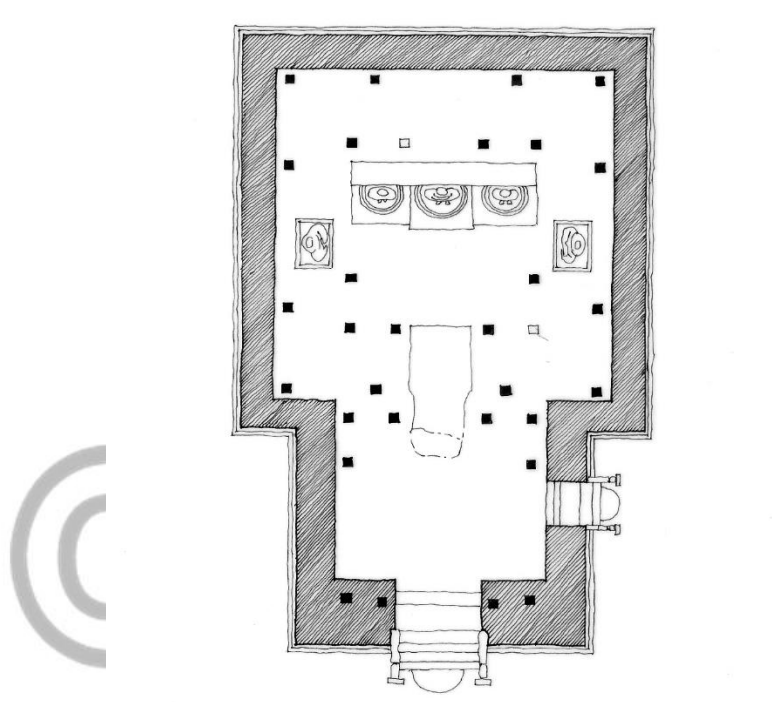
circumambulation path or ambulatory passage. Which organize inside the outer wall of the sanctum. The shrine chamber and vestibule are not separated in this stage of image house construction. There may have been some form of temporary partition between these two, but architecturally they are certainly conceived as a single entity.



Jetavana - 40

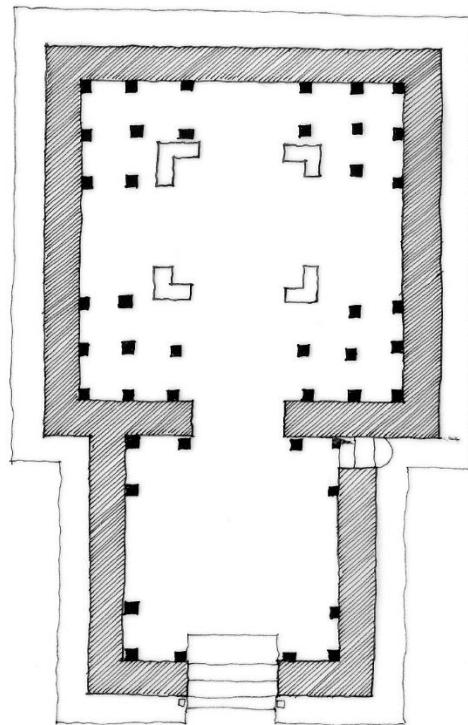
Bandaranayake discussed about the characteristics with some preserved cases like Medirigiriya, Jetavana no. 40, 41, 42, and we observed Abhayagiriya site 30, Pachinatissapabbata, Lankarama and Jetavana Bodhigara Site image house 1 and 2 ect.(Bandaranayeka:1974;Gamalath:2016.) He introduced this type as open non- compartmental plan. (Bandaranayeka:1974.196) But he finally concluded this non – compartmented image house plan does not necessarily imply any chronological sequence and some of the fully developed image houses of the last phase at Anuradhapura era structurally separated into two compartments but the overall design is more fully integrated. On the other hand some of the Polonnaruwa period shrines have open, non-compartmented plan. As for example image house no 2, 5 and 8 in Rankotvehera *maluva* or stone terrace (Gamalath:2016.580-583), showing from those cases in 12th century

that the compartmented and non- compartmented two alternative designs are in fact coterminous in the mature periods, both in final phase at Anuradhapura and Polonnaruwa. (Bandaranayeka:1974.196)



Madirigiriya

- **Third stage-** Demarcate an inner chamber for Buddha image inside the sanctum and surrounding has circumambulation passage while for functioning purpose of this unite create an *Antarala* in between sanctum and frontier vestibule and placed four doors in each faces of this *Antaralaya*. A kind of organization made a brick wall for demarcate of inner chamber. Pillar placement pattern for give a support to the roof of the sanctum is followed a system that three or four clusters of columns lay in each corner of the sanctum (Gamalath:2016.136). Although a side door way placed on wright wall of vestibule for purpose of pilgrims exit after ending ambulatory from the image house.



Viharahinna

The earliest examples for the image houses with side entrance, the two image houses were found from the Jetavana *Bodighara* shrine premises, where these image house were adjacent to north east and south east corners of its stone rail which was flank the *Bodighara*. When discuss about the placement pattern of the side door, an architecturally major differences was highlighted in orientation and side door placement in vestibule of these two cases when compared with more later developed 8th to 10th century image house plans is the subsidiary door way has been placed on the left wall of the vestibule though not in as the proper wright hand side wall. By comparing the levels of stratified layer details were found after the proper excavation works has carried out on this premises, was able to fixed comparative date on these two image houses as was very beginning decade in 3rd century Ac up to 4th Ac period. The other architectural details also were reflected from these two *patimagharas* are very possible conformation in this period. But till up to 11th century Ac so far not record an image house was constructed with a side door placed like as mentioned above. Although in the Rambavihara monastic site could be seen an 11th century image house, was in which side door placed on the left hand side wall of the frontier vestibule occurs as same as *Jetavana* image houses were highlighted above. Possible reasons were related to this much realized according to an architectural design and organization purpose in the vestibule of this image shrine.(ibid:435)

In the results of our research works can focus attention on an image house established the left hand side of the *bodighara* site no.30 in Abhayagiriya monastery which including to 5th century AC, identified according to the information's given by *Culavamsa*, (Cv:38.67-68). It prescribed king Dhatusena who built Bodhisatta image house at the left side of the Bo tree shrine at *Abhayagiriya Vihara*. This is the first reference relates to construct of *Bodhisatta patimaghara* in the chronicle was mentioned. In which has a side door fix in to the wright hand side wall of the vestibule. This is the earliest example an image house with a side door has placed on proper orientation. (Gamalath:2016.387) As an architectural expression the front door continued to be used as the main point of entry while a smaller side entrance was positioned in wright wall of the vestibule. At this originate period of construction of this side door, it was very often uncomfortably in corner where the sanctum and vestibule joined each other. The narrowness of the steps indicate that the side door was the less important. Best example is this Abhayagiriya image shrine.

Hereafter this double roof type ground plan design evolved with vast development from 5th century AC to 10th century AC period. These kind of mature image house designs were reflected within the organic monastic organization in which there was established as independent image shrines most probably adjacent to or within the bhikkhu residential units and religious precinct. In this context, some of the double roof type image houses those are occasionally attached to the monumental stupas at Anuradhapura, Polonnaruwa and vatadage precinct like Tiriyayi, Medirigiriya. We discussed in 2016, acctuel 41 image houses were including to this kind of monastic settlements, is in island wide. (Gamalath;2016.373-468) Another 18 image houses were reflected within the stupa malaks such as ,Jetavana, Medirigiri, Yatala, Tiriyayi, Ruvanveli and Rankoth vehera at Polonnaruwa were most probably allocated to the 7th to 12th century AC period. Some of the fully developed image houses situated within these category of religious precinct were including to last phase of Anuradhapura era were structurally separated in to two compartments but the overall design is more fully integrated like at Sadagiriya in Tissamaharama, Situlpawwa, Divulweva-2, Hattikuchchi at Rajanganaya, Viharahinna-1at Devahuwa, Padaviya Moragada, Muhudumahavihara, Mihintalaya-2 and Panduwasnuvara-1 and 2 are the finest examples (ibid:2016).

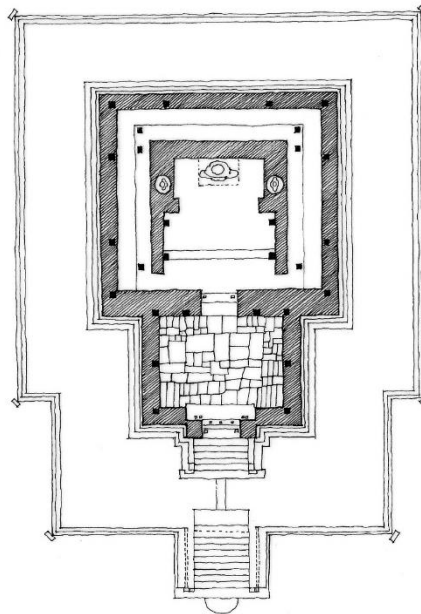
An image house was set in the premises of vatadage in Tuparama at Anuradhapura contains later additions but the earlier design could be identified as usual inner cella or sanctum with a narrower vestibule than the sanctum. A further development in the design was the enclosing of

the porch or vestibule together with a second doorway positioned axially at the center. This additional constructions were occurred in the 11th century AC by the evidence given in *Culavamsa*. (Gamalath;2016.575;Cv;60.56-57)

The another carefully designed and perennial form of development on the double roof type image house ground plan can traced with in the form of pre-planned monastic organization called *Panchavasa pirivena* or so- called moated sites or *Pabbatha vihara*, these are situated in the periphery of Anuradhapura, far away from the central monasteries of three major sects, namely the Mahavihara, the Abhayagiri vihara, and the Jetavana vihara in to which the singhelese Buddhist sangha was divided during the first millennium AD.(Gamalath; 2016.473;Silva.R;Prematileke.P.I;1968.61-68) the vihara's are consider, Vijayarama, Pankuliya, Puliyankulama, Pachinatissapabbathavihara, Toluva, Vessagiriya, all are at Anuradhapura periphery and Kaludiyapokuna at Sigiriya, Manikdena near Dambulla, Magulmahavihara at Lahugala,(ibid;1968.61-62) and we added sites more like Pidurangala-Sigiriya, Dematamalviharaya at Okkampitiya, Beragama Vilgamviharaya at Ambalantota, Namalpokuna at Dibulagala, Hennanigala at Dehiatthakandiya and Pudukunavi at Ampara (Gamalath;2016.473-536) in 1995 and 2016. (Silva.R, Prematilleke. P.L,Jayasuriya.H.F;1995.215ff)The remains of these monasteries showed a distinct discipline in planning and layout which signifies a clear and well defined function within the establishment of the monasteries. When considering the planning concept of the *Pancavasa* monasteries that have been codified in the treatise, the *vastuvidya Sastreya* by Manjusri, on can draw out a series of generalizations. In considering *pitha* and *upa pitha* plans one is able to group these edifice in to three broad categories. The first one of these three is more important to mentioning here to discuss about the development of image houses. This monastic type compiles five religious building units was called *Pancavasa* and their positioning system within the enclosing space had called sacred quadrangle occurred according to the relevant codas has been enacted in the Manjusri silpa text.

These five units constitutes namely, series of generalizations.

1. Sabha (Assembly Halle)
2. Bimbalaya(Image House)
3. Caitya(Stupa)
4. Rajavrksa(Bodhi)
5. Prasada(Uposatha Hall)



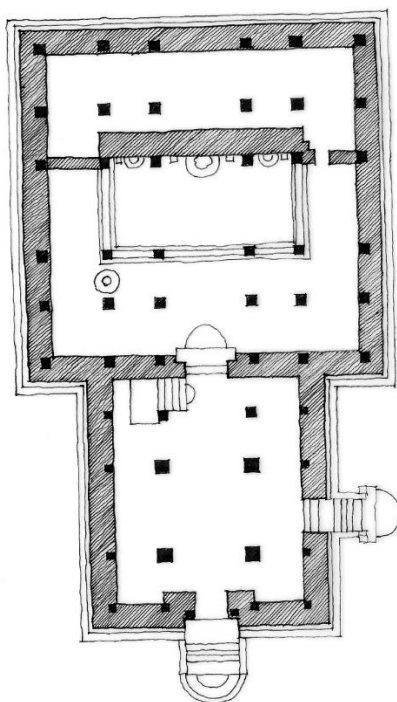
Tolvila

The *Bimbalaya* or *Patimaghara* was expressed the most specifically elaborated design in this pre-planned vihara complexes. In our array of this double roof image house plans, 16 nos in 2016 (Gamalath; 2016.473-536). In architecturally the inner sanctum is almost square in plan and the floor of this area is generally paved with stone slabs. The image of the Buddha is placed in a position to the rear middle of the room on a pedestal with sufficient room for the worshippers to circumambulate round the statue. The pedestal is usually of stone and quite often it is placed over a relic container called *Yanthregala*. The outer bay is oblong its width being narrower than the sanctum. This outer bay only performs the function of a lobby in that the worshipper enters the shrine room through its main entrance in to the outer bay and through this in to the inner sanctum. The exit is different to the extent that the worshipper passes through this outer bay to the outside by a side exit to the right and not by the main entrance. The inner sanctum and the outer bay are together positioned on a raised platform or plinth with its outline similar in plan to the two units. Both units were roofed and tiled originally, but the superstructure including the walls has completely disappeared.

In the year 1990 the Dematamalvihara image house was completely re-constructed and it represent its functional aspects when as its alive status in 8-9TH Century AC.

The climax of the double roof type image house construction was achieved with brick and timber techniques were fulfilled by the ancient Sri Lanken master architects and engineers worked after 10th century in Polonnaruva period. The two Dhatugharas (Relic Houses)

Atadage and Hetadage in Polonnaruwa the finest examples were displays plans those combined the sanctum and vestibule in to one unit and at the same time retained the customary side entrance. The images were positioned in these two Dhatugharas with sufficient space at the rear to allow for circumambulation. Therefor the ground floor plan of these Dhatugharas utilize as image shrines which was called *Palle Male*. Both these Dhatugharas had upper stories where masters relics were deposited. When compare with the double roof type image house plan available in 8th and 9th centuries, the design of the edifice seems to have been conceived with moor sophistication. Atadage built by king Vijayabahu the great (1055-1110 Ac) and Hatadage built by king Nissanka Malla (1189-1198AC) respectively in 11th and 12th centuries.



Atadage

The final examples for this kind of image house plan experienced in the period of segment of 12th century at Paduvasnuvara done by architects and builders who worked under the king Parakramabahu the great (1153-1186 AC). We published under the title as Paduvasnuvara-1 and 2 (Gamalath;2016.444-450), the side doorway of these two patimagharas were more sophisticated than its very incipient period, which was discussed earlier in this paper. The vestibule and sanctum was divide each other by the brick wall and doorway as in to separate two architectural units.

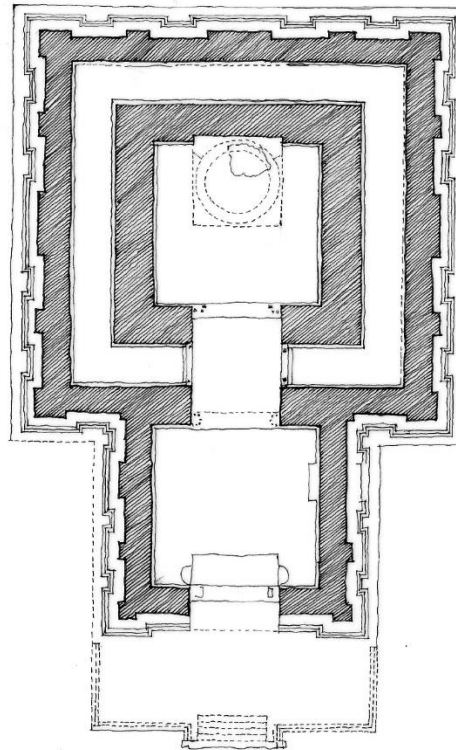
3. *Gedige* image house pattern-

A mode of construction “*GEDIGE*” which based on the ground plan which consist of architectural units are *sanctum, antarala* and frontier *mandapa* or ‘vestibule’. It was Paranavitana who first isolated this type on the grounds that Buddhist literature described a structure entirely built of bricks which was residence of the Buddha. (Paranavitana: 1945) The monuments of that name today seen at Anuradhapura and Polonnaruwa, provided with entirely brick vaulted roofs. It therefore applied to brick – built vaulted structures. But Door – frames, window – frames and steps which are of stone, the building is entirely of brick construction except doors and windows, wood having had no place in the architectural scheme, even for the roof. The springing of the dome which roofed the edifice can be noticed in the portion the buildings like *Gedige* shrine at Anuradhapura, Thuparama and Lankatilake at Polonnaruwa are still preserved.

In which the double roof type *Kutagara* plan undergoes some changes in its standard design with purely constructional basis and although they do not deviate fundamentally from the classic cella (*Sanctum*) - cum- vestibule plan.

At the same time, the close relationship between the double roof type ground plan and *Gedige* plan is obvious enough when comparing the ground plans, and is perhaps best seen in the image house at Jethavana (*Gedige*), which we have earlier presented as an example of the structures that displays the characteristic of the mature double roof type plan like as Abhayagiriya site 30 and Hatthikuchchi at Rajanganaya all are in middle and late Anuradhapura period.

The earliest example for *Gedige* type image house plan seeing in the Kiribathvehera at Anuradhapura at 7th C.AC. Although it appears to be a double roof type plan, its massive walls and narrow confines allow the possibility that it once had a vaulted roof and was thus an incipient version of the *Gedige*. In mature version which relates to this type of construction was the Jetavana *Gedige* in Anuradhapura at 8-9th Century AC. and climax of this brick vaulted dome technology can visible from the masterpieces built in Polonnaruwa at 12th century AC.



Gedige Jetavana vihara

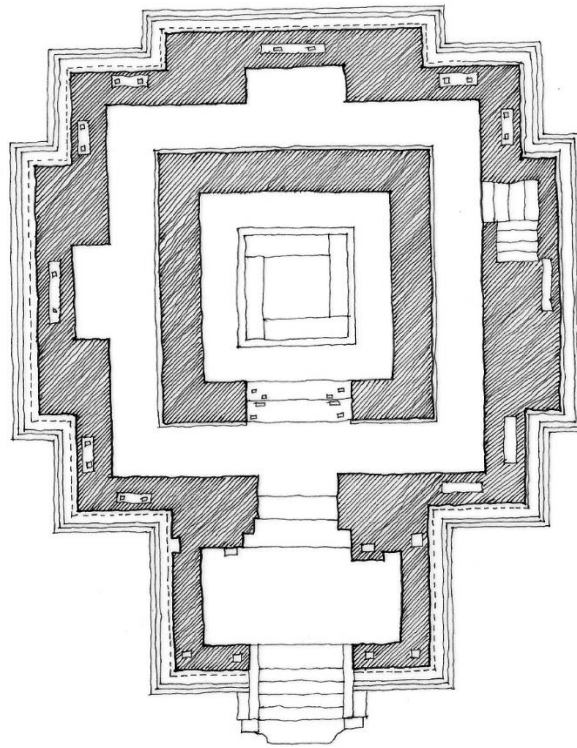
The application of the term was thus extended to vaulted edifices of stone like Nalanda at 9th Century AC, Gadladeriya and Natha Devalaya at 14th Century AC, as well as of brick construction. Therefore Paranavitana concluded that a **Gedige** at first signified a brick built edifice with a vaulted roof and later any building of that architectural form, whether built of stone or brick. (Paranavitana:1945)

The roof of the 12th Century *gedige* image houses like Thuparama, Lankathilake and Thivanke in Polonnaruwa carried pavilions which were medley of forms and shapes intricately worked so as to look like miniature *vimanas*. The Thuparama has such an arrangement on its vaulted roof therefore according to Roland Silva's conclusions the shapes, of this building which add to the baroque character of the façade, reflect an enrichment without which the roof would have proved a poor climax to the ornate rhythms of the base and walls below. (Silva.R: 1988)

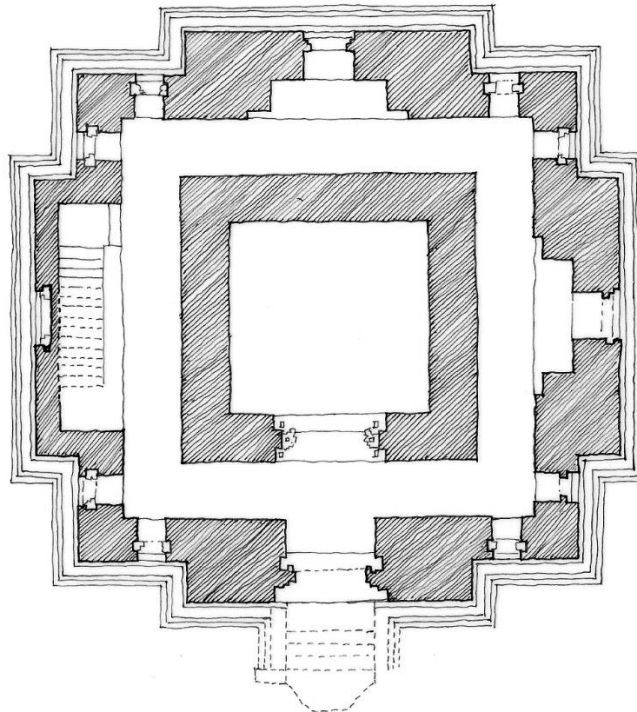
This type of image house consists of three main categories ,

- **Square type ground plan**- in this type of organization has only sanctum and circumambulatory passage – 13 sites (Gamalath:2016)

- **Mandapa type ground plan** – which consist of frontier *mandapa*, entresol (*antarala*) and sanctum. – 20 sites (Gamalath:2016)
- **Double storied type ground plan** – Dathugara or *Daladage* – surrounded by ambulatory passage. 3 sites, Anuradhapura tooth relic temple, Gedige shrine at citadel Anuradhapura and Mirisavatiya tooth relic temple. (Gamalath:2016).



Tooth Relic Temple cum image house at citadel Anuradhapura



Gedige- Citadel Anuradhapura

4. Cave image shrines or *len vihara Gandhakuti* tradition.

Originate period in 2nd century B.C. which was trace by the evidence in the cave inscriptions under the dripledge Cave 1 at Rasvehera. There is a evidence to prove incipient *Gandakuti* Cave named *Kandake* with the stupa inside it which also named by the Brahmi inscription as *Kandake*. This is the oldest example for we have to prove an incident, that the ancient kings and elites who were made attempt to make Gandhakuti shrines inside the natural caves. It proved about the antiquities were relates for veneration of the symbols of the master like miniature stupas, engraving foot prints on stones, and stone seat were found from some caves including to 2nd century BC up to 1st century AD, and while these objects were received highest veneration in India within the same period. Till the mid1st century AD in both countries not represent Buddhas anthropomorphic form. From thereafter an evaluation processes was reflected on both Buddha image and the image house within the concept of sculpture and architecture. In year 2019 we found a cave image shrine which lies in thick jungle at Erawur Patthu in Batticoale district was still unknown can visible the recumbent Buddha statue in this cave which made out of brick and clay masonry with length of 40 feet(12.5 meter) , may including to 7-8th century AC. This architecture on the cave image house tradition was gained vast improvement from Anuradhapura, Polonnaruwa and beyond up to 18th century.

Yet 24 sites has been published including to Anuradhapura and Polonnaruwa eras. (Gamalath: 2016)

Among our data gathering we alludes Kandegamakanda cave image and its shrine was the most oldest example for this kind of architecture in Sri Lanka. The date of this site can comparatively fixing in to 3rd to 5th century AC.

- 5. Tampita vihara** – A type of construction of image house that was archived from 12th Century onwards.

The *Tampita pilimage* or timber image house on stone columns were popular constructions after the 12th century while those of brick and stone were the exceptions. These image houses can be broadly divided in to three categories.

1. Square type ground plan without frontier *mandapa*.

In this pattern consist of a timber shrine resting on short pillars, but without *mandapa* example like Madawala.

2. Single storied *tampita vihara* –

Significance of this forms as the timber *pilimage* was supported by short stone columns with the *mandapa* positioned in front. Seen at Suriyagoda, Nakkawattha and Pinnawale. Most oldest square design can clearly visible now only short pillars in the hospital complex at Pollonnaruwa which including to 13th Century AC, when the restoration works carried out by the Dambadeni princers. Now there is no signs about the frontal *mandapa*. Other two examples can visible Magulmahavihara at lahugala and Baragama vihara at Ambalantota. There are including to square ground plan type tampita viharas.

3. Double- storied *tampita vihara*-

This type was a most developed stage in which both floors were occupied and a *mandapa* was added in front as at Dambadeni. In this type of *pilimage* consisted of two building unites. The raised shrine and frontal porch. The *mandapa* positioned in front of the shrine at ground level is most reminiscent of the original image house plan.

The most elaborated edifices are still preserve at Budumutthave, Nakkawattha, Gonameriyava and later

constructions at Medavala and Bihalpola. Mostly those are including to 18th Century.

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