

කුදසික හා පුරාතන විස්තර සන්නය, මොරගොල්ලේ සිරි ඤාණෝභාසතිස්ස හිමි සංස්කරණය, 1954

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Vinaya (discipline) and Vinaya Sahithyaya (literature of discipline)

Ven. Malwane Chandrarathne Thero

විනය යන වචනයේ සාමාන්‍ය තේරුම හික්මීම යන්නයි. ඕනෑම සමාජයක යහපැවැත්මට හික්මීම අතිශයින්ම වැදගත් වේ. විශේෂයෙන් බුදු දහම කුළ බොද්ධ හික්කුන්ගේ විනය හික්කු ශාසනයේ පැවැත්මට බලපාන බව පැහැදිලි කරුණකි. 'විනයෝ නාම සාසනස්ස ආයු' යන පාලි පාඨයේ තේරුම ද ශාසනයේ ආයුෂය රැඳී තිබෙන්නේ විනය මත බවයි. එයින් ගම්‍ය වන්නේ විනය පිරිහුණ දවසට ශාසනයේ පරිහානිය ද සිදුවන බවයි. ලක්දිව විනය සාහිත්‍ය පරීක්ෂා කිරීමේදී ඉතා වැදගත්ම කෘතිය වන්නේ සිඛවළඳ හා සිඛවළඳ විනිසයි. මෙය අනුරාධපුර කාලයේ අගභාගයට අයත් කෘතියකි. පාලි මූල සිකඩාව දෙස බලා මෙය රචනා වී ඇතැයි සිතිය හැකි තරමටම ග්‍රන්ථ දෙකේම සාමාන්‍යතාවයක් ඇත. මහාවග්ග පාළියේ පබ්බජිතා ඛන්ධකය හා චූල්ලවග්ග පාළියේ වත්තක්ඛන්ධකය යන ග්‍රන්ථවලින් ද බොහෝ කරුණු ගෙන රචනා වූ හෙරණසිඛ විනිස තවත් වැදගත් කෘතියකි. සිඛවළඳ හා සිඛවළඳ විනිස පාලියට නගමින් දඹදෙණි යුගයේ රචිත සිකඩාවද වළඤ්ජන ග්‍රන්ථය විනය පිළිබඳ ඇති වැදගත් කෘතියකි. මෙසේ විනය සාහිත්‍යයක් ගොඩනැගුණේ ශාසනයේ පවැත්ම මෙන්ම සංවර්ධනය උදෙසායි.

The entire body and multitude of 84000 profound teachings and sublime doctrine delivered by the Buddha during his successful ministry 45 years have been codified into a corpus or three baskets called (1) Basket of Discourse, (*Sutta piṭaka*) which consists chiefly of instructive and didactic discourses and conventional teachings, (2) Basket of Discipline, (*Vinaya piṭaka*) which consists of rules and regulations of the monks (*Bhikkhus*) and (3) Basket of Ultimate Doctrine (*Abhidhamma piṭaka*) which consists of

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සංස්. මහාචාර්ය පැට්ටික් රත්නායක, ආචාර්ය කේ. ඩී. ජයවර්ධන, ජ්‍යෙෂ්ඨ කථිකාචාර්ය දිනලී ප්‍රනාන්දු

මානවශාස්ත්‍ර පීඨ ශාස්ත්‍රීය සංග්‍රහය, 23 කලාපය, 2014/2015

මානවශාස්ත්‍ර පීඨය, කැලණිය විශ්වවිද්‍යාලය

the most profound and sublime philosophy and most intricate, subtle and ultimate teachings of Buddha. In addition to the Basket of Ultimate Doctrine (*Abhibhamma piṭaka*), his profound and great teachings have been divided into another three sections as the First Teachings, the Mid Teachings and the Post Teachings of the Buddha.

The paeon of joy (*Udāna vākyā*) which runs as “*sabbamēvahidaṇ paṭhama Buddha vacanaṇ anēka jāti saṅsāraṇ idaṇ paṭhama Buddha vacanaṇ*” as the first words of the Buddha, the post or last words of Buddha which run as “*handadāni bhikkhavē āmantayāmi vō vayadhammā saṅkhārā appamādēn saṅpādētāti idaṇ pacchima Buddha vacanaṇ*” as the final words of the Buddha and the voluminous Doctrine/Dharma or Teaching of the Buddha preached during a span of 45 years which run as “*ubhinna mantarē yaṇ uttamētaṇ majjhima Buddha vacanaṇti*” as the middle words of the Buddha. can be introduced as these three divisions.¹

Venerable Ananda *Thero*, has been advised to identify Buddha’s teachings as *Dhamma vinaya* and consider and recognize it as the teacher/leader after the death of The Buddha

*yō vō ānanda mayā dhammō ca vinayō ca dēsitō
paññattō sō vō mamaccayēna satthā*²

At the first Council/Convocation of Discourse (*Dharma Saṅgāyana*) held, Ven. *Mahākāśyapa Thero* queried which *Piṭaka* or Basket would be rehearsed, whether it is the *Dhamma* (doctrine) or the *Vinaya* (discipline) in the first place. On that occasion, all the Buddha’s disciples assembled at that Council emphasized in one voice, the need to rehearse the *Vinaya* (discipline) in the first place as it would be the life blood/thread, longevity or anchor sheet which contributes for the advancement and development of the Buddhist Order (*sāsana*).

*āusō kiṇ pathamaṇ saṅgāyāma dhammaṇ vā
vinayaṇvāti bhikkhū āhaṇsu. Bhantē mahā kassapa
vinayō nāma Buddha sāsanaṇ āyu. vinayē ṭhitē
sāsanaṇ ṭhitaṇ hōti. tasmā pathama vinayaṇ
saṅgāmāyāti.*³

At the first Council of discourse, Ven. *Upāli Thero* was entrusted and assigned the leadership of *Vinaya* because he had been appointed as the chief disciple/Head among the most disciplined *Bikkhus* during the time of the Buddha.

*ētaḍaggaṇ bhikkhavē mama sāvakaṇaṇ bhikkhūnaṇ
vinayaḍharānaṇ yadidaṇ upāli.*⁴

At the Council, all the questions were raised by Ven. *Mahā Kassapa Thero*

*tatō thērō vinayaṇ pucchanatthāya attanōva attānaṇ
sammanti*⁵

The word “*Vinaya*” (discipline) normally implies/denotes discipline, restraint or composure. Linguists have defined this word in numerous ways. The word *Vinaya* made up of the root form “*vi:*” “*චි*” and “*nī*” “*ඪ*” connotes restraining and preventing one from committing offences and wrong doings physically or by deed and verbally or by word. The word “*nayati*” derived/made from the root “*nī*” means “bring” or “fetch”. When it is taken in this sense, the word discipline (*Vinaya*) intends/means maintaining or continuing in a special manner. A book titled *Samantapāsādikā* which interprets this word (discipline) mentions that because of the adjectival prefix “*vi*” attached to this word, there are special types/methods of preaching. Hence this word is called “discipline” or “*vinaya*”, because it prevents, precludes and restrains one from immoral behavior/offences and all kinds of other vice and malice.

*vividha visēsanayattā vinayanatō cēva kāyavācānañ
vinayatthavidūhi ayañ vinayō vinayōti akkhātō* ⁶

Later on, the post-era scholars and teachers have defined this word with different synonyms. The term “*ānā dēsanā*” has been used as a prominent word for “*Vinaya*” (Discipline). Because the Buddha deserves, and is empowered and authorized to formulate, promulgate, and impose ordinances, rules, statutes, edicts, decrees and regulations for the holy life of monks, and as He has preached these norms, rules and commandments on a large scale, hence the term “*ānā dēsanā*”. As there are beings with immoral behavior and misdemeanor and as they were admonished to refrain from misconduct, and thus so they were restrained/disciplined in this manner, the first *Piṭaka* or *Vinaya piṭaka* is introduced as *yatāparāda sāsana*. As it is in complete contrast and in strong opposition with the heinous crimes and atrocities, it is called *sañwarāsañwarakatā*.

Samantapāsādikā records that the oral preaching by the Buddha which lasted as *Dharma Vinaya* (norms of discipline) at the beginning was divided into three baskets (*Piṭakas*) and then rehearsed and chanted.

*tadētañ sabbampi Buddha vacanañ dhamma vinaya
vasēna duvudhañ piṭaka vasēna tividhañ sabbampi
hētañ vinaya pitakañ sutta pitakañ abhidhamma
pitakanti tippabhēda mēva hōti* ⁷

According to the above Pāli extract, the word *Piṭaka* (Basket) is of multi-meaning and what is meant here semantically was *Pēṭikā* or box and it denotes here that *Dhamma* was categorized into different sections or *piṭaka*. It is recorded in the commentaries that as *Dharma* is considered or taken into account in terms of *Paryāya* (*Tripiṭaka dharmma*) or in the true sense of the word *Paryāya* and as it was subjected to *Paryāpti*, this word derived its name and meaning as “Basket or *Piṭaka*”.

Where *mā piṭaka sampadānēna tinnāñ pitakānañ uggāṇaṇ* is mentioned, it refers to, underlies and signifies specially *Dharma Paryāya*. Where *kuddāla piṭakañ ādāya* and *nikkhittha lōṇa maccha sadisañ in piṭaka* are mentioned, both of it refer to the meaning “being subjected to”. The word *piṭaka* is also used to suggest the idea of preserving and transmitting old *mantra* of Veda Literature from generation to generation. However where “*mā piṭaka sampadānēna*” is mentioned, it denotes/connotes the meaning of the word *Dharma Paryāya* and where *kuddāla piṭakañ ādāya* is mentioned it denotes/implies the word *piṭakē* which refers to its meaning as “being subjected to” and these two two-fold interpretations/meaning are considered/taken for the word *piṭaka*. *Samantapāsādikā* mentions that these two words function as a compound word as *Vinaya piṭaka* (Basket of Discipline) with the word *Piṭaka* being joined with the word *Vinaya*.

*piṭakañ piṭakattha vidū pariyatti bhājatthatō āhu
tēna samōdhānetvā tayōpi vinayādayō ñeyyō* ⁸

Discipline is of two fold as *Sañwara* discipline and *Prahāna* of which the first one intends controlling and restraining mind, body and word. Again *Sañwara* is of five-fold as *Sati*, *Sīla*, *ñāṇa*, *Khanti* and *Vīrya*. *Sīla* *Sañwara* generally means and refers to the controlling of the five senses. *Sīla* or virtue refers to the four kinds of discipline/restraint in the Fundamental Code (*Prātimōkṣa*). Complete and total annihilating, eradicating and destroying all roots of craving, attachments and avarice is *ñāṇa Sangwara*. Patience, forbearing and tolerance refer to *Khanti*. The energy and effort in one’s mind to annihilate carnal and lustful desires and lascivious thoughts is called restraint or *Sañwara*.

Prahāṇa generally means to eradicate and uproot defilements and passions such as lust etc. and it is of five-fold *Tadaṅga*, *Vikkhambhaṇa*, *Samucchēda*, *Paṭṭippassaddhi* and

Nissaraṇa. *Tadaṅga prahāna* refers to the suppression, overpowering or to subdue the defilements and unwholesome deeds and passions by meritorious and wholesome deeds. Eradicating the five hindrances (*Pancanīvarṇa*) such as sense desires (*kāmacchanda*) is *Vikkhambhaṇa*. Annihilation or total extinction of defilements through different ways like *Sōtāpatti* means *Nekkhamma*. Deliverance, liberation and emancipation from all kinds of passions and defilements is called *Paṭippassadhipahāṇa*. *Nirvana* or *Nibbāṇa* which is called a supra-mundane state or a state of transcendental purity and which is unconditioned by any cause and devoid of any arising or becoming is *nissaraṇapahāṇa*.

Further, *Vinaya* or discipline is of two kinds i.e., *Samatha* and *Praññāpatti*. Here *Samatha vinaya* means *Sapta adhikaraṇa dharma*. This kind of *adhikaraṇa* (Courts of law) intends to formulate and promulgate rules, norms, and regulations to solve and adjudicate controversial issues, disputes, schisms, rifts and divisions that spring among the *Bhikkus*. The seven norms of *adhikaraṇa* (Seven kinds of Courts of Law for adjudication) are *Sammukha vinaya*, *Sati vinaya*, *Amūlha vinaya*, *Paṭiññāta vinaya*, *Ye bhuiyasikā vinaya* and *Tinawatthāraka vinaya*. *Sammukhā* Discipline or *Vinaya* is to hear a case against a monk who has committed an offence, being summoned to the presence of the prosecutors and to deliver the verdict over the offence. *Sati* Discipline is to avoid and leave no room for false allegations of the opponents. And it also refers to the accused's understanding of the offence committed.

Amūlha Discipline refers to the set of rules and regulation promulgated and inhibiting other monks not to revile, abuse, despise, and accuse a monk who has returned to the normal state of mind after committing a minor/petty offence unbecoming of a

monk (*evatha*) under a mentally retarded/deranged and unsound condition.

Paṭiññāta Discipline means to keeping to the promises being made and it also refers to one's conscious understanding, knowledge and awareness of a minor offence committed by one and being disciplined in future after he was admonished by the chief monks.

The judicial adjudication and judgement arrived at with a majority of votes of *Bhikkus* assembled at an appointed place is called *Yebhuyasikā* discipline.

Tassapāpiyasikā Discipline refers to the punishment meted out to a shameless *Bhikkhu* with moral turpitude and immoral behavior by word and deed.

If a heated argument or condition arises in the event of an inquiry or investigation into an offence, it should not be examined and this is called *Tinawatthāraka*. And it is tantamount to covering feces with grass.

These seven kinds of *Saptādhikaraṇa* (seven kinds of courts of law) are necessary to reach a compromise and solution over the four-fold *adhikaraṇa*. They are *vivādādhikaraṇa* i.e. the debate done centered on 16 fold objects. (This *adhikarana* is associated with debates).

Anuvādādhikaraṇa (an allegation made against a monk by another monk over the violation of code of conduct and *sīla* (virtue and morality))

Āpattiyādhikaraṇa (an offence that needs to be decided by adjudication or by a judiciary procedure.)

Kicchādhikaraṇa (to judge the *apalōkana karma* and *ñāatti karma* performed by the monks)

The other division of discipline is *praññapti* discipline under which come the four great Citations or References referred to as *Padēsa* i.e. *Sutta*, *Suttānulōma*, *Ācariyavāda* and *Attanōmati*. Here, the Four Great Citations or References called *Padēsa* (*Satara Mahā Padēsa*) mean the four basic factors used in doctrine (*dharma*) and in discipline (*vinaya*). Here, *Sutta* (discourses) suggests and denotes *Vinaya pali* such as *matikā*, *vibhaṅga*, *khandhaka* and *parivāra* included in *Vinaya piṭaka*. Doctrine or *dharma* preached from the beginning to the end is called *Suttānulōma*. The notion of teachers, mentors or tutors is *Ācariyavāda* and those ideas are found in *Aṭṭhakatā*. “*Ācariyōvādanāma aṭṭhakatā*” of which *Attanōmati* means one’s own idea arrived at with one’s own intelligence

Also Oral Preaching by the Buddha is of three-fold i.e. *Adhi sīla* (higher virtues and morality) *Adhi citta* (higher thinking) and *Adhi paññā* (higher wisdom or super intellect). *Adhi sīla* means frequency of *Vinaya Adhi sīla*, *Adhi citta* means *Sutta abhidharma* and frequency of *Adhi paññā* respectively. As it opposes going beyond the limits of *Sīla* and as annihilation of defilements takes place, *Vinaya* is called *Adhi sīla*.

*tathāhi vinaya piṭkē visēsēna adhisīla sikkhā
vuttā....vinaya piṭakēca vītikamappahāṇaṇ
kilēsānaṇ vītikama paṭipakkhattā sīlassa.*⁹

There are three kinds of characteristics and qualities of a teacher of discipline. The first quality is that he should have mastered the *Vinaya pela Aṭṭuwā* (Pāli Commentaries) and should have the skill of conducting disciplinary inquiry. The most important quality among these is the second one which is to maintain his life in the best possible moral, decent and disciplined manner or way. The knowledge of, or understanding or awareness of *Vinaya* alone is not only sufficient here, because certain *Bhikkhu* (a monk) who

is well-versed and an expert in *Vinaya* may violate the rules of *Vinaya* and get rewards and perquisites shamelessly. A genuine, true and well-disciplined *Bhikkhu* (a monk) develops discipline properly and protects his priesthood or *Pavidda* even at the cost of his own life. The third characteristic of a monk is his awareness of the generation of disciplinarians or disciplined monks. There is a disciplined generation of *Bhikkhus* (monks) in the Buddha’s Order. It was Upāli Thero who was appointed as the foremost disciple among the disciplined monks. *Samantapāsādikā* records that disciplined generation of *Bhikkhus* hails/descends from him. *Arahanta* like Upāli, Dāsaka, Sōnaka, Siggava, and Moggalīputtātissa are said to be the generation which preserved and protected discipline up to the Third Council of Discourse.

*upālī dāsakōcēva sōnakō siggavō tathā
tissō moggaliputtōca paññētē vijitāvinō
paramparāya vinayaṇ jambu dīpē sirivhayē
avicchijjamānaṇ āṇesu tatiyō yāva saṅgahō*¹⁰

Sinhala Commentaries (*hela aṭṭuwā*) have been written and compiled with the *Pela Aṭṭuwā* (Pāli Commentaries) brought by orally/word by *Arahant Mahinda* in association with the old stories and fables of Sri Lanka and these *Pela aṭṭuwā* belong to the time of the Buddha. *Mahā aṭṭhakatā*, *Paccharī aṭṭhakatā*, *Kurundi aṭṭhakatā*, *Andaṭṭhakatā* and *Sankē Paṭṭhakatā* have been the commentaries compiled in Sinhala Language Since the *Mahā aṭṭuwā* (the Great Commentary) has been discussed at the Councils of Discourse, it is also called *Mūlamaṭṭhakatā*. Among these Commentaries, *Mahā aṭṭuwā*, (the Great Commentary) *Paccharī* Commentary and *Kurundi* Commentary are considered to be Sinhala Commentaries.

*mahā aṭṭhakatāncēva mahā paccariyampica
kurindivi tissōpi sīhalaṭṭha kathā imā*¹¹

The period of the reign of the great king Mahānāma in the fifth century is a very important epoch/era of literature of the Sri Lankan history, because it marks the beginning of writing of the *Pali aṭṭhakatā*. At this period of time, *Buddhagōṣa* Thero who visited Sri Lanka from India and having learned and mastered Commentaries (*Aṭṭuwā*) together with Tripitaka from the resident monks in *Mahā vihāra* compiled Commentaries (*Aṭṭuwā*) for Tripitaka in Sinhala Language and he mentions about it in his own Commentaries as follows.

*paramparā bhatā tassa nipunā attha vaṇṇanā
yā tambapanhi dīpamhi dīpa bhāsāya saṅṅitā*¹²

Buddhagōṣa Thero composed *Samantapāsādikā* for *Ubbatō vibhaṅga*, *Khandhaka* and *Parivāra* and he also composed *Mātikaṭṭakatā* named *Kaṅkhāvitaraṇī* for *Prātimōkṣa*. Specially, in composing *Samantapāsādikā Vinaya aṭṭuwā*, it has been mentioned that it was based on *Mahā aṭṭuwā* in association with other Commentaries (Commentary of Discipline)

*saṅvaṇṇanā tañca samārabhantō tassā mahāaṭṭha
kathaṅ sarīraṅ
katvā mahā paccariyaṅ tathēva kurindināmādīsu
vissutāsu*¹³

In the process of compiling these Commentaries (*aṭṭuwā*), it could be observed at certain places in these Commentaries, self-opinion was presented and emphasized, opinion of others were expunged and expurgated and different opinions were critically analyzed and evaluated. If there is a certain fair and reasonable point of opinion/view in every Commentary, it is mentioned as “*Aṭṭhakatāsu vuttaṅ*”. Further, pointing out false opinions and bogus notions said to be found in *Mahā aṭṭhakatā*, and stating/proclaiming that those ideals should not be recognized,

self-opinion is put forward. “*mahā aṭṭha katāyaṅ pana sabbēpi alikēpi dukkaṭamēva vuttaṅtaṅ pamādaṅ likhitanti vēditabbaṅ*”

After Ven. *Buddhagōṣa* Thero or during his life span, another two documents of *Vinaya* which belong to Theravada tradition compiled by Ven. *Buddhadhatta* Thero are found. They are called *Vinaya viniścaya* (Judgement of Discipline) and *Uttara Vinīścaya*. These two documents are said to be a synthesis of the *Vinaya piṭaka* (Basket of Discipline). Ven. *Sariputta* Thero has also compiled an annotation (*tīkā*) for this *Vinaya viniścaya* (Judgement of Discipline)

One Ven. *Dhammasiri* Thero also has compiled a text called *Khuddasikkhā* taking the gist/summary of the texts of *Vinaya* like *Pārājikā pāli*, *Cullawagga pāli*, *Mahāwagga pāli*, and *Pācittiya pāli*. This text consists of 500 stanzas and it is mentioned in *Vipassanā* Section which comes last in it.

*tēna dhamma sirikēna tambapaṇṇiya kētunā
thērēna racitā dhamma vinayaṅṅu pasaṅsitā*¹⁴

As *Kudusika* and *Pāmok* in *Vinaya* are mentioned in *Polonnaruwa* discussions and resolutions, (*Katikāwata*) and as *Kudusika* is mentioned in *Dambadeniya* discussions and resolutions, (*Katikāwata*) *Kudusika vinaya* Text was held in high regard and esteem among the disciplinarians later. It has been mentioned that *Bikkhus* of Higher Ordination who belong to these two discussions and resolutions should peruse and imbibe this *Kudusika* text by studying it hard.

And among the texts of *Vinaya*, (Discipline) another important book titled *Mūla Sikkhā* is found. This was compiled in Pāli language. In examining the last quotation of the book *Sikhavalanda Vinisa*, we can get a fair understanding of about it

“*aṭuvā pāṭa udes balā sekhevin mul sikha hā sikha valanda hā sikha valanda vinisa mā visin karana laddēi*”¹⁵

And this quotation bears ample testimony to prove that the book *Mūla Sikkhā* is authored by the same author who compiled *Sikhavalandavinisa*. *Mūla sikkhā* and *Sikhavalandavinisa* look alike and similar in every way to a word for word translation. It cannot be concluded definitely at first glance whether *Sikhavalanda* was composed by following and studying *Mūlasikkhā* and vice versa, but it can be presupposed and presumed to some extent that *Sikhavalanda* was composed following, reading and studying *Mūlasikkhā* i.e. *Mūlasikkhā* was composed in Pāli and considering and using it as the main source, *Sikhavalanda* would have been composed as an interpretation of *Mūlasikkhā*.

As the word *Sikhakaraṇī* is inscribed in a stone inscription of Mihindu VI, it suggests “robes should be worn” and a similar quotation is found in “*sikhavalandavinisa* which runs as *mehi sikha kharāṇi nam kawara yat sekhevin kiyānem avaṭa nettā koṭa sivuru handī nam dūkulā vē*”.¹⁶

The word “*Sikhakaraṇī*” inscribed in Mihindu’s stone inscription is not a separate document nor is it a name conferred to *Sikhavalandavinisa*, and scholars admit that it is a name used for *Sēkhiyā* by the old teachers and pedagogues, but however it should be investigated and inquired whether this *Sikhakaraṇī* inscribed in the stone inscription of Mihindu IV is a Sinhala analysis done to Sekiya section.

The *Aṭṭhakatā* written in Pali by *Buddhagōṣa Thero* for *Prātimōkṣa* (Fundamental Code/Precepts) is called *Kaṅkhāvitaraṇi*. A supplementary book called *Kaṅkhāvitaraṇi piṭapota* written in Sinhala for this *Aṭṭhakatā* is also found.

Sikhavalanda and *Sikhavalanda vinisa* can be introduced as two texts which deviated from this system of interpreting the meaning in Pāli and it has been mentioned above that this is a book compiled by following, studying and reading *Mūlasikkhā*. It is more suitable to introduce this book as a text composed for Bhikkhus (monks) living in monasteries who did not know Pāli Language. There is no any other information or clue to be found in this book or any other book that would help reach a definite conclusion to trace its author and the time/period of this book begin written. When considering the linguistic features such as many vowels found in *Dhampiyā aṭuvā* becoming end vowels (*swarānta*) in *Sikha valanda*, it could be premised that this book could have been composed after *Dhampiya aṭuvā*. Thus this book can be considered to belong to the last period of Anuradhapura Era.

The two books titled *Heraṇa sikha* and *Heraṇa sikha vinisa* too which belong to this same period of time can be believed to be a work of the author of *Sikhavalanda*. This book composed with rules, norms and code of conduct and discipline (*Vinaya śikṣā*) like Ten Virtues/Sīla, (*Dasa Sil*) Ten Precepts (*Dasa sikhā*) *Dasa parigi*, Ten *Pārājikā*, *Dasanāsanā*, Ten forms of Punishments (*Dasa danduvam*) prescribed for novice monks is mentioned in *Polonnaru* discussions and resolutions (*Katikāwata*) as “*heraṇudu herāṇasikha sēkhiyā dasadhamsutaṅvanapot koṭa*” and it shows that this book has been used at that time and subsequently with great honour and due care.

During the King Wijayaba who was enthroned in Polonnaruwa Era, *Dharma* (doctrine) and *Vinaya* (Discipline) had degenerated, declined and deteriorated due to no quorum of Bhikkhus needed for the performance of Ceremonies of Higher Ordination. *Dīpawansa* records that King Wijayaba sent a mission of representatives for the King Anuruddha in Ramanna

Region with rewards and presents to bring down well-versed, competent and disciplined Bhikkhus in Tripitaka in which contains the essence of Buddha's teaching to Sri Lanka and again performed Higher Ordination of Bhikkhus here. It also records that the king Wijayaba had read Tripitaka with its Commentaries. The following stanza clearly manifests this.

*tadōpasampadā kamma gaṇa pūra ka bhikkhūnañ
appabhōnakatāyānuruddha rājantika lahuñ narēsō
rāmañña raṭṭhañ dūtē nayittha sōpadē
sahyama guṇa sampannē viññāna piṭakattayañ* ¹⁷

After the King Wijayaba, again the Buddhist Order (*Sāsana*) saw its decline and downfall. The king Parakramabahu the great, who succeeded King Wijayaba, under the leadership and patronage of Ven. Dimbulagala Maha Kashyapa Thero, Ven. Gnanapala Thero resident in Anuradhapura, Bhikkhus of Sabaragauwa, Ven. Mugalan Thero, Bhikkhus of the Nagendra School, and Ven. Nanda Thero of Galathurugama convened a conference of all Bhikkhus to Polonnaruwa and established a Court of Sangha (*Saṅghādhipikaraṇa*) and refined, purified and cleaned up and developed the Order. Afterwards, the difference and distinction of Sect (*nikāya*) which lasted from the reign of King Walagamba was wiped out and erased, and instead unity, harmony and peace were created among the Bhikkhus. The following quotation amply states it.

*visāraḍaṇ tipīṭakaṇ vinayaññūñ visēsato
thēvañsē kapajjōtaṇ sāmaggīñ cira dikkhitaṇ* ¹⁸

Polonnaruwa Katikāwata was established by the King Parakramabahu the Great with the resolutions, conventions, agreements and covenants reached here. This is the oldest *Katikāwata* found in Sinhala Literature with 51 small parts in which rules and regulations of constitution seconded and approved by the Bhikkhus are included after the amendments. Ven.

Buddhagōṣa Thero too who lived during this period of time, has composed an annotation (*ṭīkā*) called *Vinayattha manjusā* for *Kaṅkhāvitarāṇi*.

Later, *Dambadeni katikāwata* followed by *Polonnaruwa katikāwata*, composed during *Dambadeniya* Era is the second document of the same category. *Dambadeniya katikāwata* is said to be a new constitution of rules and regulations drafted and approved by the complete agreement and consent of all the members of *Mahā Sangha* convened at the Wijayasundararamaya in Dambadeniya by king Parakumba of Dambadeniya under the auspices and patronage of the Ven. Sangharakkitha Thero and Ven. Dimbulagala Medankara Thero with a view to cleanse and refine the Buddhist Order. *Kaṅkhāvitarāṇi piṭapota* (copy) written for *Kaṅkavitharāṇi* Commentary which was composed for *Prathimokshaya* (Fundamental Code) in which two sections for *Bhikkhus* and *Bukkuni* (monks and nuns) are included and *Kudusika padārtha* composed for *Kudusika vinaya* Book (Book of Discipline) are the books of discipline (*Vinaya grantha*) composed in the Dambadeni Era but no mention is made here as to who composed these books. Especially the Chief Incumbent Thero of Panchamula Pirivena translating *Sikhavalanda* and *Sikhavalanda Vinisa* into Pali has composed a book titled *Sikkhāpada valaṅjana* at this period of time

According to the information and factors mentioned above, it was evidently apparent and clear that the monks, kings, ministers, and subjects paid much attention and concern to discipline. The main reason for this is that the truism of Oral Preaching by the Buddha which suggests that long survival and solid existence of the Buddha Order (*sāsana*) purely depends on the discipline and exceptionally high moral standard and excellent moral behavior by preserving, safeguarding, upholding and moreover by following and practicing the rules of discipline was properly understood and comprehended.

Referance:

- 01. Vipassi Thero, Rambukulle. *Samanthapasadikawa* P.63, Publisher, Samayawardene
- 02. Do 54
- 03. Do 59
- 04. Do 59
- 05. Do 60
- 06. Do 63
- 07. Do 63
- 08. Do 65
- 09. Do 66
- 10. Do 72
- 11. Last versions/Stanzas of Samantha Pasadika
- 12. Dhamma Padttakatha p.1
- 13. Samantha Pasadika
- 14. Gnanobasathissa Thero, Moragolle. *Buddha Sikka*. Last Stories (Gunasena publication)
- 15. Wimalathissa Thero , Medauyangoda. *Sikavalada Vinisa*, p. 115 onwards
- 16. Mhindu IV. The Stone Inscription
- 17. Deepa Vansaya, Chapter 32, Stanza 82-83.
- 18. Maha Vansaya Chapter 76, Stanza 6-9-10-11.

අධ්යාපන චර්යා
Surrealism

කලාත්මක කුමාරසිංහ

Surrealism was an artistic and literary movement. It's goal was to liberate though, language and human experience from the oppressive boundaries of rationalism. This concept introduced by Andre Breton in 1924. He was interested in the idea that the unconscious mind which produced dreams was the source of artistic creativity. Surrealism inherited its anti rationalist sensibility from DaDa, but was lighter in spirit than that movement. The movement's principle aim was to resolve the previously contradictory conditions of dream and reality, a super reality. The renowned artists of the movement were Salvador Dali, Max Ernest, Rene Magritte and John Miro. Surrealism's influence on popular culture too. The origin of term hyperrealism could be traced back to 1973. There is a clear difference between surrealism and hyperrealism.

අධ්යාපන චර්යා උපවිඥානයේ ක්‍රියාකාරීත්වය විවරණය කිරීම සඳහා විවිධ සංකීර්ණ කලා මෙහෙය වූ කලා ව්‍යාපාරයක් හෙවත් කලා ගුරුකුලයක් ලෙස සැලකේ. යථාර්ථයේ බව ඉක්මවා යාම එහි මූලික ස්වරූපයයි. මෙය 1920 ගණන්වල දී පමණ සාහිත්‍යය විෂයෙහි, සිහින දැකීමේ දී මෙන් කලාකරුවාගේ පරිකල්පනය උපවිඥානය අනුසාරයෙන් අනාවරණය කිරීමේ ප්‍රයත්නයක් ලෙස ප්‍රංශ ජාතික ආන්ද්‍රේ බ්‍රෙතෝන්ගේ පුරෝගාමීත්වයෙන් ගොඩනැගුණකි. උපවිඥානයේ ක්‍රියාකාරීත්වය ගැඹුරු විමර්ශනයට හසු කෙරෙන මේ කලා රීතිය පෝෂණය කිරීම සඳහා සිග්මන්ඩ්

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 දිනලී ප්‍රනාන්දු
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