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Buddhist Murals in Sri Lanka:  
The Kusa-Jātaka in the Monastery of Udagavallarava

Rolf Heinrich Koch

In Memoriam Bertram Leche

With this article I present various visualizations of the Kusa-Jātaka in Sri Lanka. A traditionally executed mural situated in a monastery in Matara (19th century) appears as framework for further depictions that are included here: A more recent mural, which adorns a monastery near Colombo (19th/20th century), reveals the great change in artistic taste in Sri Lanka. In addition I inserted a selection of monochrome book illustrations (1900) and lithographic prints (1920/30). Some single-framed pictures from the past decades cover the final part of this article. They testify the high popularity of this narrative in Sri Lanka up to the present day. All material presented here has been collected by the author during his visits in Sri Lanka.

Recently von Hinnen drew attention to an inscription at Kanagamahalli (2nd century CE) which is written on a two-tiered panel and reads bodhisato kusarāyā. The panel probably depicts a plot transmitted in the Kusa-Jātaka.1 Further specimens of the Kusa-Jātaka from Amaravati (2nd-3rd century CE) are identified by Zin.2 Except for these evidences, whose interpretations remain still doubtful, additional illustrations of the Kusa-Jātaka are not documented yet.3

In the Southwest of Sri Lanka an about 150 years old traditional depiction of this narrative can be viewed in the Gangatilaka Rajamahavihara at Udagavallarava (Matara):4 The artist employs the method of continuous painting, e.g., the figures are repeated continually according to the story and along a series of panels.

A visit to this place and the generous consent of the monk for a photographic documentation of the murals inside of the image house made it possible to present this unique testimony here.

Some parts of this mural have been repainted or restored, others are missing partly or completely because two side doors were installed after the painting of the walls had been completed. These gaps are measuring in each case about one meter. The stripe of pictures that depicts many details of the Kusa-Jātaka covering the three outer walls of the corridor, each about 6m in length, is divided into four panels, measuring about 60cm in height each. The backside wall is decorated with several deities and encloses two shrines of the gods Viṣṇu5 and Kataragama.6 An illustration of the Seven Weeks7 adorns the upper panel of this wall. The three outer walls of the sanctuary are divided into five panels which are completely covered with the paintings of the 24 previous Buddhas and the illustration of the Vessantara-Jātaka. In the interior of the sanctuary the sculpture of the sitting Buddha is hidden behind a curtain and surrounded by images of the Arhats. Finally there are illustrations of the Six Hells on the lower panel of the corridor.

The stripe of images depicting the Kusa-Jātaka is spread over four panels, which are running from the top

1 von Hinnen 2014: 82.
2 Zin 2012: 241-242. The author explains three fragments of stone reliefs as the depiction of one episode transmitted in the Kusa-Jātaka which reports how Śakra handed over a certain gem to Kusa. This plot is depicted in the monastery of Katubedde (see Figs. 4, 5 and n. 10).
3 Gérard (1991: 1153) mentions an illustration of this narration with a reference to Manubhi (1977) at the Dipadutama Vihara in Kotahena (Colombo). Visiting this place in 2010 I could not verify this nor does Martinus (1907: 1-12) refer to the Kusa-Jātaka in his description of this monastery.
4 An example from this mural (labeled here as Pl. 2.2) has already been published in De Zynn 2015: 125 pl. 223.
5 The shrine of Viṣṇu reveals the year 1860 (Śri Viṣṇu devol varṣa 1860/1:20).
6 Shrines of gods are a common feature in the Buddhist monasteries of Sri Lanka.
7 The depiction of the Seven Weeks (sat-sattya) after the enlightenment of Buddha Gautama as well as the paintings (or sculptures) of the 24 previous Buddhas (savis-dvivāra) are common cycles to be found in almost every monastery in Sri Lanka.
to the bottom and numbered with Pl. 1-Pl. 4. Since the subsequent panel runs always in the opposite direction an arrow is added above the following Plates/Figures. To facilitate the understanding of the depicted plots each panel is divided into several parts that are indicated by the second number e.g. Pl. 2.12 signifies the twelfth plot in the second panel.

Since any explanation of these paintings is missing in situ I consulted the Pali and Sinhalese sources to identify the depicted episodes of the Kusa-Jātaka. Even though the vocabulary of the Sinhalese rendering differs widely from the Pali version, regarding the illustrated plots there are no fundamental discrepancies between these sources. However, a small detail, which is mentioned only in the Sinhalese version, and which is depicted in our murals, verifies that the artist followed the Sinhalese source: To remove Kusa's ugliness Śakra puts the octagonal gem called Virocana round his neck. This plot is depicted in the monastery at Katubedde (see Fig. 4). In Udapikvella we can observe that Kusa is wearing this gem around his neck while he is asking King Madda to give the seven daughters in marriage to the seven hostile kings (see Fig. 5). The preceding scene, which most likely depicted the presentation of the gem by Śakra, is destroyed due to the insertion of a new side door in the image house. The further preceding scenes (Pl. 36, 37) expose Kusa always without the gem.

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Fig. 2 Plan of Gangatilaka Rajamaha Vihara

Fig. 3 Interior of Gangatilaka Rajamaha Vihara, Udapikella (Matara)
Later illustrations of the Kusa-Jātaka

At the monastery Rankot Vihara (Panadura) I came across an additional detailed depiction of our story (Fig. 7). This series of 15 single-framed images is dated 1896 and runs around the upper panel of the four outer walls of the corridor. Here the Kusa-Jātaka is painted in a less traditional technique which Bandaranayake (1986: 19-21) describes as transitional style: The outstanding features of these paintings, which are still executed in the traditional continuous mode, are the introduction of magnificent buildings (velavuva, Fig. 6) as a stylistic means for the separation of the different plots, the play with perspective image construction and the fantastic scenery and costumes reminiscent of theatrical performances (e. g. in Fig. 7). Such residences can still be found in Sri Lanka today.

At the Svarna Shailabimbara Rajamaha Vihara at Katubedde (Colombo) I discovered another illustration of this Jātaka that is also painted in the transitional style. This mural is dated 1903 and covers the three outer walls of the sanctum that are divided into three panels each. Comparing with the earlier illustration in Matara many details of the story are not depicted. On the other hand there are plenty of written explanations at the bottom of each of the six images. Since these paintings are in an excellent condition three images of this mural, supplied with a translation of the transcribed explanatory text, are enclosed below at the corresponding positions (Figs. 8, 9, 18).

In the library of the Jananandarama Mahavihara of Hikkaduva I came across an edition of Aligayavannā’s poetical rendering of the Kusa-Jātaka including 15 monochrome illustrations signed by Richard Henricus in 1898. I enclosed four examples (Figs. 10-13), facing Sarlis’ prints to elucidate to what extent the latter’s colorful lithographical works relied on the earlier illustrations of Henricus.

Likewise, Maligawage Sarlis (1880-1955) and other artists added some episodes recorded in the Kusa-Jātaka to their series of lithographical prints which were widely spread in Sri Lanka in the first decades of the 20th century (Figs. 14-17). The lithographs included in this article I discovered by chance in various monasteries. They are in poor condition and will soon be destroyed due to the climatic conditions. Reprints of these lithographs are still in use as models for the decoration of image houses.

At the entrance to the image house of the Purvarama Rajamaha Vihara at Veherahena, a place of pilgrimage close to Matara, a series of 17 single-framed images illustrates the Kusa-Jātaka. There are also some written explanations provided below the drawings and most likely they are to be dated around the 1950s. Four examples are presented below (Fig. 19).

Finally, I included some modern single-framed images from different locations in Sri Lanka. Each painting depicts a different plot of the Kusa-Jātaka and is labeled as Kusa-Jātakaya (Figs. 20-22).

Even today this narrative is taught in Sinhala Literature at the government schools. The Sinhalese cinematic version of this story entitled Kusa Pabā was released in the year 2012 (Fig. 23).

About the content of the Kusa-Jātaka

A monk suffers due to his desire for women and approaches Gautama Buddha, who resides in Jetavana. Therupon the Buddha recounts from his former existence as King Kusa to warn the monk of the desire for women: The powerful and exceedingly wise Kusa undertakes many efforts to gain the affection of the princess Pabhāvati. Because of his ugly appearance she rejects him. Only when Pabhāvati’s father threatens her to divide her

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10 For instance the preaching Buddha in Jetavana at the beginning of the mural (Pl. 1.1) or the story about the previous existence of Kusa and Pabhāvati and their meeting with the Pratyekabuddha (Pl. 2.8) are only depicted in Udapikvela. In Pl. 3.1 Kusa bars his salvia against Pabhāvati. This detail is missing in Katubedde as well as the painting in Pl. 3.5 which depicts the highly satisfied and jumping Kusa while watching the beloved Pabhāvati lying in front of him like a servant.

11 Abhayaratna: 1900.

12 Educational Publications Department 2016: Sinhala sāhitya rasāvādaya, Grade 10: 13-36 (chapter 2).
body into single pieces she gives her consent for the marriage with Kusa and follows him to the royal court in Kuśāvati.

**Conclusion**

The painting of the Kusa-Jātaka in Udapikvella represents an early example of Buddhist murals in the Southwest of Sri Lanka. It was created in the course of the Buddhist revival (18th/19th century) when many new monasteries were built and decorated with narratives which are recorded in the Buddhist scriptures. Most likely the mural displayed in this paper appears to be a unique illustration of the Kusa-Jātaka that is constructed in the traditional continuous style. In doing so, the artist exposes a more or less colourful image of modernity at his time. The comparison of the depicted plots with the textual sources verifies that the artist followed closely the wording of the Sinhalese manuscripts. Further visualizations of this narrative from later times reveal the rapid change of the painting style at the beginning of the 20th century.

**Photographic Credits**

Unless otherwise specified, all photographs and the ground plan presented in this article are created by the author during his visits to Sri Lanka. The exclusive copyright is held by Rolf Heinrich Koch.
Pl. 1.1: The Buddha gives a lecture in Jetavana: He reports from his former life as Kusa, the son of King Okkāka.

Pl. 1.2: In the palace of the childless Okkāka in Kusāvatti. The citizens demand for royal descendants.

Pl. 1.3: The king releases one after another his young, middle-aged and eldest dancers to receive a son. Because of their missing virtue they return without success.

Pl. 1.4: The citizens pushing Okkāka to release his virtuous queen Silavatti. Because of Silavatti’s virtue god Sakka gets alert. He appears disguised as an old Brahman at the royal court.

Pl. 1.5: Sakka takes Silavatti away and leaves her in a hut where she takes a rest.

Pl. 1.6: Then he carries her to the world of gods. There he places her on a divine bed. After seven days Silavatti wakes up and declares her desire for a son.

Pl. 1.7: Sakka grants her two sons. He carries her back to the king’s sleeping room. There he touches the navel of Silavatti. At this moment the Bodhisattva takes his rebirth in her womb.
Fig. 8: Svarna Shailabimbarama Rajamahavihara, Katubeddé (Colombo): the plot about the conception of Kusa. Compare to Pl. 1.1 to 1.7

1. Kusāvatī-ñūvaravāsē kālabīma saha Okkāka agamehesiya-vū Silavatī bisava piti vahal kirīma. The enraged inhabitants of Kusāvatī and King Okkāka along with his first consort Queen Silavatī, who is leaving the palace.

2. Śakdevraja mahalupi avus bisava gena gos pālaka sattappavīma. Silavatī bisava dev-lovata gena gos diva-yahan hi satappavīma. God Sakka dressed as an old [Brahman] arrives and guides [Silavatī] to a hut where she takes a rest. [Afterwards] he carries Silavatī to the world of gods where she sleeps on a divine bed.

3. satiyakin pibida Sakdevraja veta pāminā vara illīna. After one week she awakens, approaches Sakka and declares her desire [for a son].

4. raja veta pāminā Sakdevrajahugen daruvan lada niyāya sālā- kirīma. Back in the palace, [where Sakka lays her down on the king’s bed and touches her navel. Thus she receives Kusa] and explains to the king that she has received a son from Sakka

Pl. 1.8-1.16 Gangatilaka Rajamahavihara, Udapikvella (Matara)

Pl. 1.8: Silavatī explains her husband Okkāka about the conception and presents the gifts which she received from Sakka: a robe, the lute Kokamada and a blade of Kuṣa-grass.

Pl. 1.9: After ten months she gave birth to Prince Kusa and a few years later to Jayampati. Kusa is a very smart but ugly boy. The stupid Jayampati, on the other hand, is beautiful.

Pl. 1.10: Okkāka has a conversation with Silavatī about the marriage of the sixteen-year-old Kusa. Silavatī instructs her servant to clarify the plans of Kusa.

Pl. 1.11: The servant has a talk with Kusa on this matter. He seizes a trick and instructs a goldsmith to produce a woman’s portrait. He himself also shapes such an image. Kusa rejects the portrait formed by the goldsmith. Then the goldsmith takes a view of the golden portrait shaped by Kusa and is highly delighted. Kusa sends his portrait to the mother, provided with the message: “The princess who resembles this portrait I will take as my wife.”

Pl. 1.12: Thereupon the king instructs his ministers to show this portrait on a veiled chariot throughout the countries: “If you find the fitting princess, hand over the golden portrait to the royal father; arrange the marriage and return back.”
Pl. 1.13: While the ministers travel across many countries they arrive in the kingdom of King Madda. Pabhāvāti is the eldest of his seven daughters. In the evening she sent her hunchbacked servant to the pond to fetch water. There, the ministers erect the golden portrait and watch secretly the scenery. The servant catches sight of the portrait, mistakes it for Pabhāvāti, and slaps the face of the golden statue. The ministers take the servant aside and learn that Pabhāvāti is even more beautiful than this portrait. Afterwards they go to the palace, present to King Madda the golden portrait as a gift and arrange the marriage between Kusa and Pabhāvāti.

Pl. 1.14: Then the ministers return to King Okkāka and deliver their report about Pabhāvāti and the arrangement with King Madda.

Pl. 1.15: Escorted by a great procession, Queen Silavati, sitting in a carriage and King Okkāka, who has climbed an elephant, travel to Sāgala, the royal residence of King Madda.
Pl. 1.16: Having arrived at the palace of King Madda, Okkāka climbs down from his elephant. Thereupon King Okkāka and his royal wife are welcomed with all honors.

Pl. 2.1-2.7 Gangatilaka Rajamahaivhara, Udapikvella (Matara)

Pl. 2.1: Pabhāvatī is asked to come. Sīlavatī detects the beauty of the princess and realizes that Pabhāvatī will not accept her ugly son Kusa. That is why she deceives Pabhāvatī with the reference to an old custom. According to this tradition it is forbidden to see the husband in daylight until the conception. Pabhāvatī agrees to stick to this custom.
Pl. 2.2: King Okkāka and Queen Silavati are dismissed. Okkāka, Silavati and Pabhāvati travel back to Kusāvati escorted by a great procession.

Pl. 2.5: Again, he wants to see Pabhāvati. Therefore Silavati directs Pabhāvati to the horse stable. Kusa, dressed as a horse-warder, this time throws horse dung after Pabhāvati.

Pl. 2.4: Silavati soothes the angry Pabhāvati who still does not know that the elephant-warder is her husband Kusa.

Pl. 2.3: Kusa wants to see Pabhāvati on daytime. That is why Silavati guides her daughter-in-law to the elephant stable. Kusa is dressed like an elephant-warder. To see her face he throws elephant dung against the back of Pabhāvati.
By this time Pabhāvatī recognizes the truth, summons her entourage and leaves Kusa. Saddened he allows her to leave. Together with her servitude Pabhāvatī afterwards reaches the palace of her father in Sāgala.

Again Pabhāvatī wishes to see her husband Kusa in daytime. Sīlavatī directs her to the royal pond. While Kusa is hiding himself below a leaf, Pabhāvatī approaches the pond and reaches out for this lotus leaf. Kusa shows his face, grasps her hand and shouts, “I am Kusa.” Pabhāvatī gets very angry.

Fig. 9: Svarna Shailabimbarama Rajamahavihara, Katubedde (Colombo): Kusa and Pabhāvatī want to see each other in daylight. Compare to Pl. 2.3 to 2.7


2. Kusa-niriṇdu saha Jayampati-kumara ītā-pīta nīgī ma-hat pelaharakīn uyan keliya pinisa nikima usulu visu-lu pāmin yana Kusa-raja dāka Prabhāvatī tama-nānḍa-yan-ya penvīma. Kusa climbs an elephant together with his brother Jayampati-kumara to move to the pleasure garden with a great procession. By that time Kusa, who is sitting behind his brother, is joking with Pabhāvatī who points at him to her mother-in-law.

1. Kusa-rajatūma īt-hāle saha asu-hāle sita Prabhāvatī-deviyā pahara dīna. In the elephant stable as well as in the horse stable Kusa throws dung towards the queen Pabhāvatī.
Fig. 10: Kusa-raja nelum-pokunehi sāṅgavī sītīma. Kusa hides himself in a lotus pond.

Fig. 11: Kusa-rajatūmā guptava nagara sañcāranaya karīma. Kusa secretly on a city tour.

Fig. 12: Prabhāvati-dēviya as-halata pāminīma. Pabhāvatī arrives at the horse stable.

Fig. 13: Prabhāvati-dēviya āt-halata pāminīma. Pabhāvatī arrives at the elephant stable.

Fig. 14: Pabāvati dēvigē ata állīma. The touching of Pabhāvatī’s hand.

Fig. 15: Kusa-rajatumā ralas-lesa nagara sañcāranaya karīma. Kusa secretly on a city tour.

Fig. 16: Pabhāvatī bisava as-hala bālli-ma. Pabhāvatī visiting the horse stable.

Fig. 17: Pabhāvatī bisava āt-hala bālli-ma ta pāminīma. Pabhāvatī arrives for a visit at the elephant stable.

Figs. 10-13: Illustrations by R. Henricus in ABAYARATNA (1900)

Figs. 14-17: Lithographs by M. Sarlis (about 1920-30. Figs. 14, 17: Subhadrarama Vihara, Elpitiya) and unknown artists (Figs. 15, 16: Ashokarama Vihara, Kalutara)
Pl. 2.8-2.12 Gangatilaka Rajamahavihara, Udapikvella (Matara)

Pl. 2.8: As an explanation of the behavior of Pabhāvatī and the ugliness of Kusa, it is reported here from a previous existence of both of them. Pabhāvatī (during her existence as the wife of Kusa’s elder brother) donated alms-food to a Pratyekabuddha. This food was prepared for her brother-in-law (Kusa in his former existence). The brother-in-law appeared, got angry and took the food away from the alms bowl. The sister-in-law spoke to the Buddha that she would never like to live together with a man like her brother-in-law during a future life. Her brother-in-law also expressed a hope, after he had returned the food into the alms-bowl: I would like to bring this woman as a servant to my home during a future life.

Pl. 2.9: Kusa takes leave of his mother and travels to Sāgala to bring Pabhāvatī back to Kusāvatī. Tired, he reaches the city. A woman offers a seat and prepares food for him.

Pl. 2.10: Then he goes to an elephant stable and plays the lute Kokanada. Pabhāvatī knows now that Kusa is in the city, but keeps it for herself.

Pl. 2.11: Kusa is looking for an opportunity to see Pabhāvatī. That is why he begins at the royal pottery to manufacture vessels for the court. However, the potter hands over the vessel formed by Kusa for Pabhāvatī by himself. To be close to his beloved Pabhāvatī, Kusa afterwards works in the house of the royal gardener and creates beautiful floral wreaths. Also here it is the braider himself who hands over the commodity to Pabhāvatī.

Pl. 2.12: Now Kusa is trained in the royal kitchen. The King is very satisfied with his cookery and instructs the cook that the apprentice should bring the food daily to his daughters. On the next day the delighted Kusa brings the food on a bar to the palace. Pabhāvatī opens the door slightly and urges him to return home to his kingdom. Then she locks the door and gives the order for the hunchback: “From today onwards you eat the food prepared by Kusa for me. Hand over to me the food which is prepared for you.”
Pl. 3.1: Pabhāvatī remains invisible for Kusa since the hunchback receives every day the food which Kusa prepares for Pabhāvatī. Therefore, Kusa uses a trick to test her love towards him. At the entrance to Pabhāvatī’s residence he falls down and simulates unconsciousness. She steps outside and perceives Kusa who is lying under the bar. To check he is still alive, she bends down. Then Kusa hurls the saliva in his mouth against her body. Kusa starts a conversation with the hunchback. If she succeeds in softening Pabhāvatī’s heart for him he promises her a great reward. She agrees.

Pl. 3.2: The hunchback starts sweeping the room, then she prepares a high seat and a lower one which she assigns to Pabhāvatī. After that she praises the virtues of King Kusa. Finally a quarrel arises between both of them. Meanwhile Kusa is still busy in the kitchen, where he is also sleeping. Since he lost any hope to win the heart of Pabhāvatī he decides to return home to his kingdom without his beloved wife.

Pl. 3.3: Then God Sakka summons into the event and creates for Kusa an opportunity to see Pabhāvatī and bring her to Kusāvatī. He sends separately seven messengers as if they were sent by King Madda to seven kings with the message: Pabhāvatī has left King Kusa and has returned to Sāgala. Come and marry the princess.
Pl. 3.4: The kings arrive in great splendor and finally threaten King Madda with war because all the seven kings were invited separately to marry Pabhāvatī. After King Madda is informed he decides that Pabhāvatī has to be divided into seven parts, with one part for each of the seven kings.

Pl. 3.5: The servants report to Pabhāvatī the decision of her father. She gets worried and hastens to meet her royal mother. Then she informs her mother that Kusa is staying in Sāgala and that he is working in the royal kitchen. Standing beside her mother she points to Kusa who is washing pots. The mother notifies the king, who arrives to talk to Pabhāvatī. Only after the hunchbacked servant had explained all the facts, the king was willing to believe in the words of his daughter. He blames her and looks forward to talk to Kusa. Then he forces Pabhāvatī and her sisters to ask Kusa for apology. Seeing the beloved Pabhāvatī lying in front of him like a servant Kusa is highly satisfied. Then he rises up like a lion, and, while jumping around and snapping his fingers he declares: We will now capture the seven hostile kings.
Pl. 3.6: King Madda causes his ministers to go to Kusa. A tent is build at the door of the kitchen and a barber looks after Kusa. His head is washed and his body is dressed royally. Surrounded by the ministers he proceeds to the palace.

Pl. 3.7: King Madda sends a richly decorated elephant. Kusa climbs the elephant. Pabhāvatī is seated at the back of Kusa and covered by a white parasol.

Pl. 3.8: Kusa hits the seven enemy kings. They are impressed by the voice of Kusa that sounds like that of a lion. Because the killing of these kings makes no sense to Kusa he offers to them the seven daughters of King Madda.

Pl. 4.1-4.2 Gangatilaka Rajamahavihara, Udapikvela (Matara)

Pl. 4.2: Thereafter Kusa and Pabhāvatī leave King Madda and his wife. They climb an elephant and proceed to Kusāvatī.

Pl. 4.1: The king decorates his daughters and gives each of the seven kings one of them. They return satisfied to their own realms together with their new consort.
Fig. 18: Svarna Shailabimbarama Rajamaha, Katubedde (Colombo): Pabhāvatī finally accepts Kusa and her seven sisters are given away in marriage to the seven kings. Compare to Pl. 3.1 to 4.1

5. Madu-rajuge niyōgayen Kusa-raja-
tumā Prabhāvatī-ādeviye sat-nāgani-
yan sat-rajunā pūvā-dīma: According to the command of King Madda Kusa gives the seven younger sisters of Pabhāvatī in marriage to the seven kings.

4. Kusa-raja Prabhāvatī-ādivin sa-
maga ātu-piṣṭa nāgu satru-rajun ālī-
ma pihīsa piṭa-viṃa. Kusa climbs the
elephant together with Pabhāvatī and
moves forward to fight against the hos-
tile [seven] kings.

3. Kusa-niridu valan sōdana-atara Prabhā-
vaṭi-ādivin samūva ālī-
ma. While Kusa is cleaning
the pots Pabhāvatī asks forgiveness.

2. Kusa-raja Prab-
haṭāviye doratu-
va samūva vārī.
Kusa falls down at the
entrance of Pabhāvatī's
[residence].

1. Madu-raja visin bajun piṣmata hā geṇa ṣanat-viṃa. King Madda in-
structs [Kusa] to prepare food
and to bring it [each day to
the palace].
1. ranruva dāka tarahaluvā bhaya-vū vagayi. The goldsmith catches sight of the golden statue and gets frightened.

2. ranruva daulāven gena yuna vagayi. The golden statue is moved around in a palanquin.

3. ranruva nuvarka-tabā pradarsa-na-kala vagayi. The golden statue is brought to the city [of Sāgala] and exhibited [to the public].

4. kudī ranruvaṭa pahāra dūna vagayi. The hunchbacked servant [arrives] and slaps the face of the golden statue [because she confused the statue with Pabhāvatī who has sent her to fetch some water].

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Fig. 19: Purvarama Rajamahavihara, Veherahena (Matara), ca. 1950: The golden statue is carried to a pond near Sāgala where the hunchbacked servant of Princess Pabhāvatī was sent to fetch water. Compare to Pl. 1.11 – Pl. 1.13.

Fig. 20: Sri Dharmapalarama Vihara, Galkisse (Colombo): Kusa-Jātakaya. Pabhāvatī watches Kusa, compare to Pl. 3.5.

Fig. 21: Gangarama Vihara (Dodanduva): Kusa-Jātakaya. Kusa ejects salvia in Pabhāvatī's face, compare to Pl. 3.1.

Fig. 22: Nigrodharama Vihara (Gonapinuwela): Kusa-Jātakaya. Kusa seizes the Hand of Pabhāvatī, compare to Pl. 2.6; Figs. 9.3, 10, 14.

Fig. 23: DVD cover, Petta (Colombo): Pansiya Panas Jātaka Potin...Kusa-Pabā.
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Deutsche Zusammenfassung

Dr. Rolf Heinrich Koch studied Indology, Tibetology and Buddhist Art History in Munich with an emphasis on the languages Sanskrit, Pali, Prakrit and Tibetan. In 1990 he received his doctorate with a thesis on the exegetical literature of the Jains: A critical edition and translation of the narratives in the Āvaśyaka literature. During a visit in Sri Lanka in the year 1999 Koch had his first encounters with the Jātaka-paintings in the monasteries of Sri Lanka which are not documented yet. Learning Sinhala, he realized many similarities between Jaina-Prakrit and the classical Sinhalese language which is composed of Sanskrit and the Prakrit language Elu. In addition, the vernacular has many Tamil loanwords. Since 2000 Koch visits Sri Lanka yearly for several months for further field studies.

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