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C??ava?sa: Being the More Recent Part of the Mah?va?sa, Part 1 C??ava?sa: Being the More Recent Part of the Mah?va?sa, Christian Mabel Duff Rickmers, ISBN 812060430X, 9788120604308: Translated by:...

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Culavamsa Being The More Recent Part Of The Mahavamsa

The C??ava?sa, also Chulavamsa, is a historical record, written in the Pali language, of the monarchs of Sri Lanka. It covers the period from the 4th century to 1815. The Culavamsa was compiled over many years by Buddhist monks, and displays a variety of epic styles. It is generally considered to be a sequel to the Mahavamsa written in the 6th century by the monk Mahanama. The Mahavamsa and the Culavamsa are sometimes thought of as a single work spanning over two millennia of Sri Lankan ...

C??ava?sa - Wikipedia

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Culavamsa or 'The Little Chronicle', a thirteenth-century work composed by Bhikkhu Dhammakitti in Pali, is a supplement to a much earlier work named Mahavamsa. These are the main sources of the political and religious history of Sri Lanka, the history of King Parakkamabahu being the real kernel. The main subject of the Culavamsa, especially of the first part, Parakkamabahu was the son of the eldest of the three brothers Manabharana, Kittisirimegha and Sirivallabha who ruled over Dakkhinadesa and Rohana in opposition to Vikkamabahu. The present volume is a reprint of the English translation from the German rendering of the work by Wilhelm Geiger in two parts bound in one.

This is the first book to examine war and violence in Sri Lanka through the lens of cross-cultural studies on just-war tradition and theory. In a study that is textual, historical and anthropological, it is argued that the ongoing Sinhala-Tamil conflict is in actual practice often justified by a resort to religious stories that allow for war when Buddhism is in peril. Though Buddhism is commonly assumed to be a religion that never allows for war, this study suggests otherwise, thereby bringing Buddhism into the ethical dialogue on religion and war. Without a realistic consideration of just-war thinking in contemporary Sri Lanka, it will remain impossible to understand the power of religion there to create both peace and war.

For many centuries, Hindus have taken it for granted that the religious images they place in temples and home shrines for purposes of worship are alive. Hindu priests bring them to life through a complex ritual "establishment" that invokes the god or goddess into material support. Priests and devotees then maintain the enlivened image as a divine person through ongoing liturgical activity: they must awaken it in the morning, bathe it, dress it, feed it, entertain it, praise it, and eventually put it to bed at night. In this linked series of case studies of Hindu religious objects, Richard Davis argues that in some sense these believers are correct: through ongoing interactions with humans, religious objects are brought to life. Davis draws largely on reader-response literary theory and anthropological approaches to the study of objects in society in order to trace the biographies of Indian religious images over many centuries. He shows that Hindu priests and worshipers are not the only ones to enliven images. Bringing with them differing religious assumptions, political agendas, and economic motivations, others may animate the very same objects as icons of sovereignty, as polytheistic "idols," as "devils," as potentially lucrative commodities, as objects of sculptural art, or as symbols for a whole range of new meanings never foreseen by the images' makers or original worshipers.