

## Difference between *Stūpa* and *Caitya* in Ancient Time

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### Abstract

*Stūpa* is the memorial sign of Buddhas, Pratyekabuddhas, arhats, and Chakravarti kings. After their nirvāna, *stūpa* is raised with relics in the four intersecting paths. *Caitya* or *cetiya* indicates beautiful landscapes, holy trees, religious monuments, and respected persons, which are worthy to receive worship. Some major events of Buddha's life are also known as *caitya*. Buddha also used the word '*cetiya*' for beautiful landscapes, which are found in *Dīghanikāya*. Pāli texts mention that *stūpa* and *caitya* are different from each other. Until the first century B.C., the *stūpa* and *caitya* are constructed differently and can also be differentiated from their inscriptions. The earlier Buddhist Sanskrit texts *Saddharmapuṇḍarika* and *Prajñāpāramitā* have instructed monks, nuns, laymen, and laywomen to construct the *stūpa* and venerate the *Stūpa* through which they will be led to Buddhahood. Afterward, *stūpa* is also considered as one of the worshipping objects, which has later been a synonym with *caitya*.

**Keywords:** *Stūpa*, *Caitya*, *Cetiya*, *Caityagṛha*

### Introduction

Pāli text *Mahāparibbānasutta* mentions that Shakyamuni Buddha instructed to erect a *stūpa* over the relics of *SamyakaBuddha*, *Pratyeka Buddha*, *Arhant*, and *Cakravartī* king at the four crossroads. Accordingly, the Buddhists had built *stūpas* at the crossroads after the *Mahāparibbāna* of Shakyamuni Buddha. Buddhists have also built *stūpas* on the major places where historical events of the Shakyamuni Buddha took place to transmit the importance of the sacred spot from generation to generation. According to the Buddhist tradition, *caityas* have also been built in the courtyards of the monasteries for prayers or worship. There is also a tradition, a *stūpa* or *caitya* is built by wishing them to live in *Sukhavati Bhuvana* after the death of the parents. To build a *stūpa* or a *caitya* in any way, Buddhists have raised *stūpas* over the Buddha's remains like relics, hair, nail, teeth, etc., anything consumed in his life, religious objects, such as images, *stūpas*, manuscripts, inscribed *mantras* on a hard surface, and commemorate some events or sacred spots from anything such as earthen mounds, brick, metal, stone, and others for worshipping from Buddha's time to till now. Buddhists have been using the word '*stūpa*' or '*caitya*'. *Stūpa* or *caitya* has been raised freestanding in the middle of the city, street, lane, near the riversides, high hilltops, beside rivers, the forest glades; a compound and secret room of *vihara*, *vahila*,

and private house, etc. and others, which have been installed either by the institution or by the individual. There are countless big and small shapes of *stūpas* or *caityas* in all Buddhist countries. Buddhist groups of different countries have been raising *stūpa* in their own distinctive architectural style and have their architectural designs style own distinctive. All Buddhists have been reverently worshipping *stūpas* or *caitya* son a daily or weekly or monthly or yearly. currently, different materials *stūpas* or *caityas* are being built for commercial purposes rather than worshipping.

### Statement of the Problem

Buddhists venerate *stūpa* for a long time and have become a part of the tradition. Some Buddhists consider the same architecture as *stūpa*, whereas some state it as *caitya*. Some Buddhists get confused about whether the *stupa* and *caitya* are the same or different from each other. Some scholars have regarded *stūpa* as big construction and *caitya* as a small. The words '*stūpa*' and '*caitya*' are derived from *Sanskrt*. The terms *Stūpa* and *caitya* are substitutable in certain scenarios as people use both terms for the same architectural monuments. However, based on the *Sanskrt* dictionary, both of the terms have different meanings and describe different architectural designs. Thus, this article attempts to elaborate on the exact meaning of *stūpa* and *caitya* based on *Pāli* and *Sanskrt* Buddhist texts.

### Objectives of the Research

The general objective of the article is to understand the accurate meaning of the *stūpa* and the *caitya* in ancient times, which are referred to in the *Pāli* and *Sanskrt* Buddhist texts. The specific objectives are:

To provide the actual definition of *stūpa* and *caitya* in the context of Buddha's time based on *Pāli* texts.

To contrast *stūpa* and *caitya* in *Pāli* texts and archaeological objects of ancient Buddhist monuments.

To discover how the *stūpa* and *caitya* were later considered synonymic terms.

### Research Methodology

This article is based on a descriptive, qualitative, and comparative research design. This research work is written based on collective information from two sources: primary and secondary. The primary sources include the information gathered from *Pāli* and *Sanskrt* Buddhist Texts. The research are also collected from the translation of *Pāli* and *Sanskrt* Buddhist texts into English by renowned Buddhist scholars. Secondary sources comprise information from various books, journal articles, and articles posted on different websites.



quotes in *Mahāparinibbānasutta*, the chief disciples of Buddha, Sariputra, and Maudgalyāyana were arhat, and the *stūpas* were built after the *nibbāna* of Sariputra and Maudgalyāyana. Both of them attained nirvana within two weeks of one another. They were in nirvana three months earlier during the last month of the Buddha's life.<sup>8</sup> Alexander Cunningham discovered the relics of two *stūpas* at Satdhara six miles distant from Sānchi of the Buddha's Chief Disciples, Sarīputra and Mahāmaudgalyāyanin 1851.<sup>9</sup> In the center of the *stūpa* on Sānchi hill, Cunningham found two boxes of grey sandstone beneath a large stone slab, a brief inscription in *Brahmi* script on the lid. The box to the south is incised with 'Sarīputtasa' (Relic of Sarīputra), while the north side box is inscribed with 'Mahā-Mogalanasa' (Relics of Mahāmaudgalyāyan).<sup>10</sup> *Mahāparinibbānasutta* mentions that Buddha instructed Ananda that his physical remains should be cremated like a *cakravartī* king.<sup>11</sup> The Buddha specified that the *stūpa*, his remains will be preserved at the four crossroads after his *nibbāna*.<sup>12</sup> It shows that *stūpas* erect a mound of something by placing their relics after the *nibbāna* of the Buddha or *Arhats*.

The word '*Cetiya*' is related to a monument in the *Pāli* text. *Pacchittiya-Mahāvagga-Atthakathā* mentions that Buddha had used the word '*Cetiya*' for different places, where he authenticated his enlightenment. When Buddha acquired knowledge after a week, he stood in the east of the Bodhi tree. He watched the Bodhi tree without closing his eyes. The spot was called *Animishacetiya* by Buddha. Likewise, in the third week after his enlightenment, he roamed between *Bodhi* Tree and *Animishacetiya* for a week. The area where he wandered for a week was termed *Ratanacakkamanacetiya* by Buddha. Likewise, in the fourth week after his enlightenment, he went to *Ratanaghara*. The site is on the west of the *Bodhi* tree, where Buddha confirmed the *Abhidhamma*. After the confirmation, he renamed *Ratanaghara* '*Ratanagharacetiya*'.<sup>13</sup> Buddha used the term '*Cetiya*' for all those places

<sup>8</sup> Piyadassi Thera, *The Buddha His Life and Teaching*, Srilanka: Buddhist Publication Society, 1995, p. 75. Web.

<sup>9</sup> Nyanaponika Thera. (Com. & Edit.). (1994). *The Life of Sariputta*. Access on 23rd June 2017 [www.accesstoinsight.org/lib/authors/nyanaponika/wheel.1090.html](http://www.accesstoinsight.org/lib/authors/nyanaponika/wheel.1090.html).

<sup>10</sup> Ibid.

<sup>11</sup> *Mahāparinibbāna Sutta*. 205verse.

*Yathākho, Ānanda, raññocakkavattissasarīrepaṭipajanti, evaṃTathāgatassasarīrepaṭipajjitabbanti.*

<sup>12</sup> *Mahāparinivvāna Sutta*. 205verse.

*CātumahāpatheTathāgatassathūpokātabbo.*

<sup>13</sup> *UttaradisabhagethavacattariAs ankheyeyānikappasatahassan ca upacitanamparaminamBaladhigamanathanampallaṇamBodhirukkhancaanimisehiakkhīhialokayamanosattaha mvitīnāmesi, tam thanamanimisacetiyanāmājātam. Atha pallaṅkassa ca thitathanassa ca antarāpuratthimato ca pachimato ca āyateratanacankamecānmantosattahamvitināmesi, tam thanamratanacankamacetiyanām. Tato pachimadisabhagedevatāranagharammāpayimsu. Tatthapallakenanisiditvaabhidhammapitakamvisesatocetthaaanantanayamsamantapatthanamvicinantosattaha mvitīnāmesi, tam thanamratanagharacetiyanāmājātam.*

Vipaśyana Research Institute, *Vinayapitake -pāchittiya-mahāvagga*, India: Vipaśyana Research Institute, 1998, p. 231.

where he verified his knowledge, which was later considered a holy site and used for worship.

Buddha demonstrated the four great miracles, which are regarded as *cetiya* located at Śrāvastī where Buddha showed the twin miracles,<sup>14</sup> at Sāṅkāśya where Buddha descended from the *Trāyastriṃśabhuvana*<sup>15</sup>, at Vaiśālī where the monkey offered honey to Buddha<sup>16</sup>, and at Rājagṛha where Buddha restrained the elephant in rust<sup>17</sup> respectively. Therefore, it verified that *cetiya* was a venerable monument known for commemorating the main events of the Buddha's life. In *Mahāparinibbānasutta*, it is referred to that when Buddha arrived at cāpālacetiya has taken a seat, and said to Ananda, "Vaiśālī, Udenacetiya, Gotamakacetiya, Sattambakacetiya, Bahuputtacetiya, Sarandadacetiya and Cāpālacetiya are wonderful places."<sup>18</sup> It shows that those places were termed *cetiya* by Buddha. Among them, in Cāpālacetiya, Buddha announced that he would take *nibbāna* after three months.<sup>19</sup> Then Buddha arrived at Bhoganagara has stayed at Ānanadacetiya, where he taught four honors to Bhikshus.<sup>20</sup> Buddha used the term '*cetiya*' many times during his life. However, there is no specific information that can be found regarding *cetiya's* traits and appearances. According to the Buddha's instruction, the sites: where four major events of Buddha's life took place, namely, Kapilvastu, where he was born; Bodhagayā, where he attained enlightenment;

<sup>14</sup> The Buddha disappears from his seat and reappears in the sky in the eastern direction. Initially, he displayed four different bodily attitudes; walked, stood, sat, and lay down. Then, he entered the fire element. However, he did not receive any injuries. The rays of lights of blue-yellow, red, white, and crystal were free from his body. After that, he discharged flames of fire from the upper part of his body and a stream of water from the lower part of his body. He continued this performance towards the south and towards the four cardinal directions. Finally, he returned to his seat.

<sup>15</sup> Buddha ascended to the *Trāyastriṃśabhuvana*, where Buddha taught the *Abhidhamma* to his mother, Māyādevī, and assembled the Gods for three months. Then, Buddha descended to the earth from the central ladder made of jewels, whereas Brahma declined from the golden ladder and Indra from the silver ladder.

<sup>16</sup> Once upon a time, Buddha stayed on the edge of the Mārakāhara in the great forest near Vaisālī. The monkey offered honey to the Buddha, which the Buddha accepted, and he shared the sweet among his disciples.

<sup>17</sup> Devadatta instructed Mahouts to release the elephant, Nālagiri direction of the Buddha. Buddha was approaching the city. As the elephant advanced toward the Buddha, the monks advised him to avoid the elephant. However, the Buddha refused and told the monks not to worry about the troubles, which will approach in his life. When the elephant came in front of the Buddha, the Buddha subdued the elephant through friendship. The elephant approached the Buddha and bowed towards him. Buddha touched his forehead. The elephant took the dust from Buddha's feet and sprinkled it over its head.

<sup>18</sup> *Dīghanikāya*, verse 167.

*Ramanīya, Ānanda, Vesali, ramnīyamuedenanamcetiyaṃ, ramnīyamGotamakamcetiyaṃ, ramnīyamcāpālamcetiyaṃ*

Maurice Walshe (Trans.), *The long Discourse of the Buddha*, Massachusetts: Wisdom Publication, 1995 (1987), p. 247 & Dunda Bahadur vajracharya (Trans. & Edit.), *Dighanikaya*, Lalitpur: Bir-Purna PustakSangrahalaya, 2056 V.S., p. 253

<sup>20</sup> *Ibid.* 254 & *Ibid.* p. 262.

Sāranāth, where he preached for the first time to five disciples, and Kusinagara, where he obtained *Mahāparinibbāna*, were also termed as *cetiya*. Buddha told those places shall be honored by his disciples, monks, nuns, male, and female followers. Anyone who visits these holy places, s/he will be reborn in a heavenly world after her/his death.<sup>21</sup> *Majjhimanikāya* mentions that the parks, forests, and trees are also *cetiya*s. It is noted in *Majjhimanikāya* that "what if-on recognized, designated nights such as the eighth, fourteenth and fifteenth of the lunar fortnight, if I were to stay in a sort of places that are awe-inspiring and make your hair stand on end, such as *Ārāmacetiya*, *Vanacetiya*, *Vrikshacetiya*."<sup>22</sup> *Khudakanikāya* refers to that sangha, *puggala*, guests, mother, father, and elder brother are also *cetiya*s.<sup>23</sup> By *Pāli* texts, *cetiya* or *caitya* seems a respected people, holy places, holy trees, *Ārāma*, and beautiful landscape, which are venerable.

### Distinguish between Sanskrit words: *Stūpa* and *Caiya* based on the monument

In ancient times, *stūpas* were three types and built to enshrine the body relics (*Śārirīka*) or the personal effects (*Paribhoga*) of Buddhas and arhats or to commemorate spots and events of religious significance (*Uddēśika*). Aśōka had consecrated many places in his dominions by the erection of *stūpas*, by unearthing the ashes of the Buddha from the seven original earthen *stūpas* and dividing them and building *stūpas* for them all over the Indian subcontinent. It is believed that Emperor Aśōka raised 84000 *stūpas*. Some of the *stūpas* made by him are available, which were built of stone or burnt brick in a circular shape. He might have been raised 84,000 *stūpas* in place of the Buddhas and Arhats *Śārirīka* and *paribhogastūpas* and *Uddēśikastūpas* in spots of important events that took place in the

<sup>21</sup> *Dīghanikāya* verse 167.

*EthaThagāgatojato'ti, Ānanda, sadhassakulaputtasadassaniyamsamvejaniyamthānam,*  
*edhaThagāgatoanuttaramsammāsambodhiabhisambodho'ti, Ānanda,*  
*sadhassakulaputtasadassaniyamsamvejaniyamthānam,*  
*edhaThagāgatoanuttaramdhammacankampavattita'nti, Ānanda,*  
*sadhassakulaputtasadassaniyamsamvejaniyamthānam,*  
*edhaThagāgatoanupādisesayanibbānadhātuyāparinibbuto'ti, Ānanda,*  
*sadhassakulaputtasadassaniyamsamvejaniyamthān.Ānanda,*  
*sadhassakulaputtasadassaniyamsamvejaniyamthānānī.*  
*Āgamissantikho, Ānanda, saddhaBhikhūBhikhuniyoupāsakaupāsikayo-*  
*'edhaTathāgatosammāsambodhiabhisambudho' tipi,*  
*'edhaTathāgatoanuttaramdhammacankampavattita'ntipi,*  
*'edhaTathāgatoanupādisesayanibbānadhātuyāparinibbuto'topi. Ye hi kechi, Ānanda,*  
*cetiycarikam.Ānindantapasannacittakālankarissanti, sabbetekayassabhedā param maranāsugatim*  
*saga likamuppajjissanti'ti.*

<sup>22</sup> *Apārenasamayenaya ta rattiyoashiānyātaabhilakhitācatuddasīatthami cha pakkhassa-*  
*tatharūpāsurasuyānītānīārāmacetiyanīvanavetiyanirukkhacetiyanībhimsanakanisolamahamīsānītathā*  
*rūpesusenānesuviharāmi*

Vipaśyana Research Institute, *SuttapitakaMajjhimanikāyaPathamoBhāgoMulapannāsapāli*, India: Vipaśyana Research Institute, 1998, p. 27.

<sup>23</sup> *Khudaniyamahadanapali, nidhikasutta* Verse 8.7.

*Cetiyaṃhi ca sanghevā, puggalaatithīsuvā*  
*Mātaripitaricāpi, atthajetthamhibhātari*

lives of the Buddhas of different yugas in different parts of India. For example, the *stūpas* might raise the main events of an area of Śākyamuni Buddha's nativity, attainment of enlightenment, the preaching of his five disciples, the place of his *Mahāparibbāna*, and others.

Similarly, *caitya* was also established during the reign of Emperor Aśōka and his grandson Daśaratha. Both contributed to chiseling seven rock-cut caves on the Barbar and Nāgārjuna hills in the Gaya District of Bihar. Both are dedicated to *Ajivika* monks, a religious sect matching antiquity as the Buddhists and the Jains.<sup>24</sup> The rock-cut cave where the *caitya* was built is called '*caityagrha*.' Both made **two** rock-cut *caityagrha* of the seven rock-cut caves. The rock-cut *caityagrha* exist in Sudāmā and the Lomas Rīshi cave. Both of these *caityagrha* consist of a two-part hall with a barrel valuated roof and a separate circular cell with a hemispherical dome roof interior doorway in the center at the end of the room during the reign of Aśōka and his grandson Dasaratha.<sup>25</sup> Owen C. Kail mentions that *caitya* is applied to a rock-cut cave containing a dagoba, whereas *stūpas* are standing in the open.<sup>26</sup> He writes that *The prayer hall or Buddhist temple or caitya rose out of the particular needs of the religion, for with the appearance of the cult object in the form of a stūpa or a dagoba, a building for the exhibition of the divine symbol and the accommodation of the congregation was necessary. Hitherto the religious rites of the people were conducted in the open, in the shadow of sacred trees, or sacred groves, so that a regular house of prayer was not necessary. Since no tradition for a temple was in existence, the design invented was one that took the general shape of a stūpa, whose plan resembled the old vedic hut, a circular chamber with a domical roof. The inner cells at Lomas Rishi and Sudama, though dedicated to the Ajivakas, are such examples of circular huts with thatched roofs, eaves, and scantlings. As far as the Buddhists are concerned, such primitive chaitya exists in widely separated parts of the country, at Guntapalli, Mahakali, and Junnar. Along with the existing rock-cut or structural monasteries, these early caityas were sufficient for the religion. However, the ambitious plan of producing an exclusively rock-cut temple was conceived in the minds of the priestly architects, a "caitya-vihara" consisting of a chapel with attached cells was first excavated not far from the site of the proposed chaitya. The cult object or dagoba was either made of timber, brick, or partially rock-cut. Two interesting examples are Bhaja and Nasik. They provided accommodation for the monks entrusted with the direction of the work as well as fulfilled the requirements of worship. Over time the dagoba*

<sup>24</sup> Owen C. Kail, *Buddhist Cave Temples of India*. India: D.D. Taraporevala sons & Co. Private Ltd. 1975. P. 1.

<sup>25</sup> A. Cunningham, *Four Reports Made During the Years 1862-63-64-65*, Vol. 1, New Delhi: Archaeological Survey of India, 2000 (1871), pp. 46- 47. Print.

<sup>26</sup> Kail, op. cit. no. 24. p. 17.

(*dhatu-garbha*, *dhatu-gopa*, *dagoba*: from the Pāli: *dhatu* = a relic and *gabba* = receptacle) corresponded to the open-air *stūpa*, was used both as a repository and for the exhibition of the relics of a Buddhist saint. The rock-cut *chaitya* now became the primary sanctuary of the establishment and housed the principal object of worship, the *dagoba*.<sup>27</sup>

The *caitya* is located within the worship hall of the Buddhist monasteries, which are found in Ajantā cave. There are altogether thirty caves including one incomplete cave. Among them Cave no. 9, 10, 19, 26, and 29 are *caityagrhas*. At the center of *caityagrha*, there is a *caitya* or *stūpa* for worshipping.<sup>28</sup> *Caityagrha* is traditionally a prayer hall, where a *stūpa* is chiseled of natural rock. A narrow circumambulatory path is also consisted to encircle the *stūpa*. A hallway provides in front of the *stūpa* for congregational worship. In some *caityagrhas*, the pillars on both sides of the hall are plain and ornamental.

Monks designated their own ritual spaces which allow them to meditate or worship. The *caityagrha* containing relics are *stūpa* whereas *caityagrha* without relics is *caitya*. The difference between *stūpas* and *caityas* is explained in the *Mahāsāmgghika Vinaya*. By *Mahāsāmgghika Vinaya*, if the Buddha's relics are not enshrined, it is called *caitya*. This explanation suggests that, by the time the *Vinaya* of the *Mahāsāmgghikas* was compiled, *caitya* and *stūpas* had the same exterior shape.<sup>29</sup> These prove that *stūpa* and *caitya* are contradictory to each other during the Maurya period.

*Stūpa* and the *caityagrha* with *stūpa* are distinct from each other in different rock-cut caves. The *stūpas* are chiseled inside the *caityagrhas* at the Nagarjunakonda. The *stūpa* consisted of a cylindrical drum surmounted by a low hemisphere of the dome. This feature is similar to the rock-cut caves of western India. *Caityagrha* is flanked on either side by a miniature *stūpa* without an *āyaka*-platform or a wheel-shaped base in Nāgarjunktōdā. *Caityagrha* is flanked on either side by a *stūpa* without an *āyaka*-platform or a wheel-shaped base in Nāgarjunktōdā. The earlier *caityagrha* consisted of only a *stūpa*, whereas the icon of the Buddha image is carved in a cylindrical drum to the *caityagrha* later. Over time, the Buddha chiseled to the drum of *stūpa* inside *caityagrha* and was given more importance. The icon of Buddha is carved in human form, though symbolic worship and not a *stūpa*. This makes the beginning of the worship of the Buddha icon.

### Differences between a *Stūpa* and *Caitya* based on Inscription during Maurya Period

The word '*Cetiya*' can be found twice in the inscription of Bharhutstūpa: *MigasamadikaCetiya* and *AmbodeCetiya*, which were inscribed during the Aśōka period or

<sup>27</sup> Ibid.

<sup>28</sup> Debala Mitra, *Ajanta*, New Delhi: Archaeological Survey of India, 2003, p. 5. Print.

<sup>29</sup> Hirakawa Akira (1987), (Paul Groner, trans.), 'Stupa worship', *Encyclopedia.Com*, Google, update 6th March 2020, Access on 28th March 2020.

<https://www.encyclopedia.com/environment/encyclopedias-almanacs-transcripts-and-maps/stupa-worship>



between 250 and 200 B.C.<sup>30</sup> Alexander Cunningham states that the *Migasamadika Cetiya* could be referred to as a tree, and the 'Amb' means mango; hence, *Ambodecetiya* indicates mango tree.<sup>31</sup> One of the inscriptions of Amarāvati states that the small *cetiya* of the mendicant monk Nāgasena was established by the merchant's wife Haghā.<sup>32</sup> The *Mahācaitya* of Amarāvati was erected in the second half of the 3rd century B.C., by Mahādeva, who was sent by King Aśōkato various parts of Amarāvati as a missionary to spread Buddhism.<sup>33</sup> The list of donors in 2nd century B.C. is carved in the stone inscription which is available on the crossbars of *Mahācaitya*, in which *stūpa* and *vrikshacaitya* are also mentioned.<sup>34</sup> One of the laywomen; the wife of a merchant erected a *kuṇḍacaitya* which is inscribed on a slab with *svastika*.<sup>35</sup> A *vihāra* was located near the *Mahācaitya* of Nāgarjūnkondā. The Buddhists termed the *vihāra* as '*caityagrha*',<sup>36</sup> which could be the worshipping spot. There is a *stūpa* inside the *caityagrha*. There is either a Buddha statue or *stūpa* or nothing else inside the *caityagrha*.<sup>37</sup>

As time passed, Buddha's relics became difficult to obtain and other objects were enshrined instead of Buddha's relics during the construction of *stūpas*. Afterward, the disparity between *stūpas* and *caityas* gradually vanished.<sup>38</sup> The inscription of *stūpa* at Jaggayyapeta was referred to as *Bhagavato Buddasa Mahācaityapuvadāra*, which could probably contain a relic of Buddha.<sup>39</sup> One of the inscriptions of Nāgarjūnkondā mentions the word '*dhātu*'<sup>40</sup>, which signifies the physical remains of Buddha. H. Sarkar and B.N. Misra have guessed that the relic might contain Buddha's teeth-relic.<sup>41</sup> It should be *sarirīka*

<sup>30</sup> Alexander Cunningham, *The Stupa of Bharhut: A Buddhist Monument Ornamented with Numerous Sculptures Illustrations of Buddhist Legend and History in the third Century B.C.*, London: W.H. Allen and Co., 1979, p. 14.

<sup>31</sup> Ibid. p. 94.

<sup>32</sup> Sidham (namo)

bhaavatogāmmamahivathasapendavatikasanāgasena **Khudacetiya** ... haghavānikiniyapatithapitamsavasata mata.

Gregory Schopen, 'An old Inscription from Amarāvati and the Cult of the Local Monastic Dead in Indian Buddhist Monasteries, pp. 281-329', *The Journal of the International Association of Buddhist Studies*, No. 2, Vol. 14, 1991, p. 286. Web.

<sup>33</sup> Vidor Hugo, 'Architectural Features of the Stupas at Amaravati and Nagarjunakonda, pp. 106-143'.  
[https://shodhganga.inflibnet.ac.in/bitstream/10603/123446/12/12\\_chapter%205.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/123446/12/12_chapter%205.pdf)

<sup>34</sup> Ibid. 110

<sup>35</sup> Ibid. 113

<sup>36</sup> Ibid 125

<sup>37</sup> Ibid 128 & 129

<sup>38</sup> Ibid.

<sup>39</sup> Ibid 135

<sup>40</sup> Samma-Sambudhasadhātuvara-parigahita

H. Sarkar and B.N. Misra, Nagarjunakonda, New delhi: Archaeological Survey of india, 2006, p. 32. Print.

<sup>41</sup> Ibid.

*stūpa*, and the term '*dhātu*' is inscribed in the inscription. Therefore, the word *caitya* and *Mahācaitya* are mentioned in the inscriptions of Bharhut, Amarāvati, and Nāgarjunakondā *stūpas*.

### ***Stūpa* convert into an object of worship**

Monks and Nuns used to meditate and follow strict norms in the forest. However, if they became ill, they were allowed to return to a village or city to have proper medication. Thus, Mahāyanist went to *stūpas* for various reasons besides worship which includes recovery from illness, receiving a prescription from the religious teachers, hearing discourse on doctrine, reading texts, and preaching to others. They also meditated and worshipped at *stūpas*. They also started revolving around the *stūpa* while chanting verses in praise of the Buddha<sup>42</sup>.

The *stūpas* were constructed by lay believers and they were not affiliated with any particular Buddhist school. However, as *stūpas* worshipping continued to flourish, laymen constructed the *stūpas* within the *vihāra* compound and monks began to worship the *stūpas*. By the first century B.C., monks and nuns started worshipping *stūpas*; both large *stūpas* containing relics and also smaller *stūpas* within the *vihāra* compound. Thus, the *stūpas* became monuments for worshipping and were later also called *caitya*. The inscriptions of Amarāvati and Nāgarjunakondā show that the term *caitya* and *Mahācaitya* have more or less synonymic values with the *stūpa*. It obliquely informs that there are remains of Shakyamuni Buddha inside *Mahācaitya*. The *Mahācaitya* was enlarged and decorated with sculptures during the Satvāhana period in the 2nd century CE. The sculpture slabs consisted of some historical scenes of the Satvāhana period, and also carved the *jātaka* stories, events of Buddha's life, images of seven human being Buddhas, and an image of *Bodhisattva*.<sup>43</sup>

### ***Stūpa* and *Caitya* are objects of worship in Sanskrit Scriptures**

The *Sad'dharmapuṇḍarikasūtra* mentions that worshipping and making offerings at *stūpas* were practiced which led to Buddhahood. Tsugunari Kubo and Akira Yuyama had translated the *Sad'dharmapuṇḍarikasūtra*<sup>44</sup>, which states that *After the buddhas attained parinirvāṇa, All those who paid homage to the relics, Who made myriads of koṭis of stūpas Extensively and beautifully adorned with gold, silver, crystal, mother of pearl, agate, ruby, Lapis lazuli, and pearl; Those who made rock stūpas, Stūpas out of sandal, aloe, deodar, and other woods, As well as brick, tile, mud, and other materials; All those who made buddha stūpas Out of piles of earth in desolate places; And even children in the play who made buddha stūpas out of heaps of sand— All such people have certainly attained The path*

<sup>42</sup> Ibid.

<sup>43</sup> H. Sarkar, *Studies in Early Buddhist Architecture of India*, Delhi: MunshiramManoharlal, 1966, p. 4. Print.

<sup>44</sup> Tsugunari Kubo and Akira Yuyama, *The Lotus Sūtras*, (Translated from the Chinese of Kumarajiva), No. 262, vol. 9, California: Numata Center for Buddhist Translation and Research, 2007, 38-39. Web.

of the buddhas. And all those who made images of the buddhas carved with their extraordinary marks Have certainly attained the path of the buddhas. All those who made Buddhaimages out of the seven treasures, decorated with brass, copper, pewter, lead, tin, iron, wood, mud, glue, lacquer, and cloth, have certainly attained the path of the buddhas. All those who made or had others make buddha images Painted with the one hundred embellishing Marks of merit Have certainly attained the path of the Buddha. This even includes children in the play Who have drawn a buddha image with a blade of grass or a twig, Brush, or fingernail. Such people, having gradually accumulated merit and perfected great compassion, have certainly attained the path of the Buddha. Leading and inspiring the bodhisattvas, they save countless sentient beings. All those who paid homage to stūpas, sculpted or painted images, honoring them with flowers, perfumes, Banners, and canopies; Those who paid homage with all kinds of sweet music—With drums, horns, conches, pipes, flutes, lutes, harps, Mandolins, gongs, and cymbals; Those who joyfully praised the qualities of the buddhas with various songs or even with a single low-pitched sound, have certainly attained the path of the buddhas. Those who, even with distracted minds Have offered a single flower to a painted image Will in time see innumerable buddhas. Or those who have done obeisance to images, or merely pressed their palms together, or raised a single hand, or nodded their heads, Will in due time sees immeasurable buddhas. They will attain the highest path.<sup>45</sup>

<sup>45</sup>Sad'dharmapuṇḍarikasūtra 2.78-96

ye cāpidhātūnakarontipūjāṃjinānateśāṃparinirvṛtānām |  
 ratnāmayānstūpasahasranekānsuvarṇarūpyasya ca sphāṭikasya ||  
 ye cāsmagarbhasyakarontistūpānkarketanāmuktamayāṃścakecit |  
 vaidūryaśreṣṭhasyatathendranīlāntesarvibodhāyaabhūṣilābhinaḥ ||  
 ye cāpiśaileśukarontistūpān ye candanānāmagurusyakecit |  
 ye devadārūsyakarontistūpān ye dārusaṃghātamayāṃścakecit ||  
 iṣṭāmayānmṛttikasamcitānvāprītāścakurvanti jinānastūpān |  
 uddiśya ye pāmsukarāśayo 'pi ataviṣudurgeṣu ca kārayanti ||  
 sikatāmayānvāpunakūṭakṛtvā ye keciduddiśyajinānastūpān |  
 kumārakāḥkrīḍiṣutatrataratesarvibodhāyaabhūṣilābhinaḥ ||  
 [ratnāmayābimbatathavakecidvātriṃśatīlakṣaṇarūpadhāriṇaḥ |  
 uddiśyākārāpitayehicāpitesarvibodhāyaabhūṣilābhinaḥ ||  
 ye saptaratnāmayatatrakecid ye tāmrīkāvatathakāmsikāvā |  
 kārāpayīsusugatānabimbātesarvibodhāyaabhūṣilābhinaḥ ||  
 sīsasyalohasya ca mṛttikāyavākārāpayīsusugatānavigrahān |  
 ye pustakarmāmayadarśanīyāṃstesarvibodhāyaabhūṣilābhinaḥ ||  
 ye citrabhittīśukarontivigrahānparipūrṇagātrānśatapūṇyalakṣaṇān |  
 likhetsvayaṃcāpilikhāpayedvātesarvibodhāyaabhūṣilābhinaḥ ||  
 ye cāpikēcittahiśikṣamāṇāḥkrīḍāratimcāpivinodayantaḥ |  
 nakhenakāṣṭhenakṛtāsivigrahānbhittīṣupuruṣā ca kumārakāvā ||  
 sarve ca tekārūṇikābhūvansarve 'pi tetārayiprāṇikoṭyaḥ |  
 samādapentābahubodhisatvāṃstesarvibodhāyaabhūṣilābhinaḥ ||  
 dhātūṣuyaiścāpithāgatānāmstūpeṣuvāmṛttikavigraheṣuvā |  
 ālekhyabhittīṣvapipāmsustūpepuṣpā ca gandhā ca pradattaāsīt ||

The *Prajñāpāramitāsūtra* text mentions that *someone may for the Sugata, who went to rest build stūpas; made of seven precious things and worship them; until thousands of kotis of fields are filled with these stūpas.*<sup>46</sup> The *Sad'dharmapuṇḍarikasūtra* and *Prajñāpāramitāsūtra* texts were probably composed at the beginning of the first century. Both texts focused on worshipping the *stūpa*. In this way, the *stūpa* and *caitya* got synonymic values as the Buddhist followers considered *caitya* and *stūpa* as identical entities during the 1st century. We have found a similar meaning of *stūpa* and *caitya* in *Sanskrit* and other dictionaries.

## Conclusion

According to the *Pāli* texts *Dighanikāya* and *Pacchittiya-Mahāvagga*, Sudāmā and Lomas caves of the Maurya period, and inscriptions of Bharhut, Amarāvātī, and Nāgarjuna clear the difference between *stūpa* and *caitya*. *Stūpa* is erected with a relic of Buddhas, Arahants, and the *Cakravartī* king for honoring them. *Caitya* is a natural landscape, a holy tree, religious monuments, and a person. *Stūpa* is made of brick, stone, and earthen mounds whereas the *caitya* has no actual architectural design during the 1st century B.C. From the 1st century C.E., the *stūpa* and *caitya* are similar outer appearances. However, a relic is enshrined inside the *stūpa* whereas relics are absent in *caitya*. According to the *Sad'dharmapuṇḍarikasūtra* and *Prajñāpāramitāsūtra* texts, Mahāyāna Bhikshus and Buddhist followers also worshipped the *stūpa*. Both texts have mentioned that those who build a *stūpa* and worship it, s/he will attain enlightenment. Afterward, *stūpa* became a venerable monument for Bhikshus. Thus, *stūpa* and *caitya* got synonymic values.

vādyā ca vādāpitayehitatrabheryo 'thaśaṅkhāhpaṭahāhsughośakāh |  
nirṇāditādundubhayaścayehipūjāvīdhānāyavarāgrabodhinām ||  
vīṇāścātālāpaṇāvāścayehimṛdaṅgavaṃśātuṇavāmanojñāh |  
ekotsavāvāsukumārakāvātesarvibodhāyaabhūṣilābhinah ||  
vādāpitājhallariyo 'pi yehijalamaṇḍakācarpaṭamaṇḍakāvā |  
sugatānauddiśyathapūjanārthamgītamsugītamaḍhuramaṇojñam ||  
sarve ca te buddha abhūṣi loke kṛtvānatāmbahuvīdhadhātupūjām |  
kimalpakam pi sugatānadhātusuekam pi vādāpiyavādyabhāṇḍam ||  
puṣpenacaikena pi pūjayitvālekyabhittausugatānabimbān |  
vikṣiptacittā pi ca pūjayitvānupūrvadrakṣyanti ca buddhakoṭyaḥ ||  
yaiscāñjalistatrakṛto 'pi stūpeparipūrṇaekātalasaktikāvā |  
unnāmitaṃśīrṣamabhūnmuhūrtamavanāmitaḥkāyutathaikavāram ||  
namo 'stubbuddhāyākṛtaikavāramyehītadādhātudhareṣuteṣu |  
vikṣiptacittairapiekaivāramtesarviprāptāimamagrabodhim ||

*Saddharmapuṇḍarikasūtra*, (P. L. Vaidhya), Darbhanga: The Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, 1960.

<sup>46</sup>*Prajñāpāramitāsūtra* 3.51-52.

Edward Conze, (Trans.), *PrajñāpāramitāRatnagunasamcayagatha*, Pdf. File.

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