



# KANDY

This book deals with the Viharas and Devales of Kandy and its suburbs for the first time. The legend of the Kandyan Kingdom and its Capital Senkadagalapura and the monuments of the city and its suburbs have a special place in the text in their own right. True to its past glory, Kandy still remains the Cultural Capital of Sri Lanka with a history of nearly five hundred years. The magnificent buildings, sculptures and the temple paintings, arts and crafts of the period with their own sensuous language of forms and their fascinating techniques are revealed here through photographs, drawings, sketches and descriptions. The author is a senior lecturer in the Department of Sinhalese, University of Peradeniya, Sri Lanka.

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Sri Lanka

KANDY



over leaf  
Dancer-Wood Carving  
Embekke Devale.







# KANDY

An illustrated Survey of Ancient Monuments  
with Historical, Archaeological and Literary  
descriptions including maps of the city and  
its suburbs

**ANURADHA SENEVIRATNA**



**CENTRAL CULTURAL FUND  
MINISTRY OF CULTURAL AFFAIRS  
SRI LANKA  
1983**



## FOREWORD

It is with great pleasure that I introduce this Guide book on Kandy, which fills a lacuna in the series of Guide books of ancient historical and archaeological sites of Sri Lanka.

Apart from the general literature available to the tourist and scholarly monographs of a few monuments, no proper text has been written supplying authentic information on the history of the Kandyan monuments.

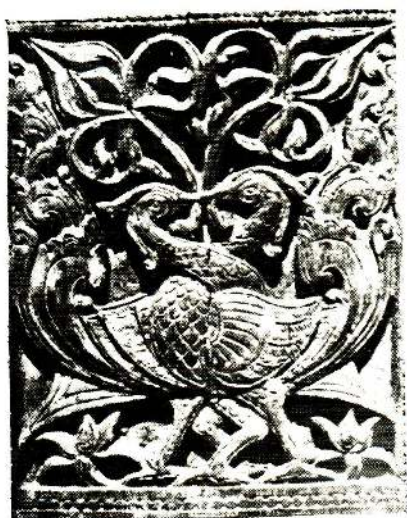
It is a happy augury that the Kandy Project of the Cultural Triangle was able to fulfill this urgent need for a well documented survey, though in concise form, of the monasteries and other historical monuments in Kandy and the suburbs.

I thank the author, Dr. Anuradha Seneviratna for preparing this text within a very short time.

**E. L. B. Hurulle,**  
*Minister of Cultural Affairs.*

Ministry of Cultural Affairs,  
212, Bauddhaloka Mawatha,  
Colombo 7.  
December 30, 1982.





Swans and Creepers-Wood  
Carving Embekke Devale.

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## PREFACE

Kandy, the last stronghold of the Sinhalese rulers of late mediaeval times of the history of Sri Lanka, has gone through many a vicissitude intrigue and turmoil complicating its history. But true to its past glory, Kandy still remains the principal cultural city of Sri Lanka with a rich heritage of living monuments. Most of these being religious monuments its customs, rituals and ceremonies too, call for some explanation to the visitor. With this in mind I have included in this text a concise historical background of the Kandyan Kingdom, a description of the old city of Kandy known in the early times as Senkadagala, its historical monuments and some important monuments of the suburb of Kandy known as *Pasrata* (the five counties) with a short note on arts and crafts of the period. Thus the present work varies from the normal pattern of Guide books with a view to providing all possible information to the visitor in a coherent manner so that the study of the monumental remains of Kandy become more comprehensible and the reader will gain a fairly full picture of this important period of Sri Lanka's glorious past.

The **Viharas** and **devales** in and around Kandy are so numerous that I have selected certain of them which I thought would be interesting to a visitor. This must in no way be taken to mean that other places which are not mentioned here are of no value. A compilation of a book on historical monuments of the area is therefore necessary. I am grateful to Professor P. L. Prematilleke, Director (Archaeology) of the Kandy Project of the Cultural Triangle for the enthusiasm he showed in inviting me to write this book and also for going through the final draft and making valuable suggestions. Mr. Nimal de Silva, Architectural Consultant of the Kandy Project was equally helpful in the selection and arrangement of the text, illustrations and maps, the addition of which has enhanced the value of the book greatly. Members of the Architectural staff of the Development Consultants prepared the drawings and sketches for the text. Mr. H. K. A. Gunasekera was responsible for the beautiful design of the cover page.

Mr. Gamini Wijesuriya, the Project Manager, Kandy rendered invaluable service in providing all necessary help and co-ordinating the work involved which went a long way towards completing this book in a very short period of time. Mr. I. S. Madanayake, Photographer of the Kandy Project, efficiently carried out his duties.

My gratitude is due to the Venerable *Maha Sangha* for the provision of various information on the respective sites which I visited during the study. Mr. R. B. Tammita took much pains in reading through the manuscript and Mr. Upali Katugaha contributed in discussing the intricate points in the history of the Kandyan Kingdom. Finally, I express my deep gratitude to Mr. Roland Silva, Director General of the Central Cultural Fund for kindly engaging me in preparing this book and arranging for the publication of the work by the Central Cultural Fund.

### Anuradha Seneviratna.

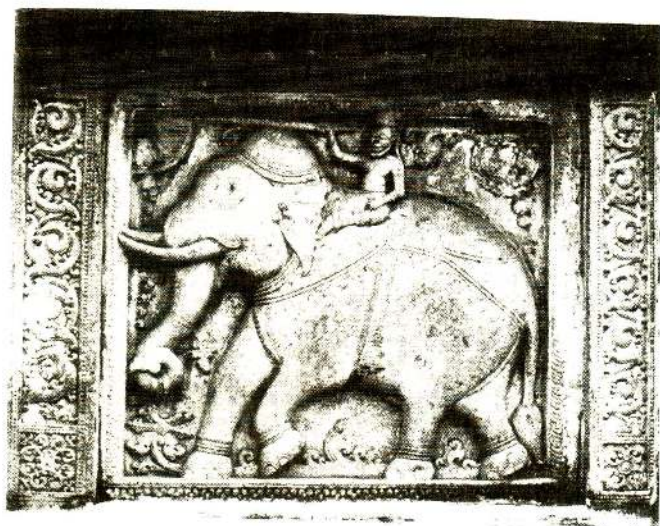
Bhagirathi,  
78, Ihala Gammedda,  
Kahalla, Katugastota.  
15th October, 1982.



From a Wall Painting in the Gangarama Viharaya.



Elephant and  
Mahout-stone.  
Entrance to the  
Temple of the  
Tooth Relic.



## GUIDE TO THE HISTORICAL MONUMENTS IN THE CITY OF SENKADAGALA

1. Maha Vasala (Royal Palace Complex)
2. Dalada Maligawa (Temple of the Tooth Relic Complex)
3. Natha Devale
4. Visnu Devale
5. Pattini Devale
6. Kataragama Devale
7. Malwatu Maha Viharaya – Uposatha, Pushparamaya
8. Naga Vimana
9. Asgiri Maha Viharaya – Hayagiri – Wijayasundararamaya and Adahana Maluwa
10. Gangarama Viharaya
11. Huduhumpola Viharaya
12. Nittawela Viharaya
13. Pulleyar Kovil
14. Maha Maluwa

## **GUIDE TO SOME MONUMENTS IN THE SUBURB PASRATA**

### **YATINUWARA**

15. Getambe Ferry
16. Suriyagoda Viharaya
17. Dodanwele Devale
18. Danture Viharaya

### **UDU NUWARA**

19. Gadaladeniya Viharaya
20. Lankatilaka Viharaya
21. Embekke Devale
22. Embekke Ambalama
23. Hendeniya Viharaya
24. Pattini Devale – Yalegoda,
25. Aludeniya Viharaya
26. Vegiriya Devale
27. Sinhapitiya Viharaya
28. Niyamgampaya Viharaya
29. Vallahagoda Devale
30. Pusulpitiya Viharaya

### **HEWAHETA**

31. Nilambe Nuwara – Ganegoda Devale
32. Hindagala Viharaya
33. Dalukgolle Viharaya
34. Divurum Bodhiya
35. Pasgama Devale
36. Godalunne Ambalama
37. Diyatilaka Nuwara – Royal Palace, Hanguranketa
38. Pattini Devale, Hanguranketa
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40. Madanwela and Morapaya Viharayas
41. Vegama Viharaya
42. Arattana Viharaya
43. Gurudeniya wela and atuwa
44. Gonawatta Viharaya

## DUMBARA

45. Degaldoruwa Viharaya
46. Pitiye Devale, Dambarawa
47. Galmaduwa Viharaya
48. Kundasale Palace
49. Kundasale Viharaya
50. Bambaragala Viharaya
51. Meda Maha Nuwara – Palace of Senarath
52. Maliga Viharaya, Daladagama
53. Galahewatta – Where the last King was captured in 1815
54. Teldeniya Ambalama

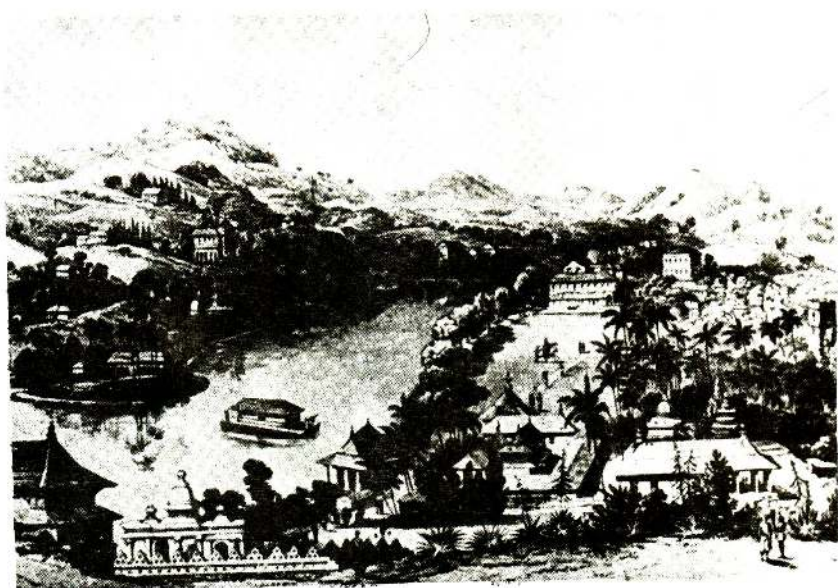
## HARISPATTUWA

55. Medawala Viharaya
56. Alawatugoda Devale
57. Palkumbure Viharaya
58. Malagammana Viharaya
59. Sellavali Viharaya
60. Katarangala Viharaya



Kandyan Disawe.





*The Town and Lake of Kandy: from a drawing by Capt. O'Brien (1864)*



Lion – the Royal Symbol  
Terra-Cotta-Royal Palace-Kandy  
18th Century.

## THE LEGEND OF THE KANDYAN KINGDOM





## INTRODUCTION

The city of Kandy lies at an altitude of 488.6 metres (1629 feet) above sea-level in the centre of the island, surrounded by hills in the valleys of the Mahaveli, the great sandy river. It was the capital of the Kandyan Kingdom and the seat of political power of the last generation of Kings. This Kingdom was founded by Vimaladharma-suriya I in 1592, and came to an end when the British took captive its last King, Sri Vikrama Rajasinha, in 1815. The name Kandy derives from *Kanda Uda Pasrata*, the Sinhalese name for the mountainous Kingdom comprising five counties. The Portuguese invading *Kanda Uda Pasrata* shortened its name to *Candea* and, like the British and the Dutch later on used the same name to describe both the Kingdom and its capital. The capital was proclaimed in inscriptions and historical documents as *Sri Senkanda Sailabhi Sri Wardhanapura*, but the Sinhalese called it *Senkadagalapura*, which means the city of *Senkadagala*. In the eighteenth century, the capital became known as *Maha Nuwara*, 'the great city', the name used by the Sinhalese even today, while the Kandyan Kingdom continued to be known as *Kanda Udarata*, which means 'the hill country', or *Uda Rata*, 'up country'.

When the Chola invaders destroyed Anuradhapura in the 10th century A.D. the capital was moved to Polonnaruwa, but repeated foreign invasions and long periods of civil war forced the Sinhalese Kings, in the thirteenth century, to transfer the seat of government to Dambadeniya, and then to Kurunegala, and in the 14th century to Gampola. Shortly afterwards in the same century the capital was shifted to Sri Jayawardanapura, or Kotte, just outside modern Colombo. Nevertheless even after the arrival of the Portuguese in 1505 A.D. and the beginning of the colonial era, Sinhalese culture withstood these changes and thus happily survived amidst the inaccessible mountains of the central highlands. The Kandyan Kings' avowed intention was to ensure the sovereignty of the hill country. As a result, the Sinhalese-Buddhist culture, unique by any standard, continued to be nourished in secure isolation and to be subsequently enriched by the Hindu culture of the Nayakkara dynasty of South India, to produce a harmonious blend of two great civilizations.

## Historical Background

The *Mahavamsa*, the great Chronicle, a remarkable record of early Sri Lankan history, frequently refers to three regions which constituted this island in ancient times. The northern part was known as *Pihitirata* (the established country) or *Rajarata* (the country of the Kings) as it contained the royal capital Anuradhapura. Its southern boundary was defined by the two rivers – the Mahaveli which has its source in the mountain range of *Sripada* (Adam's Peak) and flows in a north-easterly direction into the ancient *Gokanna*, sea near the present Trincomalee, and the Deduru Oya which flows west from the central mountain plateau through to the sea at Chilaw. The hill country was known as *Malaya* – and sometimes as *Malaya Mandala* or *Malaya desa*. Traditionally it served as a place of refuge during troubled times, an area where Sinhalese Kings, secure from their enemies, could re-group their forces. The central mountain district and the rich western low country between the Kalu Ganga and the Deduru-Oya formed the *Mayarata*. From south of the Mahaveli Ganga all the land extending to the foot-hills of the *Malaya* country up to the Kalu Ganga formed the ancient Kingdom of Rohana.

Brahmi inscriptions show that the area of Kandy and its suburbs was inhabited at the beginning of the Christian era. Inscriptions are found at Vegiriya, Dulwala, Molagoda, Gonawatta and Bambaragala. An inscription in the monk's cave at Gonawatta, four miles down the Hanguranketa road, reads:

"The son of King Maha Cudika was King Abhaya; the son of King Abhaya was King Naga, the son of King Naga was King Abhaya. The cave named Mahasudassana was fashioned at the behest of Gamini Tissa, the son of (that) King Abhaya has been established for the Sangha (the order of Buddhist monks) of the four quarters, present and absent".

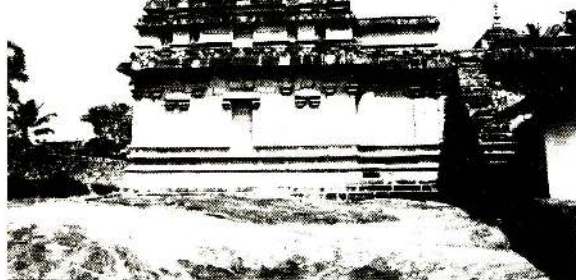
The Gamini Tissa of this inscription was a son of Raja Abhaya (or Amanda Gamini Abhaya), King of Sri Lanka from 22–31 A.D.



and grandson of Mahadathika Mahanaga (9–21 A.D.). It is evident that Gamini Tissa retired with his followers to the Malaya country in which Gonawatta is situated and ruled the region along the banks of the Mahaveli. At Bambaragala (modern Teldeniya) another inscription reads: “the cave of the female lay-devotee Data, wife of Pocani King Naga, and daughter of Brahmin Kojhara”. It is considered likely that the King Pocani of this inscription was the son of Gamini Tissa referred to above. However, the absence of any further Sinhalese inscriptions indicate that the Sinhalese colonization along the Mahaveli bank of the Malaya country during the early centuries gradually disappeared after the 2nd century A.D. It is believed that the early settlers and their descendants may have retreated to the plains of Anuradhapura where an agricultural economy was almost uninterruptedly maintained. But the non-availability of inscriptional evidence unlike in *Rajarata* is no reason for us to believe that the *Malaya* country was an abandoned area.

Numerous revelations found in the Great Chronicle prove beyond doubt that *Malaya* was not only a place of refuge during troubled times but also an independent territory with a large population. The hero-king of the Sinhalese, Dutugemunu (161–137 B.C.) spent his childhood at Kotmale and later used the *Malaya* country as a base for organising his victory campaigns against all foes. Vatta Gamini Abhaya (103–89 B.C.) spent most of his time in the hill country, while Chola Kings ruled Sri Lanka. Kings of Anuradhapura, for example, Silakala (518–531 A.D.), continued the custom of appointing their sons as rulers of the hill country in order to preserve their control over that remote province. During some periods, however, the Kings of *Malaya* were more or less independent. The Chronicle also suggests that King Moggallana III (618–623 A.D.) appointed his Commander-in-Chief as *Malaya-rajā*. King Manavamma (684–718 A.D.) of Anuradhapura married the daughter of Sanghamana the Malaya King. Minister Kitaggabodhi was appointed King of Malaya by Sena III (938–946 A.D.). From 6–12 A.D. *Malaya Mandalaya* was governed by a junior prince named the *Malaya-rajā*. Silakala, Upatissa (522–A.D.), Aggabodhi VI (732–772 A.D.), Dappula (815–831 A.D.) and several other Kings retired to the *Malaya* country during troubled periods and took refuge there. During the Polonnaruwa period, Vijayabahu I (1055–1110 A.D.) liberated the island from the Cholas and the great warrior King Parakramabahu I (1153–1186 A.D.), too, used the

Gedige at Gadaladeniya  
Viharaya 14th Century.



*Malaya* country as a fortress where his forces could be assembled to wage war against the invaders. Dumbara was one of the strategic points in Parakramabahu's campaign.

The boundaries of the three ancient regions have always been inexact and generally followed the pattern of the great rivers. But the Chronicle suggests that when Parakramabahu I came to the throne at Polonnaruwa in 1156 A.D., he combined parts of *Malaya* with the northern Kingdom and expanded the territories of the *Rohana* Kingdom, thus reducing the magnitude of the *Malaya* territory.

In the grounds of the Royal Palace in Kandy, a fragment of an inscription was found bearing the name of King Nissankamalla (1187–1196 A.D.) of Polonnaruwa. This suggests that King Nissankamalla must have honoured the site with a visit during one of his country-wide tours.

According to the Medawela inscription of Vikramabahu III (1357–1374 A.D.) of Gampola, the *Kanda Uda Pasrata*, or the five counties of the hills, consisted of Siduruwana, Balavita, Matale, Dumbara and the Three Sagamas. *Sri Lankave Kadayimpota*, a work probably of the fourteenth century giving us a clear picture of the boundaries of the three *ratas*, states that *Malaya* consisted of twenty eight different zones extending northwards from the boundary with *Rohana* formed by the Mahaveli river. It included Dambulla, Matale, Kurunegala, Dambadeniya, Kegalle, Dumbara, Gampola and Siduruvana. The last mentioned, known today as Udu Nuwara, played an important role in the political history of the Gampola period.



Frontage of the  
Royal Palace,  
Kandy



## Malaya Civilization

There are a few archaeological remains which suggest that Buddhism flourished in the *Malaya* country during the early period of its long history. Dulwela, Gonawatta Bambaragala, Vegiriya are some of these places worthy of attention. We also read in *Culavamsa* and *Pujavaliya* references to a Valgampaya *Viharaya* built in Siduruwana (Udu Nuwara) by King Vijayabahu I (1055–1110 A.D.), but unfortunately there are no remains. Thus, it can be safely argued that *Malaya*, when compared with the high civilization then flourishing at Anuradhapura and Polonnaruwa, was itself undeveloped. When the *Chola* and *Magha* invasions took place the irrigation network

suffered severe impairment and this resulted in the downfall of the two great kingdoms of Anuradhapura and Polonnaruwa.

By the 13th century, the Sinhalese Kingdom was compelled to shift to the hill country. "The decay of the hydraulic civilization made rulers turn to the highland principalities which required no artificial irrigation for cultivation. The dry zone was deserted and it coincided with the region of endemic malaria". The consolidation of the Tamil Kingdom in the north in the 14th century was another important factor which motivated the Sinhalese Kings to establish their new capitals at Dambadeniya, Kurunegala and then in Gampola in the 14th century. However, there were instances where the Sinhalese Kings in these capitals too were subjected to pressure from the Kings of Jaffna. During this period Raigama was a place of refuge and was governed by the Alagakkonaras, the Prime Ministers of the Gampola Kings. Nissanka Alagakkonara who ruled the south from Kotte eventually defeated the Kings of Jaffna. The Gampola period in the history of Sri Lanka lasted only half a century, from 1341 to 1408 A.D. The last King of this period Bhuvanekabahu V (1372–1408 A.D.) spent the last days of his life in Kotte.

During their short periods of power, the Kings of Gampola were successful in laying the foundation for an independent Kingdom in the hill country. When Parakramabahu VI (1411–1467 A.D.) made Kotte his capital and named it Sri Jayawardhanapura, there was no King to rule from Gampola. There were two persons, Jotiya and Epa at Gampola, who ruled the hill country on behalf of the King of Jayawardhanapura Kotte. They paid tax to the royal court. The land grants and renovations carried out on Gadaladeniya *Viharaya* by Parakramabahu VI show that the King of Kotte had this area under his jurisdiction. However, a rebellion led by Jotiya for the independence of the hill country during the reign of Parakramabahu VI was suppressed by the King. Later he appointed as sub-rulers princes from the royal dynasty of Gampola. Immediately after the death of Parakramabahu VI, his grandson Jayaweera Parakramabahu (1467–1469 A.D.) ascended the throne. He was threatened by both the rulers of the hills and of Jaffna. There were a number of rebellions. The rulers of these two territories, Jaffna under the Sinhalese prince Sapumal, and the hills under Menawara Tunayarun, were the biggest threat to him. After the death of Jayaweera Parakramabahu, Prince Sapumal ascended the throne of Sri Jayawardhanapura Kotte, as Bhuvanekabahu VI (1470–1478 A.D.). During the short period of

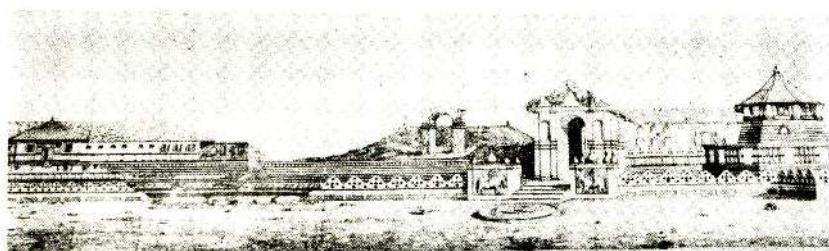
his rule, several districts won their independence. Jaffna fell under the rule of Arya Chakravarti. The Vanni, the low country and the hill country all fought for their independence from central rule.

The aristocrats of the hill country nominated Senasammata Vikramabahu a descendant of the Gampola dynasty, as their ruler. This took place during the reign of Bhuvanekabahu VI. The new King of the hill country was not satisfied to maintain Gampola as the capital. He selected Senkadagala instead, because of its geographical situation which presented no easy access to invaders. *Rajaratanakaraya*, a work of the Kandyan period, says that a King named Viravikrama founded the city of Senkadagala in the Buddhist year 2085, or 1541 A.D. This is corroborated by the extended *Mahavamsa* written in the 18th century. It is clear from the Natha Devale inscription that there was, in fact, a Portuguese invasion at this time. This inscription was actually set up by a King named Jayaweera who is stated to have been the ruler of the country in 1541. This raises the question of the origin of the city of Senkadagalapura.

Gedige at Natha Devale Kandy.—  
14th Century.







FRONT OF THE PALACE IN KANDY.

## The Emergence of Senkadagala

Although the early history of Sri Lanka is fairly well recorded, certain of the last five hundred years and especially the period which covers the origins of the Kandyan Kingdom is poorly documented. For this reason the significance of the city's original name, Senkadagala, and even the date of its foundation and the name of its founder, are all questions still debated by scholars.

According to the Palkumbura *Sannasa*, a land grant dated 1804 A.D., *Senkanda Salla Sriwardhanapura* or *Senkadagalapura* was established by King Vikramabahu. This probably is a reference to Vikramabahu III who reigned from Gampola between 1357 and 1374 A.D. The *Nikaya Sangrahaya* and the *Lankatilake Copper Plate Inscription* of the 14th century support this. But the *Asgiriye Talpata* (the Asgiriya Ola leaf manuscript) which dates back to the 18th century says that Senadhikari Vikramabahu ascended the throne of *Senkadagala Sriwardhanapura* in the year 2006 of the Buddhist era, or 1462 A.D. According to an inscription discovered at Ampitiya in Pata Hewaheta, the city of Senkadagala was already in existence during the time of Vikramabahu III of Gampola. This inscription was set up by Vikramabahu III in the third year of his reign i.e. 1360 A.D. and it also records that the village of Ampitiye



Meddegama was dedicated to the God of Senkadagala who remains unidentified. The Sagama temple inscription of Pata Hewaheta which was erected by Bhuvanekabahu V (1372–1408 A.D.) in the ninth year of his reign i.e. 1381 gives us the name of the God of Senkadagala as *Natha-Sami*. It is therefore clear that God Natha was an influential deity in the political history of this period.

The Natha *Devale* situated opposite the temple of *Sri Dalada* (Tooth Relic) helps us to ascertain the date of the founding of Senkadagala. It was mentioned above that the Natha *Devale* inscription is dated 1541 and it is therefore quite evident that the Natha *Devale* would have been there prior to that date. The reference to a land dedicated to the God of Senkadagala who is identified as God Natha is dated 1360 A.D. Architecturally this building should belong either to the 14th century or to an even earlier period.

*Sri Lankave Kadayimpota* (14th century) mentions a place name *Katubulurata* and the *Medawela Copper plate inscription* (17th century) and the *Tri Sinhale Kadayimpota* (17th century) of a *Katubulu Nuwara* or city of Katupulu. The present Watapuluwa close to the city of Kandy can be easily identified with Katubulu or Katupulu. A later record refers to the city as "Senkadagala close to Katupulla". It is therefore evident that the original name of the city of Senkadagala was Katupulu. How the name Senkadagala originated and by whom the city was founded are therefore worth examining.

Lack of documentary evidence leaves us to seek other sources of information. We are left only with folklore. There are four traditions current among the people on the origin of the city of Senkadagala. They are:

1. The city was named after a Brahmin named Senkanda.
2. The city was named after the queen of Vikramabahu III who was known as Senkanda.
3. The word Chenkantam is an epithet for Lord Siva. The city would have been named after a shrine dedicated to Siva or a Brahmin by that name.
4. The city was named after a red coloured stone named Senkadagala.

Of these the most popular belief about the origin of the city is the first. The story goes that a Brahmin named Senkanda who lived in a

cave in Udawatta saw a mongoose fighting a cobra. After some time the mongoose was seen running away from its enemy. The Brahmin forthwith brought this to the notice of the King Vikramabahu (the third?). Being pleased with this rare spectacle the King decided to build a royal palace on this auspicious site and named the new city Senkadagalapura.

According to another legend a rabbit chased by some hunters surprisingly turned back and gave chase to the hunters. Observers of the incident informed the King of this miracle. The King consulted the royal astrologers and, finding the place very auspicious decided to build his palace at the very same spot.

Another legend associated with the founding of this capital has the following story:

"King Vikramabahu III of Gampola was anxious to build a palace in a more secure place. One day he went beyond his hunting fields and soon came upon a black rock or cavern which was inhabited by a Brahmin named Senkanda. The King who was introduced to the Brahmin explained the object of his visit to him. Senkanda retired to his cavern, filled a wallet with pebbles and respectfully requested the King to follow him. He then threw a pebble and a hare sprang up from among the brushwood and began running at great speed. Senkanda threw another stone when a jackal sprang up and followed the hare, but soon disappeared from sight. The King asked the sage for an explanation and he saw that this was the victorious ground which the Gods had ordained for the establishment of the Kingdom. "You will be well protected in this place and instead of fleeing before thine enemies thou wilt turn and put them to flight".

The King built his palace on the spot. This type of folk legend is very common with regard to the founding of ancient capitals. However, from the above anecdotes, it is clear that this place, where the future palace was to be built, was a secure and auspicious place for a royal palace. Surrounded by rivers, valleys, hills and forests, it dispelled all fear of enemies.

*Asgiriye Talpata*, which records the history of the Asgiri *Maha Viharaya* attempts to bring about a connection between the founding of the *Viharaya* and that of the city. It says that General Siriwardhana a nephew of Pandita Parakramabahu IV (1302–1326 A.D.)





**Dona Catharina is welcomed in Kandy.**

of Kurunegala, found the city of Senkadagala Siriwardhanapura in the place where the former city of Katupulu was situated. From then onwards he named this new city Sriwardhanapura and in the year 1312 A.D. the great King founded the hermitage for the monks in the city and named it *Asgiri Viharaya*.

However, examining the available historical data, we may safely accept that the city of Senkadagala was founded by King Vikramabahu III of Gampola (1357–1375 A.D.) in the 14th century and that his successor Senasammata Vikramabahu (1473–1511 A.D.) ascended the throne in the new city in the 15th century, thus making Senkadagala the new capital of the Kingdom of Uda Rata or the hill country. He was followed by his son King Jayaweera Astana (1511–1551 A.D.) and later by Karalliyadde Bandara (1551–1581 A.D.) His successor King Rajasinha I (1581–1591 A.D.) ruled the hill country from Sitawaka. He embraced Saivism but was not hostile to Buddhism. The above mentioned Karalliyadde Bandara had a daughter named Kusumasana Devi who later became known as Dona Catherina as a result of her being converted to Catholicism and brought up by the Portuguese. It was the intention of the Portuguese to make Dona Catherina queen of the hill country.



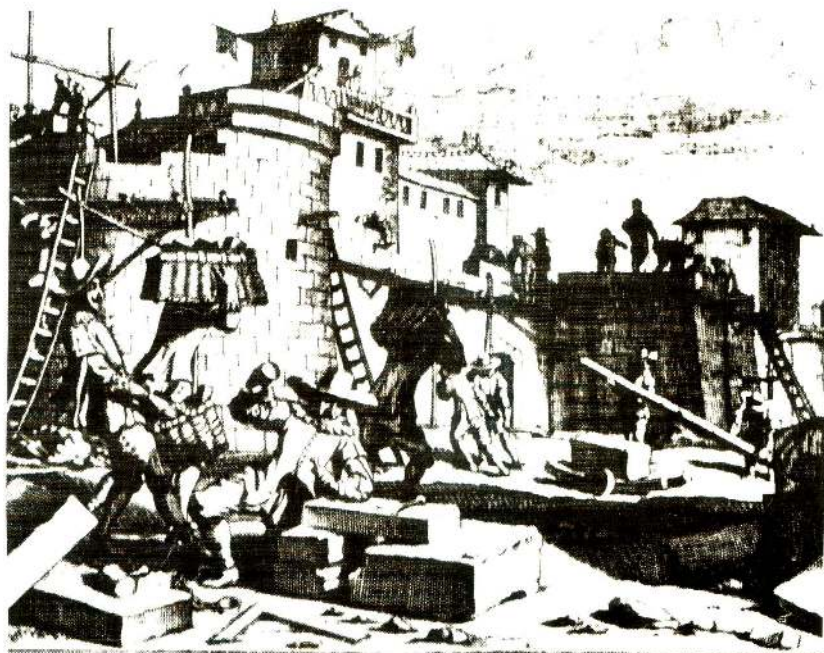
King Rajasinha II.

*Rajah Singah the King of Ceylon*

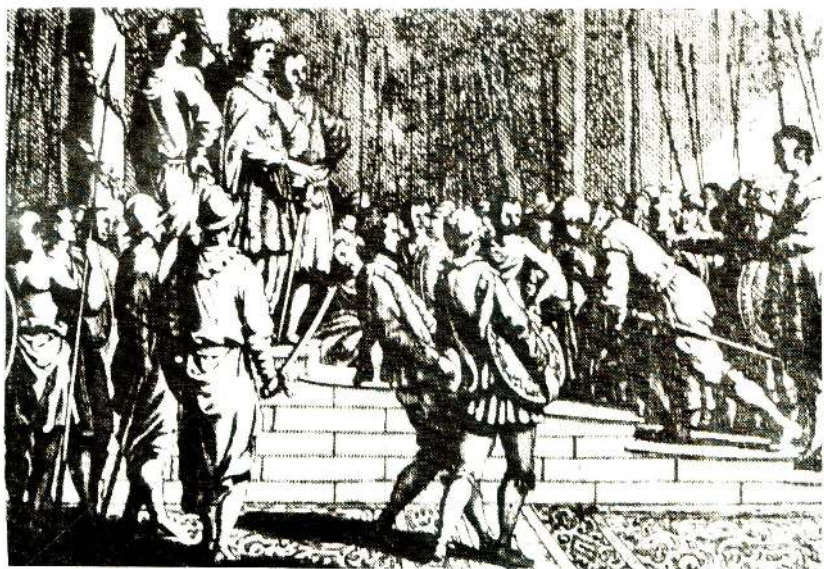
## Birth of a Kingdom

Dona Catherina ascended the throne after her father's death but Rajasinha I of Sitawaka soon deposed her. Later Yamasinha Bandara known as Don Phillip and nephew of Karaliyadde Bandara defeated Rajasinha I with the help of the Portuguese and ascended the throne of the hill country, winning independence from the Sitawaka Kingdom. Konappu Bandara who was a son of Weera-sundara Mudali of Peradeniya was known as Don Juan. He defeated the Portuguese in a battle at Danture, ousted Yamasinha Bandara and ascended the throne of Senkadagala in 1592 A.D. as Vimaladharmasuriya I. He married Dona Catherina, the choice of the Portuguese for the throne of the hill country. Thus he established himself politically. This incident is recorded in a poetical work named *Mandarampura puwata*. Vimaladharmasuriya immediately embraced Buddhism and brought to Kandy the Sacred Tooth Relic which was at Delgamuwa at the time to ensure, according to tradition, his right to govern. A temple was built for the Sacred Relic. The present *Dalada Maligawa* can be said to originate from this event. He also introduced the Higher Ordination with the assistance





The Portuguese Captives build fortifications for Vimala Dharma Suriya I



Vimaladharma Suriya I. receives Admiral Joris Van Spilbergen.

of Burmese monks. He is said to have built and renovated many temples. One such is the Kataragama *Devale* at Badulla which is a monument to his memory.

In between the death of Vimaladharmasuriya I in 1604 and the British capture of the last King of Kandy in 1815 A.D. there were seven successive Kings who ruled the Kandyan Kingdom from the Capital of Senkadagalapura and sometimes temporarily from Meda Mahanuwara, Kundasale and Hanguranketa.

The times of Vimaladharmasuriya I were prosperous and peaceful. But the same could not be said about his successor Senarath. A major portion of his rule was spent in solving internal problems. Having been a Buddhist monk before ascending the throne, Senarath was never a crafty ruler but a pious Buddhist. He fled to Meda Maha Nuwara with the Sacred Tooth Relic and after sometime was found hiding in Diyatilaka Nuwara and Bintenne in order to protect himself from the Portuguese. As he lived outside the capital the buildings in the city both religious and secular were destroyed. His successor Rajasinha II, like the previous ruler of the same name, was a strong warrior. During this time there were two Portuguese invasions of the Kandyan Kingdom; once in 1630 led by Constantine de Sa and in 1638 led by the Portuguese General Diogo De Melo De Castro. The famous Randeniwela battle marked the defeat of the Portuguese in 1630. In the remarkable Gannoruwa battle in 1638 the capital was committed to flames by the enemy. But the Portuguese themselves in turn were completely destroyed. Rajasinha II also had to face an internal revolt in 1664 led by Ambanwelle Rala. The Portuguese suffered defeat and disgrace at the hands of this brave king and they realised that he was actually 'Emperador' of the island. He was supported by the Dutch and by 1658 the Kandyan Kingdom had extended over a large territory under his rule. Rajasinha II joined the Dutch in the hope of driving away the Portuguese, but his plans and hopes were confounded. The Dutch were mainly interested in cinnamon and so was the King who thought it was a source of income.

The Dutch began their Kandyan invasion in 1659. The territories won by Rajasinha II from the Portuguese during a period of twenty years were lost to the Dutch in three years. Battles took place in 1665 and again in 1675 and the Dutch were made to suffer defeat. Despite these losses Rajasinha II did not neglect his care for Buddhism



in the island. Metiyagane Temple in the seven Korales and Kadadora temple in Nilambe Nuwara are two places that bear witness to his devotion to the people's religion.

His successor was his son Vimaladharmasuriya II (1687–1707). He held with the position that the King of the hills is also the King of the whole country. Vimaladharmasuriya II maintained peace and harmony with the Dutch and the result was that the people were able to live without fear.

## Nayakkars Arrive

It is relevant at this point to record the relationship between the Sinhalese and the Nayakkars or sometimes referred to as *Vadugas*, in the eighteenth century and how it influenced the politics of Sri Lanka thereafter.

The Empire of Vijayanagar was one of the last most powerful Kingdoms of South India at the beginning of 1336 A.D. with Madura as the centre of power. The territories covered the whole of South India with Krishna and Tungabhadra rivers as the northern boundaries. By the sixteenth century there were the provincial rulers belonging to the Vijayanagar dynasty ruling Madura, Tanjore, Gingi, Vellore and Seringapatam. They called themselves Nayakkar, giving up their royal titles. A considerable number belonging to all castes immigrated from Telugu and Kannada to the land of the Tamils. All those who accompanied the Vijayanagar provincial rulers were known as Nayak. The Vijayanagar rulers made no social distinctions among themselves. The Telugu speaking Nayakkars who migrated to the south were known as *Vadukkan* or *Vadugas* meaning northerners.

The Kings of the Kandyan hills sought constant aid from these *Vadugas* from time to time against the invading Portuguese. Vimaladharmasuriya I himself brought down *Vadugas* from Tanjore and Madura to fight the Portuguese, and so also King Senarath. When King Rajasinha II fought the decisive battle at Gannoruwa against the Portuguese, there were a thousand *Vadugas*. With them came their families who later on inter-mixed with the Sinhalese population in the hills. This influence was felt not only by the common man but also by the royal families of the Kandyan Kingdom who had connections with the Nayakkar provincial rulers of India, who supported them in their time of need. The Portuguese referred

to these *Vadugas* as *badagas* and the Dutch as *baddegas* and the Sinhalese as *Vaduga* or *Vadiga* whose mother tongue was Telegu. *Mandarampura Puvata* speaks of brides belonging to the *Vadiga Kula* (caste) of Madurapura, often referred to as *Ksatriya* or warrior caste in the eyes of the people. This was no new experience to the Sinhalese Kings who had matrimonial alliances with the rulers of South India through many centuries. There is evidence to prove that there were such alliances with earlier Kings like Parakramabahu VI (1412–1467 A.D.) of Kotte.

With the accession of Sri Vira Parakrama Narendra Sinha, the last Sinhalese King to the Kandyan throne in 1707 A.D. and his marrying a *Vaduga* prince from Madura the Kandyan Kingdom fell into the hands of the Nayakkars. The reason for such a matrimonial alliance is well explained in the *Mandarampura Puwata*. It says that the "King contracted this marriage in order to quell the power of his rebellious chiefs who were coveting the throne and also to produce a pure royal line unmixed with the nobility". Rajasinha II had brought a princess from Madura. His son Vimaladharmasuriya II, too, had followed this custom, but these queens were kept separate and given status different from the local queens. Yet another reason that could be attributed for this alliance with Madura could well be security and the absence of royal families in Sri Lanka suitable for such relationships.

According to the law of succession in ancient Sri Lanka, succession passed from father to son born of his queen or from brother to brother or sometime to his sister's son. However, the royal status of both parents was considered important, and the lack of royal status in the mother deprived their children of the right of accession to the throne. But Narendrasinha selected the brother of his chief Madura queen, the son of Pitti Nayakkar, to succeed him as Sri Vijaya Rajasinha, an act without precedent in the history of Sri Lanka. By so doing Sri Narendrasinha followed the rule of succession current among the people in the Southern Indian peninsula at the time. It was called the *Marumukthayam* law. With this came the end of the Sinhalese dynasty and Narendrasinha was the last of the generation of Sinhalese Kings to rule the country. In the eyes of the Sinhalese, all their queens from Madura were described as warrior caste descendants of the Solar dynasty, thus hiding the factual status.



The reign of Sri Vira Parakrama Narendra Sinha was also significant for both Buddhists and Christians. This King had not inherited the great characteristics of his father. He was never religious or courageous but led the life of a play-boy. He was known to the Sinhalese as the 'Playful King'. Narendrasinha spent much of his life in his palace at Kundasale close to the city. He was also much against the Kandyan aristocrats and had only a few of them close to him. A notable number of foreigners were among his close associates. Pedro de Gaskon a son of a French father and a Portuguese mother, in fact grew up in the royal palace. Catholic priests such as Gonsal de Vaz were also close to him. Gaskon became his Prime Minister and a French Calvinist was appointed Chief Minister of Kandy. The relatives of the queen of Madura flocked to Kandy in hundreds and took up residence there. They were given special privileges and status. The Kandyan aristocrats and the peasants disliked them intensely. The King and his new relatives never encouraged the development of Buddhism. Instead the King was very close to the Catholic missionaries in Kandy. There were several uprisings against his rule which is described as *adharmista* or unrighteous. He spent time in Hanguranketa as well. Catholic Fathers like Jacome Goncalves and Ignatius de Almeida were openly engaged in missionary work in the Kandyan Kingdom whilst the number of Buddhist monks was on the decline.



Adigar listening to a complaint (Forbes 1841).

Velivita Sri Saranankara Sangha-  
raja Thera.



Amidst all these events and incidents there took place the birth of a great Buddhist revivalist, the venerable Velivita Sarankara, who became a great scholar and the guardian of Buddhism in Sri Lanka in the 18th century. At the beginning, the King was not hostile towards him and later on encouraged him in his religious work though not to the extent of the previous rulers. During the reign of Narendrasinha art forms such as dance, music took a new dimension in their development as a result of the visits of the South Indian relatives. *Vannams*, *Prasastis*, were sung in the royal courts adding new melodies to the rich variety of folk music. Literary activity was carried on both by the Catholic mission and by the Buddhist clergy.

Narendrasinha died young in 1739. His wish was that his brother-in-law should succeed him as he had no children by the queens of Madura. This nomination was not acceptable to all because the King left a son named Unambuwe Bandara by a *Yakada doliya*, a queen of unequal rank. But the claim was unsuccessful. The new

King to be, when he was young, was entrusted to venerable Veliwita Saranankara for religious training and education. He ascended the throne of Siriwardhanapura (Kandy) in 1739 as Sri Vijaya Rajasinha. The result was that his royal court divided into two factions, one opposing the other on religious and ethnic grounds. The Sinhala Buddhists formed one group and the Hindu-Tamils the other. This division helped the new king to carry on. The King embraced Buddhism and helped his teacher to promote his Buddhist activities. Sri Wijaya Rajasinha (1739–1747 A.D.) also got married to a so-called '*Ksatriya*' (warrior caste) princess from Madura, the daughter of Narenappa, yet another 'nayak'. The relations of the queen followed her and there was a separate street named *Kumaruppe* (later became known as Malabar Street) in the name of these relatives. This King got married again to another princess from Madura seven years after the first. But he had no children by either. Sri Vijaya Rajasinha was lucky anyhow to have the support of a few notable and powerful Kandyan aristocrats like Ehelepola *Adigar*. In the meantime, the Dutch government in Sri Lanka came up against difficulties with regard to their relations with the Kandyan court.

## Buddhist Renaissance

On the death of the King the brother of his Madura queen ascended the throne in August 1747 as Kirti Sri Rajasinha. His majestic physique was a source of delight to his subjects. In 1749 the new King married the daughter of Nadukattu Sami Nayakkar. Nevertheless, he appreciated the fact that only a Buddhist could be the King of the Sinhalese and devoted himself enthusiastically to the religion of his people. The large number of Buddhist temples that exist today in the Kandyan Kingdom are monuments that glorify his services to Buddhism. As one writer describes, "Parakrama Bahu the Great was the model which Kirti Sri set before himself, he visited Polonnaruwa, and came back with the resolution 'I also will walk in the excellent path of the duties of Kings.'"

The reign of Kirti Sri Rajasinha was the golden period in the history of Buddhism in the Kandyan Kingdom. According to available sources of information there was no other King who had worked so much for the upliftment of Buddhism, the one source of inspiration of the Sinhalese people. It was again a remarkable coincidence that Venerable Veliwita Sarankara was alive at the time to obtain the



royal patronage for his untiring and zealous efforts to develop Buddhist education and literature in the country at a time when all these, were nearing the point of extinction. There being no Buddhist monks who were educated, the Sinhalese culture with Buddhism as the basis had suffered immensely.

Immediately after Kirti Sri ascended the throne Venerable Sarankara took occasion to inform him how much Buddhism and education had suffered under the Portuguese and Rajasinha I. Royal support was sought to uplift education without which the whole country would drift into darkness, and this great and pious King forthwith provided facilities for education at Poyamaluwa, Asgiriya, Suduhumpola, Ampitiya, Nittawela and Gangarama. As a result students flocked to Kandy from all districts. This was the first step towards religious and educational revival in the country since the fall of the Kotte Kingdom in the 15th century.

He also investigated the difficulties of the monks, particularly the lack of Higher Ordination or *upasampada* which affected his teacher as well keeping him a novice. Several attempts had been made earlier to restore Higher Ordination. It was now realized with the arrival in May 1753 A.D. of Upali Thera with a retinue of monks and five Ambassadors sent by the King of Siam to perform the *Upasampada*. The *Syamavarnanawa* describing this incident says that "after many years this feast of the Great Ordination which had so long been neglected in Lanka was re-established once more amidst the rejoicing of the populace, the triumphant voice of drums, chanks and five kinds of music, and the roar of cannon". This important event in the religious and cultural history of the time helped the community of monks to organise themselves under a proper leadership and official recognition with Malwatu and Asgiri *Viharas* as the centres of the Siam Nikaya. Velivita Saranankara was appointed the *Sangharaja* or King of the priesthood and venerated by the grateful King. The ancient Buddhist places of worship in the island came under the supervision of Malwatu and Asgiri *Viharas*. Delapidated temples were repaired by the King. New temples were built, artists were rewarded. Sacred shrines of antiquity were visited and the *Dalada Perahera* was once again conducted with great pomp and ceremony along with the rest of the four *Devale Peraheras* and with the King himself taking part in the procession. Paul E. Pieris says:

"The people were intensely stirred; religion was in the mouth of everyone. *Samanta Kuta* – Sri Pada, the Sacred Foot-Print–





had been taken from the custody of the Priesthood by Rajasinha of Sitawaka, and entrusted to the Indian *Andi* who rub ashes all over their bodies, thus foreshadowing that they will be reduced to ashes by the fire of the most horrible hell. The insult had been bitterly felt and never forgiven, and now the King took it back from the *Andi* and appointed as its custodian the most respected man in his Kingdom, Saranankara. At the same time the great village of Kuttapitiya in the Navadun Korale, once the *Nindagama* of Simao Pinhao, the doughty Portuguese husband of Raja Sinha's grand daughter, was dedicated to the service of the Foot-Print".

Among those educated under Saranankara were pupil monks from Matara, an area under Dutch rule at the time. But the temples of the area belonged to Malwatu *Viharaya* in Kandy. These pupils from Matara, having completed their studies, returned to their native place to re-light the lamp of learning and scholarship. Many literary works came to be written. The religious and educational link with the south enabled the King of Kandy to win the hearts of the common man even though he was a Nayakkar. The paintings at Mulkirigala *Viharaya* came into being, the Kelani temple was renovated. No matter the worth of these services, the Kandyan aristocracy as well as the hierarchy of monks would not shed the deeply rooted idea of conscretating a Sinhalese-Buddhist as their ruler. A plot to that effect was actually hatched in 1760 A.D. but it failed. In his last days the King was left with little peace owing to the liaison between the nobility and the *sangha* on the one hand and opposing the King's relatives on the other. The people in the maritime areas for their part preferred the King of Kandy to their Dutch rulers.

## Dutch Power

In 1760 there were a series of battles between the Dutch and the Kandyans, and this conflict went on for about six years. The Dutch attempted twice to capture the Kandyan Kingdom but failed. A peace treaty was forwarded to the King but he refused his assent. Kirti Sri took the Tooth Relic and vanished from the capital. The Dutch army thereafter plundered and destroyed the city, and the people suffered immensely. Later the Dutch rulers withdrew their army.

In 1766 the parties entered into an agreement. At one time it was found necessary for the Kandyan rulers to seek the assistance of the Dutch to drive away the Portuguese. Now the rulers felt it necessary to seek some foreign assistance to drive away the Dutch. The ruler of the Kandyan Kingdom decided therefore to seek the help of the

British. But they were not at all interested in the Kandyan Kingdom. However, in 1762 they sent John Pybus to the Court of Kandy to look into the situation. But it was as late as 1781 that the British suddenly got interested in the country, because of the importance to them of the Trincomalee harbour. They thought of getting assistance from the Kandyan Kingdom for their war against the French. Meanwhile in 1778 Venerable Veliwita Saranankara passed away.

## British follow the Dutch

After the death of Kirti Sri Rajasinha in 1781, his brother ascended the throne of Kandy as Rajadhi Rajasinha (1781–1798 A.D.). The new King, like his predecessor, did not trust the British and sought the support of the French. At this time the French were more interested in India than in Sri Lanka. By 1795, the British having captured Trincomalee harbour from the Dutch, sent an envoy to the Kandyan court, but were not disposed to strike up an alliance in view of the indifference the British had earlier evinced. The parties only agreed to support each other in the battle against their enemies. Soon, however, the British hierarchy realised that it would not be so difficult to establish their power over the island. They defeated the Dutch in the maritime provinces. In 1798 Rajadhi Rajasinha died. In the same year, the British Governor, North, took control of the maritime provinces from the Dutch, while the rulers of the Kandyan Kingdom were content to remain as mere observers. During the short period of Rajadhi Rajasinha's reign the Buddhist order of monks was again collapsing. It is pertinent here to mention that the King who was a pupil of Reverend Moratota Dhammakkhanda composed a poem known as *Asadisa da Kava*.

Then came the last scenario of the Kandyan Kingdom. Rajadhi Rajasinha had no children. The Prime Minister at the time was Pilimatalauwe. The brother of the three queens of the deceased king was known as Muttusami. The Prime Minister nominated Kannasami, then only eighteen years old, a Nayakkar and a somewhat distant relation of the deceased King, as successor to the Kandyan throne. Muttusami sought refuge with the British.

Kannasami ascended the throne in 1798 as Sri Vikrama Rajasinha. It was Pilimatalauwe's plan to instal a puppet King for the time being



Sri Vikrama Rajasinha the last King of Kandy.



and capture for himself the throne when opportunity offered. But his calculations were proved wrong. His activities angered the King. On the other hand, the British were angling for a similar situation to arise. In the words of Governor North "it may not be today or tomorrow. The time I trust will shortly arrive when we shall be put into effective possession of Kandy without opposition and without a crime". And there followed the British invasion of Kandy in 1803. It failed. And yet they had faith that the conflict among the Kandyan aristocrats themselves and between the King and the aristocracy would develop and lay open the palace doors for the British to enter. They bided until one faction or the other invited their help. Pilimataluwe in fact approached them for help. Sri Vikrama Rajasinha aware of the situation, himself counted on British aid to assure the welfare of the state. In 1805 Maitland, assuming the reins, planned no war but meant secretly to destroy the foundation of the Kandyan Kingdom. John D'Oyly was the means. He went on to learn the native language, associated with scholars, composed poetry and studied the culture and beliefs of the people. Thus steadily he built up a friendship with all the notable Kandyan chiefs of the time and learned through them the inside political story.

Sri Vikrama found himself thus placed in a critical situation. The crafty politician that he was, he did everything possible to bring about mutual enmity among his chieftains and so divide and rule. He drew closer to him all his Nayakkar relatives, and elevated new chiefs like Molligoda to high positions. The old chiefs, like Ehelepola were made to feel angry and jealous. He appointed two chiefs where there had been one to administer certain provinces, so they would quarrel with each other. He punished those chiefs who caused suffering to the poor people and thus won the hearts of the masses. Prices of essential goods were controlled and liquor was prohibited. He built a beautiful octagon in the Temple of the Sacred Tooth Relic for his use, and facing it the *Kiri Muhuda* or the Milky Sea-like lake was prepared with forced labour. He decided to move out to Peradeniya the four shrines dedicated to Natha, Visnu Kataragama and Pattini. This last act earned for him the hatred of the Buddhist populace.



*Ehelepola, Molligoda and Kapuvatta with D'Oyly in the Hall of Audience  
of the Kings of Kandy—19th March 1815  
(Courtesy: National Archives, Colombo)*

## The Last Scene

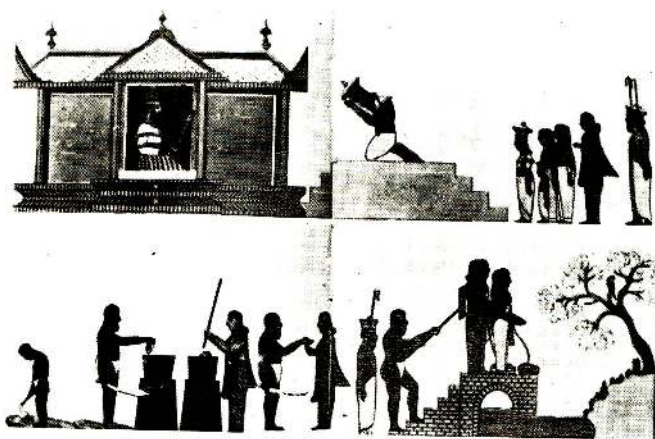
Had these preceeding actions caused a mental imbalance? Was he quite sane? Obviously the times were impropitious and he was not aware. He caused his son Mampitiye Bandara, born to one of his *Yakado doli* or sub-queens, to be executed. People began to see in him a drunkard, and a man with an uncontrollable temper. The enmity between Pilimatalauwe and the King escalated day by day, and in the year 1810 the King dismissed him from office. Pilimatalauwe in return plotted to assassinate the King through a Malay man and failed, and as a result was condemned to death together with seven others for conspiracy. The king now gave Ehelepola office as Prime Minister or *Maha Adikaram*, but never did the King trust him and he moved him out to take charge of Sabaragamuwa province. Another *Disawe* was also appointed shortly after to the same province as Ehelepola's rival. Ehelepola for his part kept in touch with D'Oyly and in 1814, raised a rebellion against the crown. Molligoda was sent thither to crush it. Ehelepola took shelter with the British.

The consequences were bad for both parties. A large number of people including a Buddhist monk, guilty and innocent, were condemned to death by Sri Vikrama as traitors. The brutal death punishment carried out on the wife and children of Ehelepola shocked the entire nation. John Davy says that "for two days the whole of Kandy, with the exception of the tyrant's court, was as one house of mourning and lamentation, and so deep was the grief that not a fire (it is said) was kindled, no food was dressed and a general fast was held".

Disgusted and terrified by the conduct of the King specially after the suppression of the Sabaragamuwa rebellion, both the people and their chiefs awaited the arrival of the British to see the King deposed. At this time, the British had not fully acquainted themselves with what was going on in the hills, Sir Robert Brownrigg was waiting impatiently for the moment to declare war. Several British merchants who journeyed to the hills were treated as spies and mutilated and, further a village in the British territory was set on fire. Immediately after, on the 10th of January, 1815, the British declared war against the King of Senkadagalapura. The advice and guidance of Ehelepola whom the British relied upon was solicited. Molligoda *Maha Adikaram* too, joined forces with the British now and they all marched to Kandy.



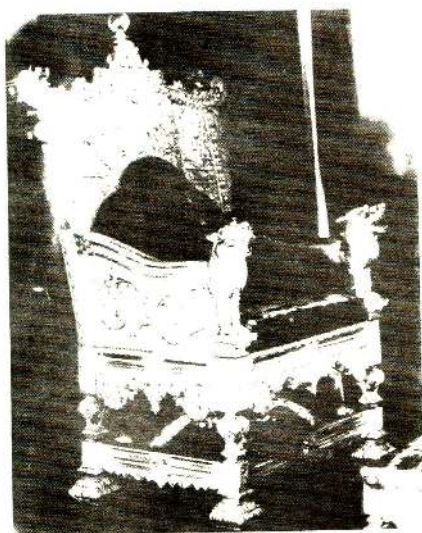
Perturbed by events, Sri Vikrama fled to Dumbara with his consorts and a few attendants. But the King's hiding place was soon discovered and on the 18th of February, 1815 the King and his party were captured and sent to Colombo and from there in 1816 to Vellore in South India. A fortnight after his capture on the 2nd of March 1815 the representatives of the two parties, the British and the Sinhalese, met in the Audience Hall in Kandy. The British flag was hoisted and a Convention with Sir Robert Brownrigg representing the British sovereign and certain Kandyan chiefs representing the Sinhalese was signed. It read, in brief that "the tyrant Sri Vikrama Rajasinha was formally dethroned, the King of Great Britain was acknowledged sovereign of the whole island, the preservation of the old form of government of the interior was guaranteed as well as the protection of the customs, laws and religion of the people". All said and done, it meant the downfall of the last Kingdom of Sri Lanka, that had preserved an unbroken lineage of Kingship from its inception with Vijaya in the 6th century B.C.



The Tragedy of Ehelepola Family  
(Campbel – 1863)

The Sacred Tooth Relic was now brought back to Kandy from its hidden sanctuary Pusulpiitiya. "When the relic was taken, the effect of its capture was astonishing and almost beyond the comprehension of the enlightened", said a contemporary writer John Davy. "Now (the people said) the English are indeed masters of the country, for they who possess the relic have a right to govern the four Kingdoms, this for 2,000 years, is the first time the relic was ever taken from us".

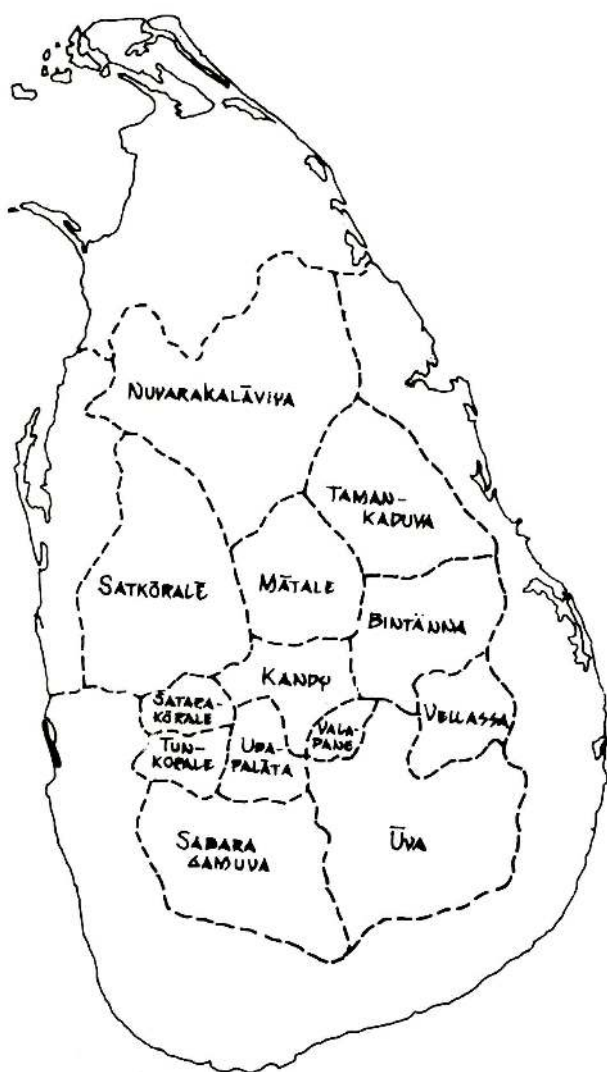
Throne of the last  
King of Kandy.



## Kandyan Areas Under the British

When the Kandyan Kingdom came under the British rule in 1815, the territories it included extended from Vavuniya in the North to Hinidum Pattuwa in the south, the Sinhala Pattuwa in the Chilaw district in the west to Amparai in the east coast. The maritime areas of the west coast were always under some foreign rule. There were twenty one grand divisions. Twelve of these were termed *disawas* or districts and each was placed under a chief or governor called *Disawa*. They were:

1. Hatara Korale or 4 Korales (modern Kegalle district).
2. Hat Korale or 7 Korales (modern Kurunegala district).
3. Uva.
4. Matale.
5. Sabaragamuwa.
6. Tun Korale.
7. Valapane.



KANDYAN TERRITORIES



8. Uda Palata.
9. Nuwara Kalaviya.
10. Vellassa.
11. Bintenne.
12. Tamankaduwa.

The other provinces were:

1. Udu Nuwara.
2. Yati Nuwara.
3. Tumpane.
4. Harispattuwa.
5. Dumbara.
6. Hewaheta.
7. Kotmale.
8. Uda Bulatgama.
9. Pata Bulatgama.

These were termed *ratas* and each was under a *Rate Mahattaya*, a chief over a *rata*. After the British capture of the Kandyan territories, D'Oyly became the Resident of Kandy and the British Governor exercised his authority through him. D'Oyly in other words was representing the Governor in the administration of the Kandyan provinces. The *disawas*, *ratas* and various government departments were left under their chiefs in accordance with the ancient practice. This appeared 'wholly impracticable' to the British Governor to introduce Europeans to exercise authority in the administration. As Colvin R. de Silva points out 'the supreme political executive and judicial powers were thus combined in the Resident who exercised them through the indigenous organs of government'. Within a year a Board of Commissioners was set up for the Kandyan Provinces to include Britishers and to ease the heavy work thrown on D'Oyly. The great Kandyan Rebellion against the British broke out in 1817.

Although the Kandyan chiefs and peasants and monks joined forces to get rid of their King Sri Vikrama because of his unjust rule, they never expected the invaders to rule their country. They only asked for their help to depose the King. In fact D'Oyly, when met by Ekneligoda in March, 1814, declared that the aim of the British was not to expand their dominion. Henry Marshall in his *Ceylon, a General Description of the Island* wrote that the Kandyans used to inquire: "You have now deposed the King and nothing more is required — you may leave us".

Marshall remarks that "it is not sufficient that a government is just, it must also be palatable. For many reasons, the Kandyan of all grades dislike the English. Differing in race, language, religious customs, habits and modes of thinking the British rule could not but be for a long time highly unpalatable to them"

The people expected that Ehelapola *Maha Adikaram* would become King and in fact addressed him as the "second King" and Viceroy. People lost their hopes. They had no King to rule or protect them and their religion. The rebellion spread under the able leadership of Kandyan chiefs like Madugalle and Keppetipola. Certain others like Ehelapola, Kapuwatte and Millawa were taken into custody by the British anticipating their joining the rebellion. Then rebellion broke out in the Uva province. The British crushed it by using force. Marshall says:

"The whole country was traversed in every direction by predatory military parties, who applied the torch to the cottages, and whatever other property fire could consume, and which they could not carry away. Women and children were, as appears by general orders, sometimes captured and retained as prisoners of war".

"Driven from their villages", says Major Forbes, "their coconut trees cut down, their property and crops destroyed, and unable to till their land, the natives suffered severely from sickness and famine, besides those who fell by the fire of the British troops".

Keppetipola and Madugalle were captured and condemned to death. "No conduct on the part of the Ceylonese (Sri Lankans) could justify the cruelty of the English", were the words of John Davy the British Surgeon who was here at the time of the incident.

The British by their article 5 of the Convention of 1815 declared Buddhism inviolable and promised the maintenance and protection of its rites, priests and temples. But this promise was not honoured by their Proclamation dated 21st November, 1818, and so it was with other matters such as the administrative system, social condition and judicial system of the Kandyan areas. Amendments were rushed through after the rebellion. The new system of taxation also made the people suffer much.

Through missionary education, a new administrative class of locals was created. The traditional values began to change. The patronage

necessary for the uplift of the Sinhalese language, literature, Buddhism, arts and crafts was not forthcoming. No new temples were built. The result of all these was that the traditional life style of the people changed with the times. The Sinhala culture was doomed to a natural death.

“The educated Sinhalese of today” wrote Ananda Coomaraswamy in 1908, “after, on one hand, a century of foreign government and of education in which the national, culture has been completely ignored, and, on the other hand, an equal period of subservient and obsequious imitation of foreign manners, have little reason to be proud of their present achievement in the art of living”.

The traditional architectural features of the *Viharaya* (Buddhist temples) were altered; and the old murals were over-painted with modern art, and traditional art forms were commercialised.



Moonstone Visnu-Devale Kandy.



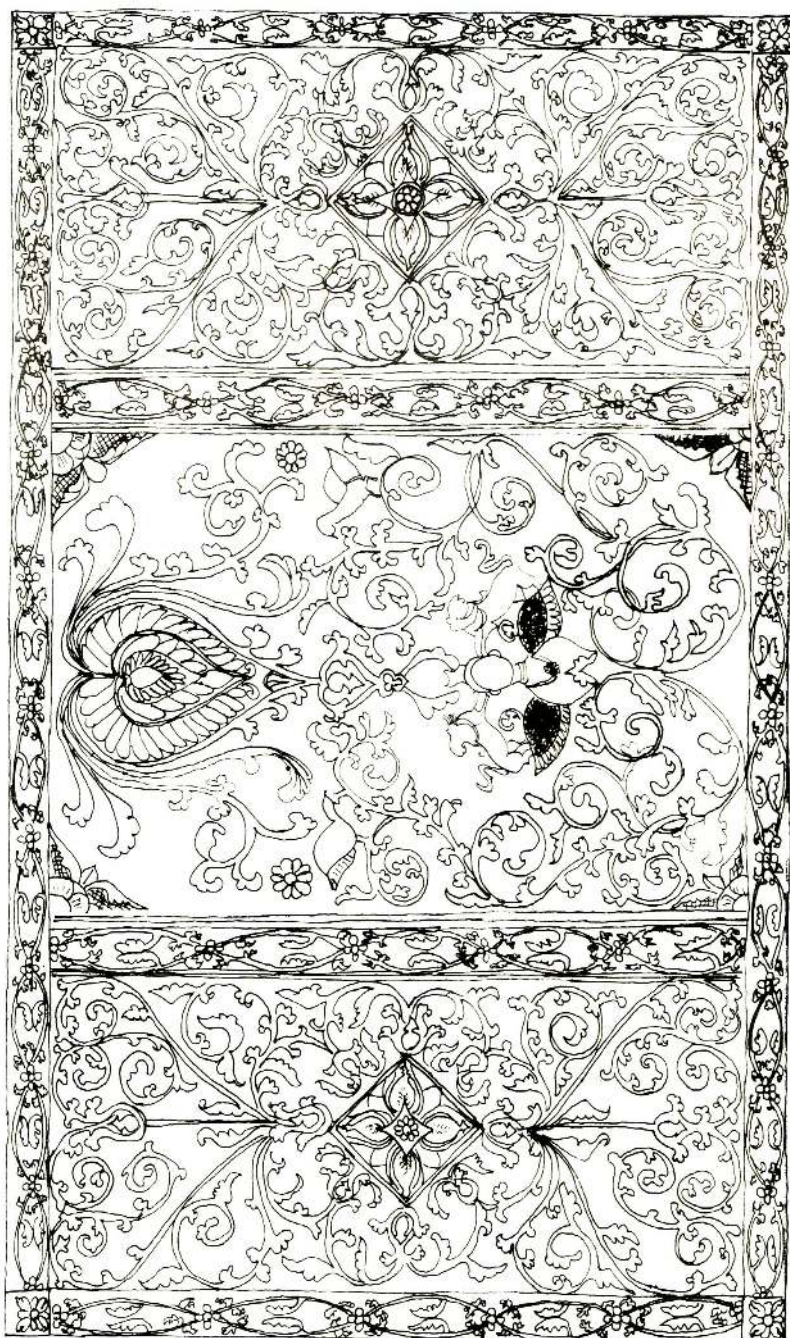


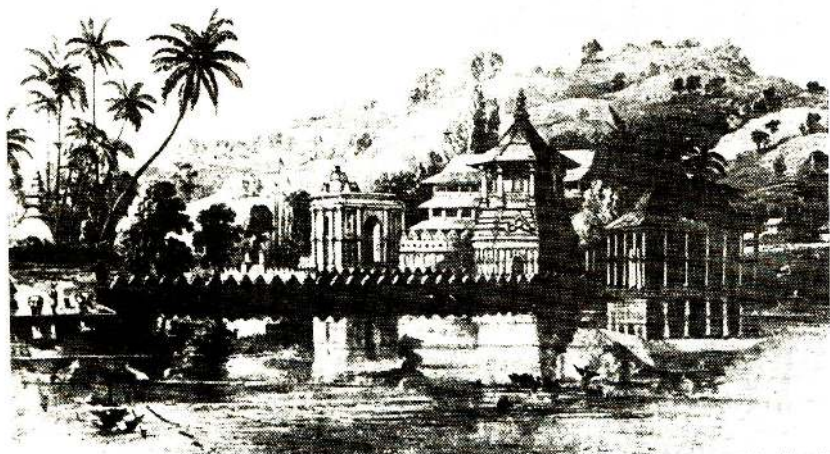
From a painting on the ceiling of the Temple of the Tooth Relic.

In the wake of such disastrous activities Archaeologists like H. C. P. Bell, S. Paranavitana, and art critics such as Ananda Coomaraswamy made a valuable contribution to the Kandyan culture by educating the so-called educated and the ignorant alike by showing how to preserve and sustain the cultural values of an ancient people. *"An open letter to the Kandyan chiefs"* written by Ananda Coomaraswamy on the importance of their traditional culture as a direct challenge to them. Valuable monuments were demolished and new buildings were erected. Articles of antique value were sold or destroyed and the Kandyans were left with very little today to show as evidence of their unique culture.

It is not late even now to conserve what remains of the so-called Kandyan cultural monuments. Fortunately UNESCO has come to our help with the founding of the Central Cultural Fund under the auspices of the Ministry of Cultural Affairs in Sri Lanka. A Cultural Triangle was formulated in 1980 to include Anuradhapura, Polonnaruwa and Kandy and the work is in progress. The first phase in Kandy includes work within the present Municipal area. The second and third phases will deal with the suburbs of Kandy.







Δ Symbol of the Kandyan Kingdom. The Temple of the Tooth Relic-Brien 1801.

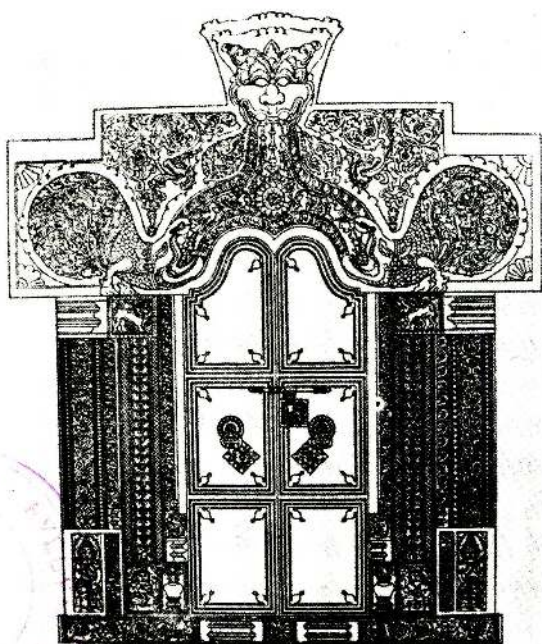
◁ From a painting on the ceiling of the Temple of the Tooth Relic.

## SENKADAGALAPURA THE ANCIENT CAPITAL





King Vimaladharmasuriya I. (Spilbergen 1602)



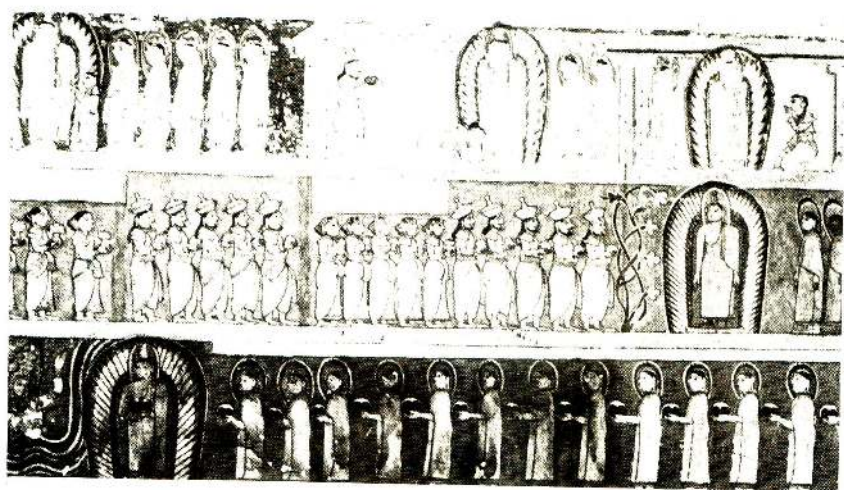
*West Doorway of the Shrine — Dalada Maligawa, Kandy*  
(Courtesy: Archaeological Commissioner, Sri Lanka)

## SENKADAGALAPURA—THE ANCIENT CAPITAL

**T**he capital of the Kandyan Kingdom at its beginning was known as Senkadagalapura and later came to be known as Sri Wardhanapura, the city that that increases her beauty and prosperity, or by both names or combined together. But the people called it *Maha Nuwara* or the great city because it was the capital of the Kingdom with the ruling monarch residing there. It had the *Satara Wahalkada* or the four gates, the guard-houses facing the four quarters of the city thus enabling the soldiers to guard and protect the central nucleus of power.



The city having been founded and the royal palace built with Udawattakele for background by King Vikramabahu III of Gangasiripura (Gampola), the first King to ascend the throne of Senkadagalapura was Sena Sammata Vikramabahu. When Vimaladharmasuriya I ascended the throne in the city of Sri Wardhana in 1592 A.D. "he surrounded the whole of the vast city with a massive wall on the top of which he had placed at intervals eighteen towers, and then to ward off the foe, he posted sentries and freed the whole Kingdom of Lanka from all oppression". After his decisive battle fought against the Portuguese at Danture the victorious monarch returned to the city with the captive princess Dona Catherina as his queen and improved the city and his palace using the skills of the captured Portuguese warriors and soon the city of Sri Wardhana became the *Aganuwara* or the capital of the *Kanda Udarata Rajadhaniya* the Kingdom of the hills with Meda Maha Nuwara, Godapola Nuwara, Diyatilaka Nuwara, Aluth Nuwara and Denuwara to include Yatinuwara and Udunuwara as the *pasrata* or the five counties. The Sacred Tooth Relic was brought back to the city from Delgamuwa *Viharaya* in the Sabaragamuwa province and the King built a two-storeyed temple on an exquisitely beautiful piece of ground in the neighbourhood of the royal palace, thus adding yet another religious building to the already existing Nathà *Devale* dedicated to the Guardian God of the city and situated right opposite his royal palace. Thus, this most sacred and venerated temple of the Buddhists



Painting from Gangarama Viharaya.



became an integral part of the royal palace, a practice continued from the time of the earliest Sinhalese Kings.

## Maha Nuwara—The Capital City

It was mentioned above that the city of Senkadagala otherwise called Sri Wardhana, was founded by the King Vikramabahu III of Gangasiripura (Gampola) on the advice of a Brahmin who selected the site as a *Jayabhumi* meaning victorious or lucky ground for a capital city. Thereafter for centuries, but for brief intervals, this beautiful city surrounded by hills and valleys and the great sandy river, remained the capital of the Kandyan Kingdom till the Kandyan throne and the last Kingdom fell in to the hands of the British in 1815 A.D. A dozen successive rulers were recorded in our history beginning with Senasammata. They were:

1. Senasammata Wikramabahu 1469–1511.
2. Jayaweera 1511–1551.
3. Karalliyadde Bandara 1551–1581.  
Rajasinha I 1581–1591 ruled from Sitawaka.
4. Vimaladharmasuriya 1592–1604.
5. Senarath 1604–1635.
6. Rajasinha II 1629–1687.
7. Vimaladharmasuriya II 1687–1707.
8. Sri Viraparakrama Narendrasinha 1707–1739.
9. Sri Vijaya Rajasinha 1739–1747.
10. Kirti Sri Rajasinha 1747–1781.
11. Rajadhi Rajasinha 1781–1798.
12. Sri Vikrama Rajasinha 1798–1815.

During the reign of Senarath in 1610 the Portuguese under General Azevedo marched to *Candea* (Kanda, by which name the city was known to them) and destroyed the whole city. The King retired to Pansiyapattu or Meda Maha Nuwara, the "Central Great City" in Dumbura taking the Tooth Relic with him. He left it in safe custody of the people there, and took his family to Alut Nuwara, or new city, in Mahiyangana and stayed there till the troubles subsided. Thus, it is seen that wherever a King sought sanctuary the place came to be named Nuwara or City. Thus, we see coming into being in later times new cities such as Diyatilaka Nuwara in Hanguranketa and Kundasale Nuwara close to Kandy.

When the brave prince Rajasinha II ascended the throne he extended the city's limits. The British captive Robert Knox who lived most of

the time in its immediate vicinity, for nineteen years from 1660–1679 spoke of the country and the capital in these terms:

“The first is the city of Kandy, so generally called by the Christians, which in the Sinhalese language signifies hills, for among them it is situated, but by the inhabitants called Senkadagala Nuwara, as such as to say, the city of the Sinhalese people, and Maha Nuwara, signifying the chief or royal city. This is the chief or metropolitan city of the whole island. It is placed in the midst of the island in Yatinuwara, bravely situated for all convenience, excellently well watered. The King’s palace stands on the east corner of the city, as it is customary in this land for the King’s palace to stand. This city is three-square like a triangle, but no artificial strength about its rulers on the south side, which is the easiest and openest way to it, they have long since cast up a bank of earth across the valley from one hill to the other, which nevertheless is not so steep but that a man may easily go over it anywhere. It may be some twenty feet in height. In every way to come to this city about two or three miles off from it are thorn gates and watches, to examine all that go and come, it is environed with hills. The great river coming down from Adam’s Peak runs within less than a mile of it on the west side. It has often times been burnt by the Portuguese in their former invasions of this island together with the King’s palace and the temples. Insomuch there the King has been frain to pay them tribute of three elephants per annum. The King (Senarath) left this city about twenty years ago, and never since has come at it. So that it is now quite gone to decay”.

Robert Knox also makes mention of the second city of Nilambe Nuwara lying in Uda Palata, south of Kandy and some twelve miles distant whither the King retired and kept his court, when he foresook Kandy. Thirdly, the city Alut Nuwara to the north-east of Kandy where he kept great stores of corn, salt, etc., as provision against times of war or other stresses. The fourth was Badulla, the sacred city in the island, and the fifth, Diyatilaka Nuwara in the country of Hewaheta where the King held court ever since he was routed from Nilambe Nuwara in the rebellion of 1664. Writing about the towns Knox says:

“the best are those that do belong to their idols, wherein stand their *dewales* or temples. They do not care to make streets by building their houses together in towns, but each man lives by himself in his own plantation, being a hedge it may be and a ditch round



about his to keep out cattle. Their towns are placed some distance from the highways, for they care not that their towns should be a thoroughfare for all peoples but only for those that have business with them. They are not very big, in some may be forty, and some fifty houses, and in some above a hundred, and in some again not above eight or ten”.

Another Englishman John Pybus who visited the court of Kandy during the reign of Kirti Sri Rajasinha in 1762 on a mission sent out by the British Government in Madras with the object of entering into an alliance, wrote the following in his *Embassy to Kandy 1762*.

“The town of Candia is built in a kind of valley formed by hills in a manner which surround it. The two principal streets run north and south, in (one) of which I was lodged and of this only I can, with much certainty speak. It is near a mile long, but the houses are not so well or uniformly built at the extreme ends as those towards the centre, which are most of them tiled. There are some cross streets running east and west, but of no great length, while the distance between the hills will not admit of. The palace stands in a manner detached from the rest of the houses and the south end of this valley, and is a large, lofty, spacious building, containing a large number of apartments and seemingly well constructed, but as I (was) never admitted there till night, I cannot be very circumstantial in my description of it. There is a large garden enclosed with a high wall in the north. Front of it and close on to the other side of it, to the south, are hills and thick woods. Most of the houses are built near the foot of the declivity of the hills which surrounded the town, and in six or seven feet from the streets, which are spacious and clean, from whence you go up to them by a long flight of brick or stone steps. They are constructed after the manner of building this country, but no so well finished. An excellent custom is established here for preventing disorders in the streets at night, by the ringing of a bell through every street at about eight a clock, or so soon as business is over at the palace, to give warning that whoever shall be found in the streets after the ringing of that bell, without a large light in their hand, shall be severely punished. The town is tolerably well inhabited, and they have plenty of good wells in it”.

Pybus also gives us a vivid description of the royal palace in his diary. This city and the palace was burnt to ashes by the Dutch troops





△ Royal Palace to-day.

Mangul Maduwa, the Audience Hall to-day. ▷

under Van Eck. Hugh Boyd the British Secretary, visiting the city in 1785 on a similar mission as that of Pybus, reported it to be "extremely beautiful, various and well cultivated". In the year 1800 when Percival accompanied Major-General MacDowall to Kandy it was "poor miserable looking place". But to Major Willerman who entered the city in 1815 it was a magnificent city in some respects. John Davy writing about *Maha Nuwara* in 1821 says:

"The houses which constitute the streets are all of clay, of one storey, standing on a low terrace of clay, and are all thatched, with the exception of the dwellings of the chiefs, which are tiled, in brief they are all constructed on the plan described when treating of the buildings in general of the natives. The only street that requires particular mention is Astawanka Weediya as we call it, Malabar Street — having been exclusively inhabited by Malabars, relatives and dependents of the King . . ."

“The principal objects in Kandy worthy of any notice, are the palace, and the different temples of Boodhoo (Buddha) and the gods. The palace did occupy a considerable space of ground. Its front, above 200 yards long, made rather an imposing appearance, it looked towards the principal temples, and rose above a handsome moat, the walls of which were pierced with triangular cavities for purpose of illuminations. At one extremity it was bounded by the women’s apartments on the front of which the sun, moon and stars were carved in stone and in which, at the public festivals, the King and his ladies stationed themselves to witness the procession. The intermediate space was occupied chiefly by the great entrance to the palace, and by the temple a little in the rear. The entrance was by a drawbridge over a moat, through the massive arch-way on one hand, up a flight of huge steps, and through another arch-way to the Hall of Audience, and, on the other hand, up, another flight of steps to the temple and hexagonal building. The buildings in the background, with the exception of the Hall of Audience, exhibited nothing peculiar, they were chiefly sleeping rooms, offices, and baths, and were most of them dark, small, and mean, and have almost all been destroyed. The Hall of Audience where the King usually transacted business and kept his court, in a long room, in which nothing ornamental is now to be seen excepting the carved wooden pillars by which the roof is supported”.

“Kandy abounds in temples. Under the old government, the alliance of Church and state was as strong as possible, in corro-





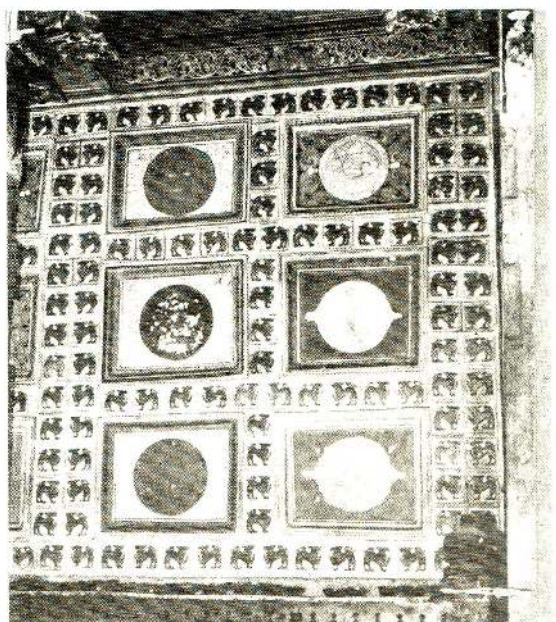
boration of which remark, it may be observed that the Sinhalese seem to consider the temples of the gods as necessary appendages of a royal palace. Accordingly the very royal residence had its orthodox number of temples, which, in two or three instances, have survived the palaces to which they were attached. The principal temples in Kandy and its immediate neighbourhood, are the Dalada Maligawa, the Malwatte, and the Asgirie Wihares,—and the Nata, Maha-Visnu, Kataragam and Pattini Dewales. The Dalada Maligawa, was the domestic temple of the King . . . The temple is small, of two stories, built in the Chinese style of architecture. The sanctum is an inner-room about twelve feet square on the upper story, without windows and to which a ray of natural light never penetrates. You enter it by folding doors with polished brass pannels, before and behind which is a curtain. The splendour of the palace is a very striking, the roof and walls are lined with gold brocade and nothing scarcely is to be seen but gold, gems, and sweet smelling flowers . . .”

“The Malwatte is a monastery or college in which about forty priests usually reside . . . Their dwellings are of the best kind of Kandyan houses and are kept very neat. There are two small temples belonging to the Malwatte on the same side of the lake, and a very large Poegah (Poya-ge) or hall of meeting within its enclosure the roof of which is supported by sixteen stone pillars . . . The Asgirie is in all respects like the Malwatte, but on a small scale. Close by the residence of the priests, is the temple — a handsome square building, the overhanging roof of which is supported by sixteen square pillars of masonry, four on each side . . .”

“With the exception of the temple of Kataragama, which is surrounded by houses, the devales that have been mentioned are situated intermediately between the palace and the town, to both which they are ornamental, not indeed so much by their buildings as by the groves of coconut trees, and the immense solitary and venerable bo trees, which are carefully preserved in their grounds, particularly in those of the Nata and Pattini devales”.

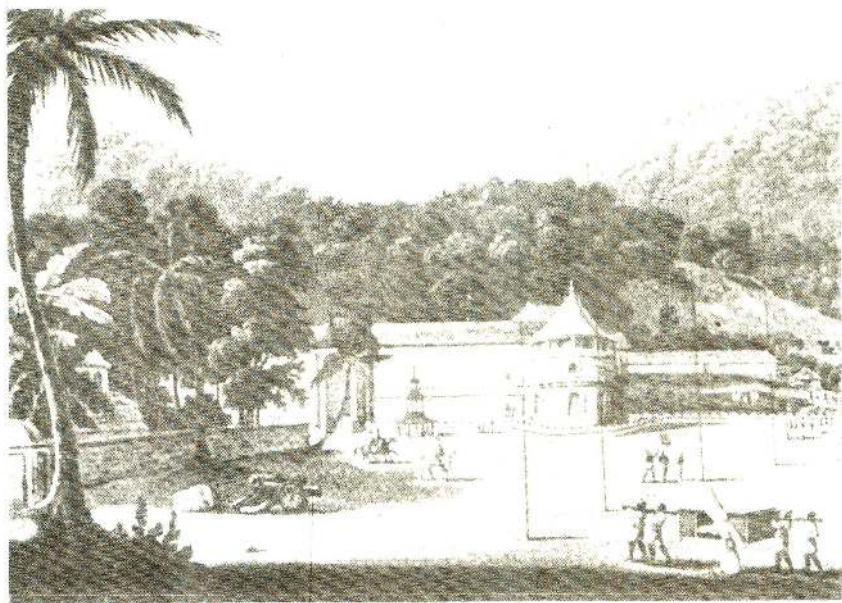
“Though from the time of our entrance into Kandy our object has been to improve the town, what we have done has generally had a contrary effect. We have pulled down much and built up little, and taking no interest in the temples we have entirely neglected their repair, the consequence is that Kandy has declined



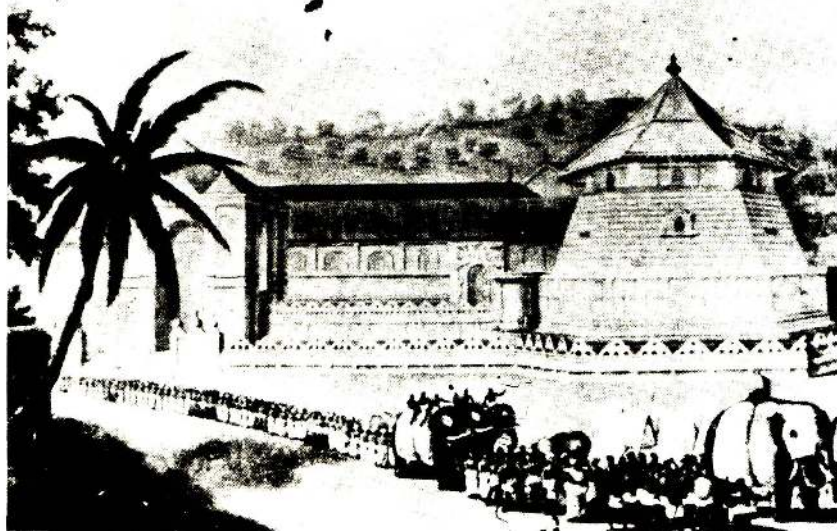


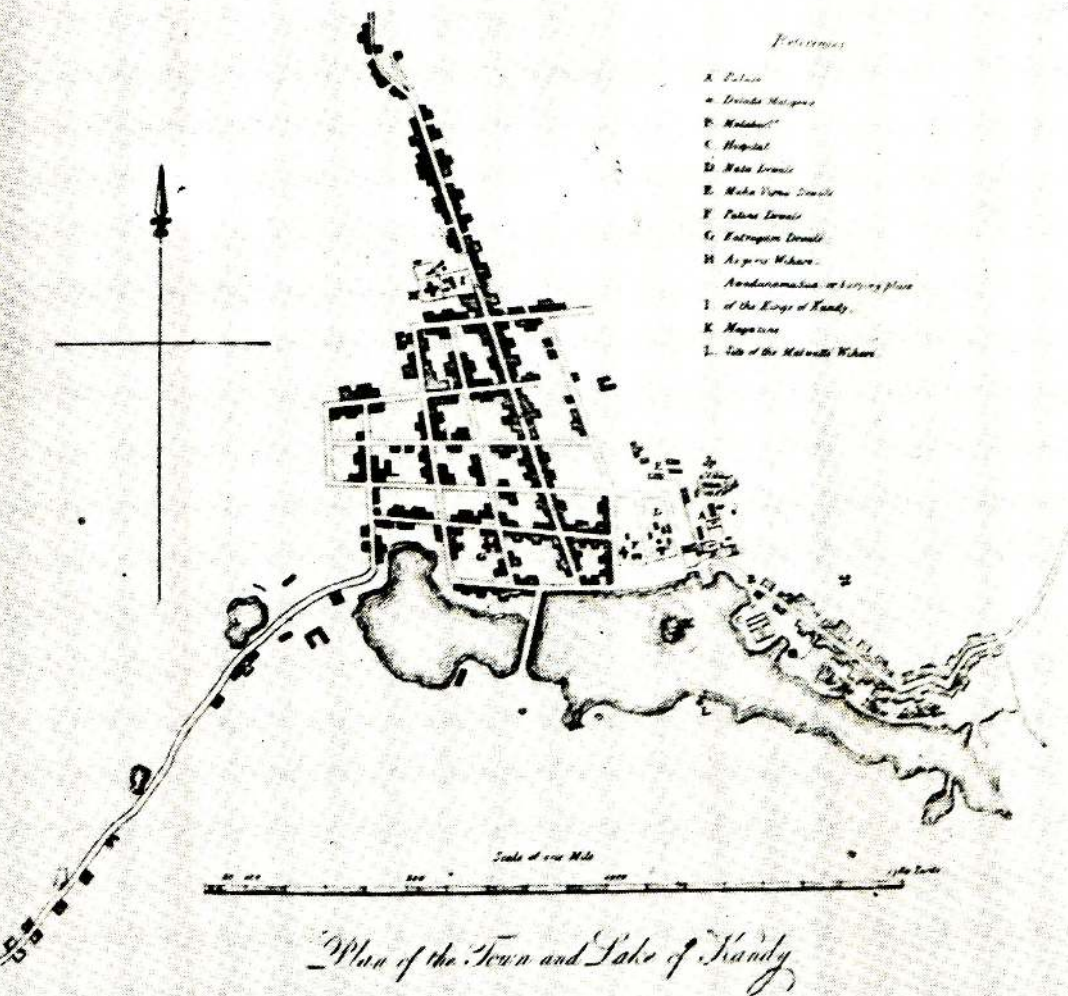
Outer Decorations of the  
main shrine of the Temple  
of the Tooth Relic.

Mahamaluwa the Palace  
Square.



Dalada Perahera Littleton. 1819





*London: Published by Longman, Hurst, Rees, Orme & Co. 1837.*



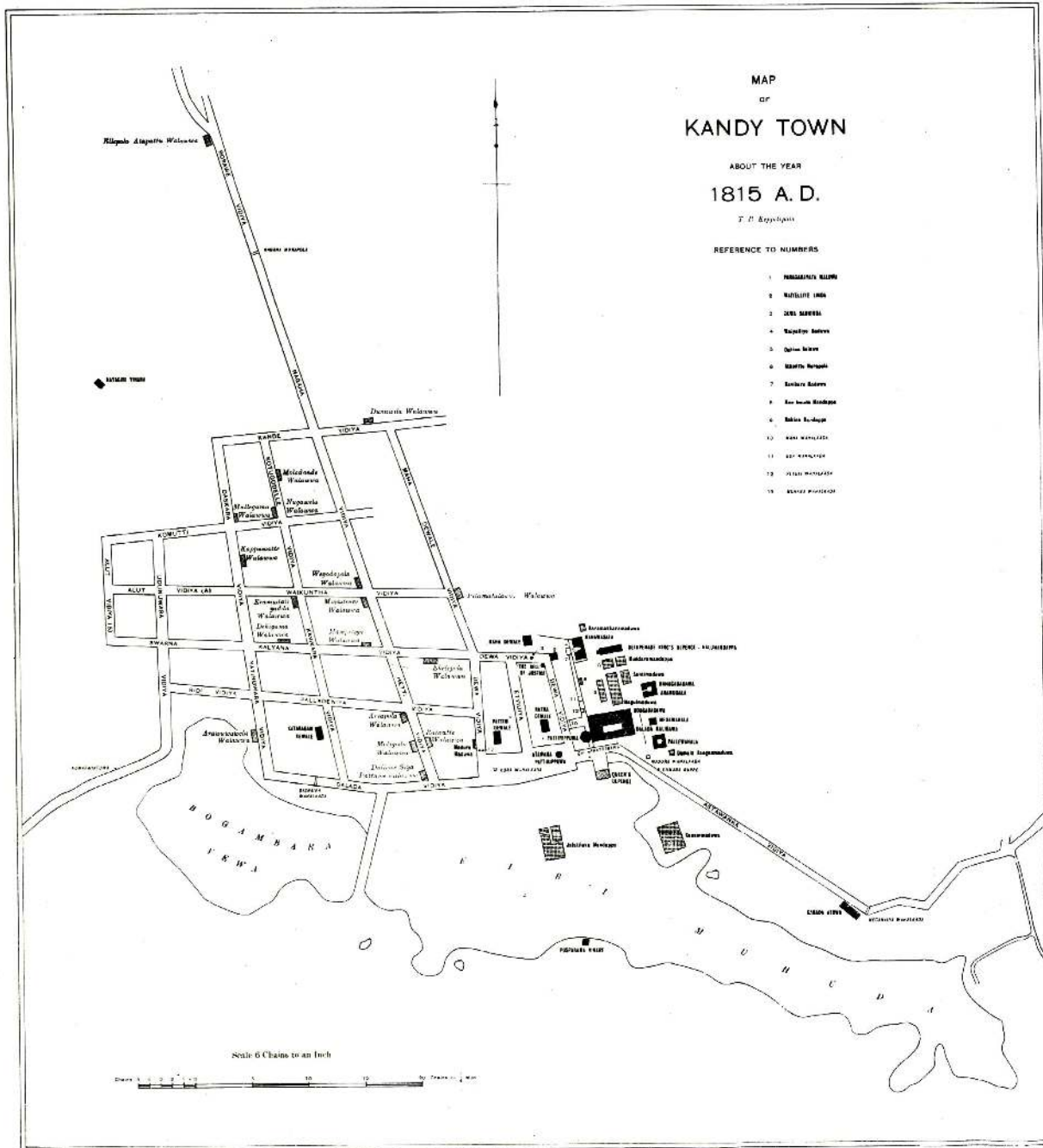


PLATE IV.

This map is a copy of an original which appears to have been compiled from historical data. It is intended to show the streets and buildings of the city of Kandy in the year 1815, and to give a general idea of the city's position.

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T. D. Bayly  
Cart. Map. & Survey. 1815.

PLATE IV.

very much in appearance during the short time it has been in our possession, and to the natives must seem merely the wreck of what it once was. In a few years in all probability not a vestige of the old town will remain, and a English town will rise, on the ground it at present occupies”.

The condition of the streets and their names at the time of the surrender in 1815 may be compared with what obtains to-day.

1. The *Dalada Vidiya* that led to the Temple of the Tooth Relic was renamed Ward Street, but has lately reverted to its old name. The western gate to the city was along this road in between the present *Kotugodella* and *Yatinuwara Vidiyas*.
2. The present *Yati-Nuwara Vidiya* consisted of two parts then, namely *Yatinuwara Vidiya* and *Daskara Vidiya*. This street housed the citizens whose duty was the supervision of the Royal Aviary.
3. Sir Bennet Soysa Vidiya of the present day was the old *Palladeniya Vidiya* and its continuation *Ridi Vidiya* housed the King's silversmith.
4. The D. S. Senanayake Vidiya of today was the old *Hetti Vidiya* which housed the chettys whose business was to supply silk cloth to the palace. The middle of the same street was then known as *Nagaha Vidiya* and at it's end was the *Murapola* where the Guard stood. The end of the street was then known as *Borawe Vidiya*.
5. The *Kotugodella Vidiya* at that time formed the end of the present street while the beginning was known as *Kavikara Vidiya* occupied by the Royal musicians.
6. The present Dharmapala Mawata leading to Lewella and Tennekumbura in those days was known as *Asthavanka Vidiya* *Kumaruppe Vidiya* reserved for the King's Malabar relatives. The British called it Malabar Street. At the end of it was the eastern city gate and the *Gabada atuwa* or the grannary.
7. The present *Raja Vidiya* was then known as *Swarna Kalyana Vidiya*, *Kumara Vidiya* was then a long stretched street crossing the D. S. Senanayake Vidiya further to join the *Maha Devale Vidiya* which is no more. *Kumara Vidiya* was formerly known as *Alut Vidiya* and *Waikunta Vidiya*. The present *Haras Vidiya* or Cross Street was then the *Komutti Vidiya*. The present *Wadugodapitiya* was then the *Udu Nuwara Vidiya*.

There were a number of other streets which are nonexistent today. *Et Vidiya* or the Elephant Street which ran across in between the present Pattini Devala and the Natha Devala and joined the *Deva Sanhinde* was one. Besides, *Alut Vidiya*, *Komutti Vidiya*, *Udu-*

*Nuwara Vidiya* were situated near the present railway track leading to Matale. In front of the President's Lodge was formerly the *Maha-Devale Vidiya*. There was no Temple Street then but a piece of ground which is now separated into two as *Maha Maluwa* or Esplanade and *Madduma Bandara Park* where once stood the now *Korawahalkada*. The *Katukele Vidiya* along the Peradeniya road housed the Malay soldiers of the King. Even today Malays occupy certain houses along this street. Besides, there were several historical monuments which were either destroyed or ruined and cannot be seen today. A map dated around 1815 and reproduced here will show the town and its buildings at the time.

It is interesting to take note of the *Walaуwas* or residences of the Kandyan chiefs at the time. On either side of the *Hetti Vidiya* were the residences of Erepola, Molligoda, Doollewà and Ratwatte. On the site of the Remand Prison was the *Walaуwa* of Ehelepola *Maha Adikaram*. Where the President's Lodge is now was the former *Walaуwa* of Pilimalalauwe *Maha Adikaram*. Dunuwila *Walaуwa* was in the Kande Vidiya where the present Municipal Council is situated. Dehigama *Walaуwa* was where the present Dehigama Hotel is. The Mampitiya *Disawe's Walaуwa* was in the former *Swarna Kalyana Vidiya* and that of Meegastenne *Maha Adikaram* in *Hetti Vidiya* and *Vaikunta Vidiya*. The former residences of Mullegama and Kapuwatte were in the *Daskara Vidiya* and Moladande lived along the *Kotugodelle Vidiya* near *Kande Vidiya*. Ellepola *Walaуwa* was at the end of *Borawe Vidiya*. The descendants of these Kandyan chiefs occupy some of these places even today, though the old buildings are no more. The premises of the Kandyan Art Association building were the former *Kunam Maduwa* or the house of the palanquins. These premises were used by the British for a military hospital during the British occupation. The Bogambara Lake of those days now occupies the play ground and the stadium. It is said that Ehelepola Kumarihamy was drowned here. The famous Keppitipola *Disawa* who sacrificed his life for the independence of the country during the 1817 rebellion was beheaded by the British in its vicinity. A Bo-tree named after him remains even today near the Central Market and is deeply respected by the grateful Sinhalese. The present lake which was a paddy field known then as *Tigol vela* was converted into the beautiful lake we see today by the last King of Kandy, Sri Vikrama Rajasinha, between 1810-1812. It was named *Kiri Muhunda* or the Milky Sea. The ornamental wall round the lake was designed to





Poyamalu Viharaya with a modern look.

resemble a wave-swell and is therefore called *Diyareli bemma* as opposed to the *Walakulu bemma* or cloud-drift found in the *Dalada Maligawa* parapets. The island in the lake was known as *Kunda saaie* or sometime as *Diyatilaka Mandape*. This was the resting place of the King.

The *Yuktiya Ista Kirime Ghantawa* or the Bell of Justice stood hung at the corner of the Natha *Devale* premises facing the *Deva Sanhinde*. By ringing this Bell of Justice, people were able to appeal to the King against a judgement given by an *Adikaram* or *Disawe*. *Devasanhinde* or the abode of the divine presence is the space in between the Visnu *Devale* and Natha *Devale* facing the Royal Palace. The King mete out natural justice to the people here. It is believed that the death sentence on Ehelapola's children by the last King was staged here.

Before we go on to describe some of the important historical monuments in the ancient city, its guardian hills call for notice.

Behind the Royal Palace and the Temple of the Tooth Relic is the beautiful jungle greenery known as *Udawatte Kele* where the Brahmin Senkanda lived in his cave hermitage. The ancient town planners were indeed conscious of the value of preserving the natural environments. No one was permitted to enter this wood or allowed to break even a twig there. During the Kings' times it was known as *Uda Wasala Watta* meaning Upper Palace Garden doubtless a serenely calm conservatory. It has become *Udawatte Kele* or the Upper Forest Garden since from long neglect after the downfall of the Kingdom, and yet it preserves and enhances the city's beauty.

*Hantane* was another forest reserve. The *Bahirawa Kanda* was a mountain dedicated to a demon god *Bahirawa*. He was supposed to cause diseases and destroy crops. He could be propitiated only by offering human blood. It is said that in those past times there was a custom to take a beautiful young girl every year to this mountain and sacrifice her to the *Bahirawa*. Even today people relate the fascinating story of a loving couple *Veligala Menike* and *Dunuwila Nilame* of how the latter helped his fiancée to escape the sacrificial death.

This great city also celebrated four great festivals called the *Sastara Maha Mangalle* every year. They were the *Alutsaal Mangalle* or the new rice festival held in January; *Avurudu Mangalle* or the feast of the New Year held in April, *Esala Mangalle* or the Esala festival with a *Perahera* in July/August; and the *Kartika Mangalle* or the festival in the name of God Skanda held in November. Royal patronage was provided for all these festivals. During the New Year, "The King sat on the throne in state", says John Davy and "surrounded by his chiefs. The event was announced to the public by the discharge of jingalls". The Esala Festival celebrated in the city was a spectacular event. Robert Knox has said that the *Perahera* was conducted all round the city once by day and once by night. "Formerly the King (Rajasinha II) himself in person used to ride on horse back all his train before him in this solemnity, but now he delights not in these shows".

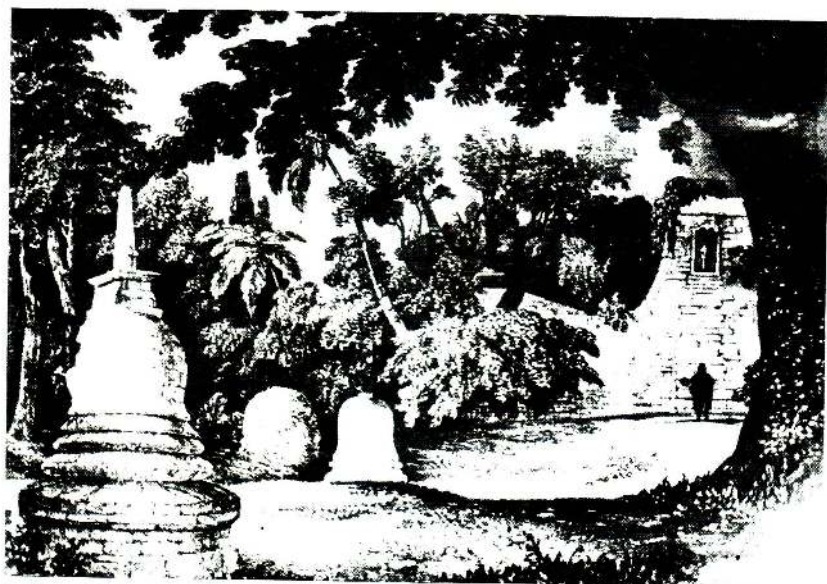
This great festival was held in the city with gaily dressed elephants, dancers and drummers annually to give expression to the reverence and devotion of the populace to the *Buddha* and to gods *Natha*,



*Visnu, Kataragama* (Skanda) and the goddess *Pattini*, the divine protectors of this land. John Davy, writing about this great festival, said that "the King who before was a spectator merely of the ceremony, now took an active part in it, and during the five days that *Randoley bey*, lasted, regularly joined the evening procession in the golden chariot drawn by eight horses. These four great festivals are held even today though the people of Kandy have lost their Kingdom".

One of the oldest known Catholic Churches was existing somewhere in the vicinity of Bogambara in 1691 under a priest named Pedro Ferrao. At that time he seems to have been not too popular. The activities of the Church were greatly disliked by the King, probably by Vimaladharmasuriya II, and the priest was ordered out of the Kingdom and the Church was demolished. Its images were stored in the Royal Treasury for a long time and later handed over to the Church of Wahakotte by King Kirti Sri Rajasinha.

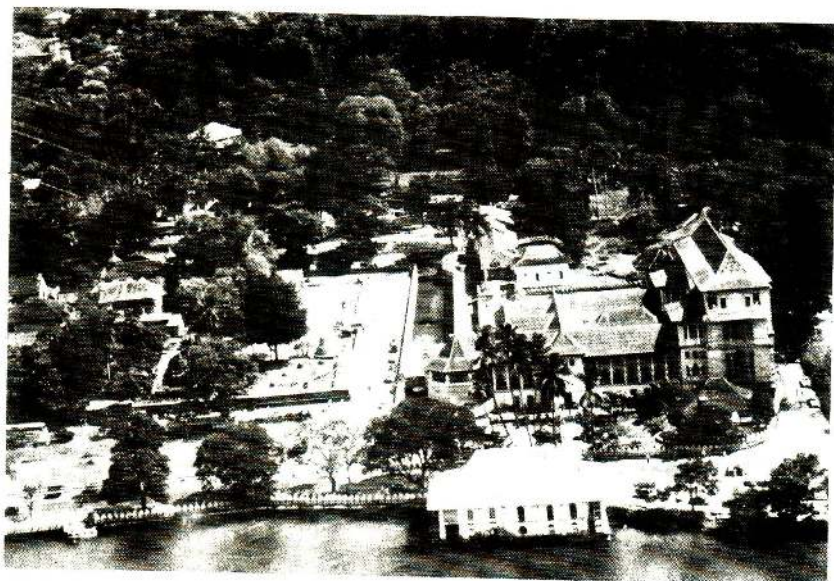
According to John Davy's estimate the population in the city after the British occupation was about "three thousand souls". But this number would have diminished immediately after the rebellion of 1817/18.



Adahana Maluwa Asgiriya.







△ Aerial view of the Temple Premises.

◁ Pattirippuwa - The Octagon.

## HISTORICAL MONUMENTS IN THE CITY



## HISTORICAL MONUMENTS IN THE CITY

**A**mong the oldest known historical monuments that stand today in this ancient city are religious as well as secular buildings. The secular buildings are few, in comparison with the religious, and of these the only one that excites attention is the *Maha Vasala* or the Royal Palace with the appurtenances linked with it.

### 1. *Maha Vasala* – The Royal Palace

The *Maha Vasala* whose remains we see today was the place of residence of the last King of Kandy. But most of the original buildings of the palace complex were destroyed several times. The main section was repaired last by the British for their occupation, retaining the front entrance to the old palace situated on the left hand side of the Temple of the Sacred Tooth Relic, and presently houses the Museum of the Archaeological Department. On this site was the palace built by Vikramabahu III of Gangasiripura (Gampola) (1357–1274 A.D.) and by Senasammata Vikramabahu (1469–1511 A.D.). Later Vimaladharmasuriya I (1591–1604 A.D.) occupied it having effected many improvements to it. But soon afterwards the Portuguese destroyed it during the reign of King Senarath (1664–1635 A.D.). This King abandoned the palace, and lived most of his time in *Alut Nuwara* in Mahiyangane. When Rajasinha II ascended the throne (1629–1687 A.D.) he must have rebuilt the palace, although there is no such mention in the chronicle.

Phillipus Baldaeus (1672 A.D.), reporting about the Dutch General Hulft's appearance before the King on 8th April, 1656, describes how he was accompanied to the palace.

“He was followed by His Majesty's horses and his musicians. Then came five tusked elephants and on reaching the precincts of the



palace an innumerable body of musketeers, gingallars (breach loading gunmen) etc. and after the procession had now passed a bridge, we with the chiefs entered the courtyard of the palace when the gate was then made fast after us. Our people then came to a **spacious esplanade** where there was a prepared hall also called **mandouwe** (**maduwa**) on the western side of which His Majesty was seen sitting on a state chair on an elevation from the ground in great splendour, before our people could have entered this hall, down went all the great men: of state prostrate with their faces to the ground, three different times paying him obeisance while our people sank on their knees when His Majesty waved his hands as a signal for them to rise. We then approached near the throne which was adorned in an imperial style with costly gold brocades and rich carpets, when out of civility and goodwill our men went on their knees a second time, after the earlier fashion . . . ."

The King's palace seen by Pybus in 1762 was that of Kirti Sri Rajasinha (1747–1781 A.D.). He gives us a vivid description in the diary about the royal court and the King. He says:

"We now entered the house, and passing the second door with a square court, where were standing three State Elephants and as many horses handsomely ornamented. I was told that the King's Head General was coming out there to meet me and that I must pull off my shoes. I . . . . walked with the General, who made some complimentary speeches in the name of the King . . . . From this verandah we passed into another open verandah about eighteen or twenty feet square, where we stopped, as that led directly into the Hall of State, at the door of which fronting us, was a curtain of white linnen let down. In this verandah were placed twelve men by way of Guards, dressed in long white linnen coats, on each sides with weapons in their hands much like a Sergeant's Halberd . . . . At length, the white curtain at the door was drawn up, behind which, a few yards advanced in the Hall, was a red one, this being drawn, a little further was a white one, and so on, for six different curtains which discovered the End of the Hall, where was a door with another white curtain before it. A few minutes afterwards this was drawn, and discovered to us the King seated on a throne,

which was a large chair, handsomely carved and gilded, raised above three feet from the floor . . . The Guards and other officers belonging to the court prostrated themselves on the grounds at face length . . . They then got up, as I did likewise, and advancing two or three paces further, within a few feet of the step of the Grand Hall the same ceremony was repeated . . . We then advanced a little further, first to the end of a large Persian Carpet with which the floor was covered where the ceremony was again repeated, after which I was led by two of the Generals to the throne of state, upon the lower step of which was a little cushion. Upon this I knelt with one knee and presented the latter . . .

The Hall is about 50 feet long and 30 feet broad, but being very badly illuminated I had but a very indifferent view of the King to distinguish particularly his dress, but the upper garment seemed an open Robe of Gold Tissue, with a close vest underneath, and a broad belt richly embroidered with gold round the waist. He had upon his Head a Cap of Scarlet Cloth embroidered with gold, much in the form of an Armenian's Cap upon the top of which was a small crown set with precious stones, several rings on his fingers, a short dagger in his left hand, the Hilt of which was gold set with precious stones, and on his right side was a large broad sword, not Girt upon him but resting against the Chair of State, its hilt likewise was of gold richly set with precious stones. His shoes were made in the manner of the Chinese sandals, of crimson velvet embroidered with gold, and a plate of gold seemed to run round the outside of the soles and there was a canopy of white silk fixed four or five feet over the Chair of State.

The Hall had five arches formed across it with bamboo or some other kind of wood, which were carried with white muslin, intermixed with pieces of red silk spotted Bengal Hankerchiefs, puffed much in the same manner on a lady's ruff for her neck.

Arches were also turned on each side the length of the Hall, forming a kind of verandah above seven or eight feet from outside, and corresponding to them, close to the side, were formed arches all ornamented in the same manner as the others.

The walls, ceilings and floor were all covered with white cloth except where the Persian carpet was spread. On each side of the Hall sat three of the people belonging to the King's household with cloth about their heads like the head dress and a narrow slip of cloth went from thence just under their mouths hardly of breadth sufficient to cover their lips.

Of these, some had lances, and others bows and arrows in their hands, they are called . . . Rangavadum (Ran avuda – or golden weapons) . . . On each side of the door entering into the palace where the King sat in state, was a square wooden stool with each a wax candle on it, and at that on the left hand sat a secretary who wrote all the time the King was asking me questions . . . At the foot of the throne of State knelt one of the King's Prime Ministers or Secretaries of State to whom he communicated what he had to say to me . . .

When the King had done speaking, he related to one of the Generals who sat at the same end of the Hall with me . . . explained it to a Malabar Doctor, who told in it Malabar to my Debast (interpreter) and he to me”.

This description of the palace and the King attended by his chief ministers and the secretary of state is remarkable as it gives us a clear picture of the palace during the days of Kirti Sri's rule. Pybus is seen to be correct when we read Hugh Boyd's description of the palace in 1782. The only noticeable difference is the presence of a new King who can be identified as Rajadhi Rajasinha (1781–1798 A.D.). Speaking of this new King he says:

“His Majesty seated on the (throne) with much solemnity . . . there seemed a studied obscurity. He is about 36 or 37 years of age, of a grand majestic appearance, a very large man and very black, but of an open and intelligent countenance, as I found afterwards on a nearer approach. On the whole his figure and attitude put me much in mind of our Henry the Eighth. He wore a large crown, which is a very important distinction from other princes of the East”.

In 1736 A.D. during the reign of Narendrasinha, Johann Wolfgang Heydt, a German, visited Kandy with a Dutch Ambassador named Daniel Aggreen. Heydt wrote down his impressions of the city, the Royal Audience Hall and the king. Speaking of the city he says:



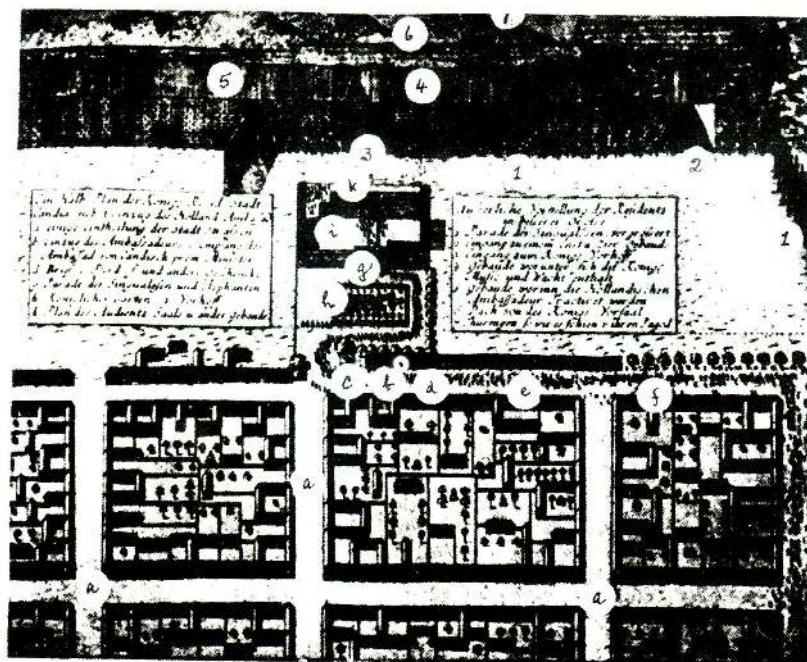
"This city would be good enough, as laid out in a Sinhalese arrangement, and so far as I saw it, a tolerable symmetry has been observed, if only the buildings were carried out in a more stately manner. The streets are wide and straight; but the whole city lies at the foot of a hill, so that one must always go upwards to the Royal Palace; and the streets are not paved."

Commenting on the Royal Palace in Kandy he says that much of it was in ruins owing to the Portuguese invasion and the king now lives close to the city (in Kundasale). He comes to Kandy now and then to receive Dutch dingnitaries. To approach the Royal Palace in Kandy he says that:

"Even horses must climb the stone stairs of which there were 19 and be brought before the king. This entrance is provided at the front with a fine thick wall made of hewn free-stone on the other hand the buildings are only of clay. After we had passed this entrance we came to an inner building (of which the roof) rested on wooden pillars, under which I could see, the people of the king held their watch (and so) we came to a fine open space or fore – court, in the centre of which a path paved with stones was laid, which led from the entrance to another building. This building was very long and tolerably wide. The roof rested on a double row of wooden pillars. We went through this building and at the end of its out towards the right, there we stood in front of another Pleasure – pavillion (k) on an open space. This now was the place where the king sat on his throne."

The palace of the last King of Kandy, Sri Vikrama Rajasinha, adorned the ancient city of Kandy with buildings scattered all over the premises. A copy of a sketch of the palace of Kandy prepared in 1765 by a Dutch man of which the original is supposed to be in Hague Museum, Netherlands, is now exhibited in the National Museum in Kandy. It says:

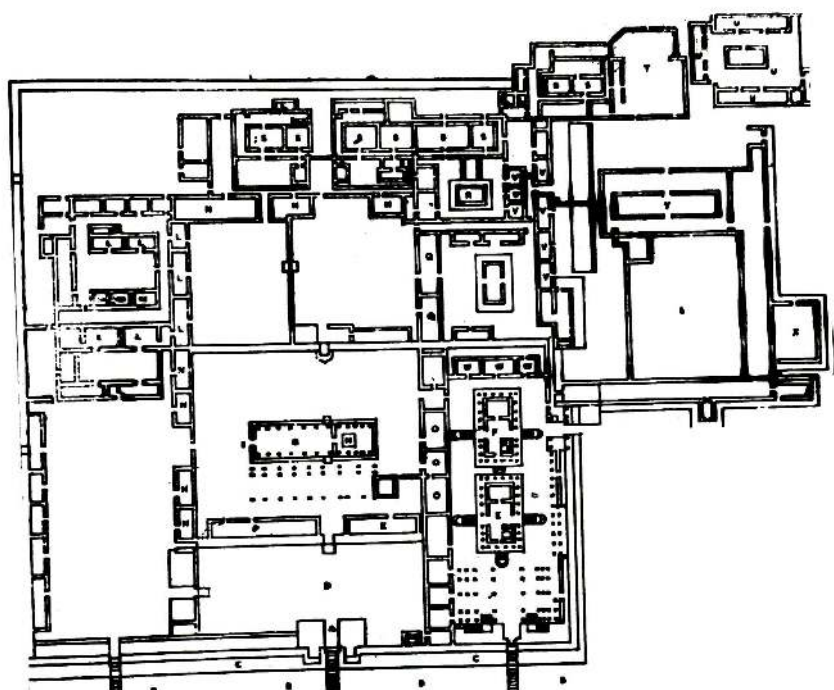
"Palace of Kandy soon after the capture and sack of Kandy on 18.2.1765 by Governor Baron Van Eck".



90 A Half-Plan of the Royal Capital of Candia, together with the Procession of the Dutch Ambassadors.

- |   |   |
|---|---|
| a. SOME DIVISIONS OF THE STREETS OF THE CITY.       | f. AND OTHER PRESENTS.                            |
| b. PROCESSION OF THE AMBASSADORS.                   | g. PARADE OF THE SINHALISE AND ELEPHANTS.         |
| c. RECEPTION OF THEM BY THE CANDIAN PRIME MINISTER. | h. ROYAL GARDEN.                                  |
| d. LITTERS.   | i. FORECOURT.                                     |
| e. HORSES.  | k. PLAN OF THE AUDIENCE HALL AND OTHER BUILDINGS. |

J.W. Heydt 1736. A. D.



**Plan of the Royal Palace of Candia 1765. A. D.**



## PLAN OF THE ROYAL PALACE OF CANDIA- EXPLANATION

(a) the middle most and great gate of the Palace where one first must go up sixteen steps ( ) high and one foot broad (i.e. deep) in order to enter. (b) A great alleyway (i.e. terrace) round the Palace eight feet high and nine feet broad. (c) One ditto 4 feet high and 8 feet 3 inches broad. (d) A great forecourt. (e) New temple (f) Old temple. (g) Great Audience hall of the Ambassadors. (h) Palace of the King's throne. (i) Entrance of the Ambassador's. (k) The dispensary. (l) Ordinary dwelling place of the King. (m) Dwelling place of the King's women. (n) Chief rooms where in the King's best goods were kept. (o) Armouries for arrows and bows. (p) Armouries for fire-arms. (q) Rooms in which spices were found. (r) In also a dwelling place of the King. (s) Rooms in which the King's brothers and family lodge. (t) A place with open mantoes (sheds) in which gun powder and fire-arms are made. (u) Kitchen or furnaces. (v) Ordinary rooms where the King's goods were kept. (w) Rooms in which silver articles and other treasures were found. (x) New but not yet completed elephant stable. (y) Are new but yet completed dwellings of the King. (z) A little garden. (&) Are privious. (a) in the same place as the existing steps leading up to the green by the side of the Audience hall. The right hand set of steps correspond with those leading to the main entrance of the Maligawa. The present Wahalkada or main gate of the palace lying between the two sets of steps was built by Sri Wickrama. (e) The Maligawa of Narendra Singhe. (f) the Maligawa of Vimala Dharma Suriya (Vide T.L.C. case No. 146). (g) A hall lay to the west of the Audience hall in time of Heydt (A.D. 1744). Its remains seem to be shown on the plan. (k) Betge. (l) The northernmost rooms marked (i) and those marked. (m) were on the site of the prevent District Court. (q) the space between (q) & (v) is now occupied by the office Asst's bungalow. (y) the site of the Museum building.

### N.B.

The present "Old Palace" did not exist in 1765 except perhaps the first 10 ft. in the south. A break in the architecture is still visible at the point where the old and new buildings join.

ITD/H.W.C.  
10.07.28



Frontage of the Royal Palace.

The Temple of the Tooth Relic is a part of the Royal Palace. There were three main *Vahalkadas* or gateways to the Palace and a wall eight feet in height. The original Audience Hall had a throne room attached to it. This has been proved correct after the recent excavation of the site. There were the Kings' and Queens' private apartments, and rooms where precious objects were kept and the apartments of

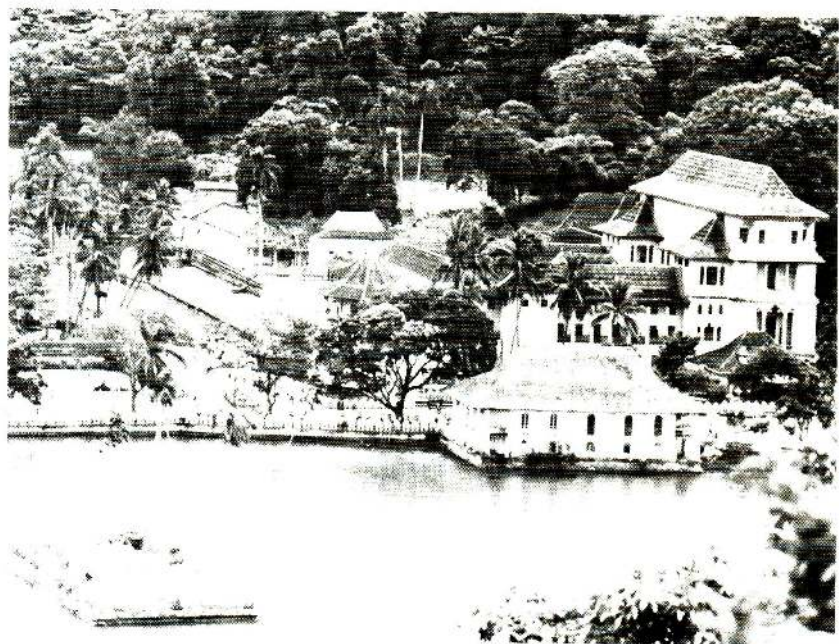


the Kings brothers and their wives, kitchens, courtyards and stores. The improvements and changes in the Palace complex as seen in a map prepared somewhere in 1815 help us to identify the old structures and the new. The present District Court buildings were the quarters of the Queens. The buildings now known as *Palle vahala* housing the National Museum occupied by the queen of the last King was under construction during 1765. The *Maha Gabadawa* or the great stores and the Treasury of the last King are situated in the premises of the present High Court building which was the old Kachcheri of the British. The palace frontage you see there today was an addition made after the year 1765 and apparently built by Sri Vikrama and used as an Audience Hall where he met the chiefs on ordinary occasions. The front wall was decorated with sun and moon symbols on either side of the doorway, the emblem of royalty, with the tiles of lions set into the wall in the borders of some of the rectangular compartments. The interior of the same wall was decorated in *basso-rilievo* with figures of women holding fans and of the sacred goose and lion. A drawing made by Lieutenant Lyttelton in 1815–1817 shows the front of the palace very much as it is now. Immediately after the British occupation in Kandy the scholarly British Diplomat John D'Oyly occupied the palace and for long thereafter successive British government agents. At present the Museum of the Archaeological Department is housed here.



Interior Decorations, Royal Palace



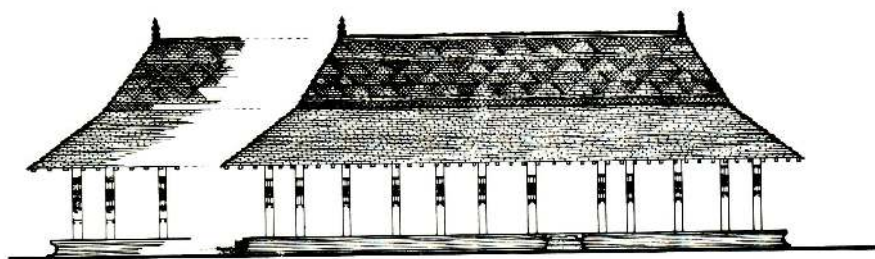


Kandy Lake: Temple of the Tooth Relic and the Royal Palace.

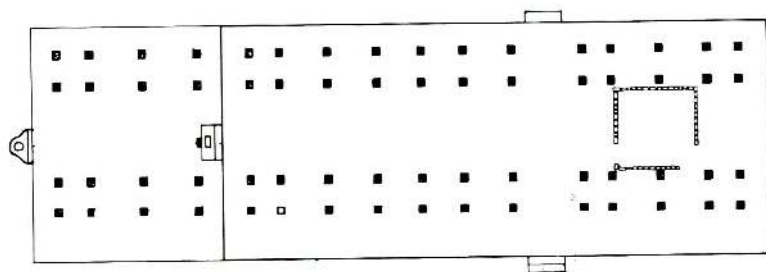
The *Meda wahala* was occupied by the Kings' relatives and the *Palle wahala* by the queens and princesses. This is now the National Museum that houses the past glory of Kandy with valuable artefacts, utensils, ornaments, weapons, and old maps and pictures of Kandy, a place to visit for a glance at Kandyan history. The *Ulpenge* or the queen's bathing pavillion was in front of the Dalada Maligawa and later taken over and built by the British for their United Services Library in 1857. The Pleasure House of the King was on the little island of the lake. A copy of an original drawing of it by W. Van der Velden made in 1849 is hung in the Museum. This Pleasure House was known then as *Kunda Salawa* and later as *Diyatilaka Mandapaya*.

The *Mangul Maduwa* or the Assembly Hall in which the King and his ministers met for the daily business of administration and is now known as the Audience Hall is a striking example of timber architecture of the Kandyan Period. Its construction was started according to legend by King Rajadhi Rajasinha in 1783, maybe to supplement the old one. But he was unable to complete it during his reign. J. P.

Old Mangul Maduwa  
the Audience Hall  
showing the extension.



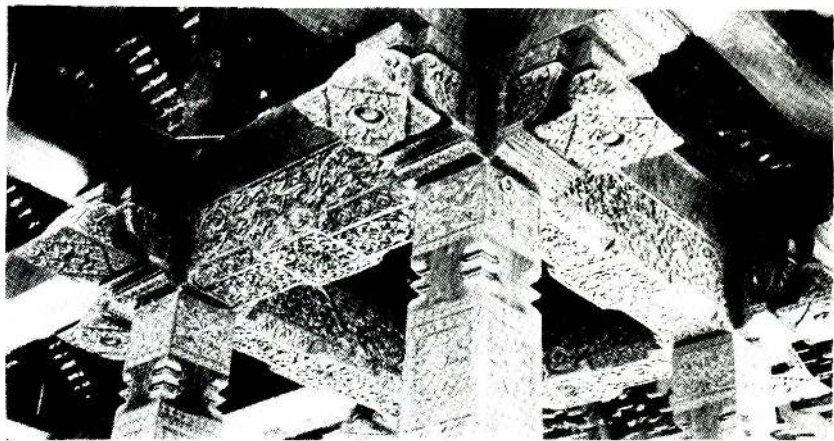
ELEVATION



PLAN

Lewis says that the building was incomplete even in 1796 when the British entered Kandy. It is noteworthy that the Government Gazette of 24th February, 1803 announces that "the King had fled from Kandy after having set fire to the palace and several temples and that by the exertions of the British soldiers the fire had been extinguished, but not until the building was nearly consumed". This may be the reason why it is said that the building was incomplete even at the time of the signing of the Kandyan Convention in 1815. The *Mangul Maduwa* was also known to the people as *Maha Naduwa* or the High Court where the King and ministers sat in judgement. Several important events in history took place within this structure including the surrender of the Sinhalese to the British Throne in 1815, and the pronouncement of the death sentences on the Sinhalese patriots Keppetipola and Madugalle as traitors to the British government.

Columns and Brackets of the Mangul Maduwa.





The present *Mangul Maduwa* is an extension of the original by the British somewhere in 1875 to felicitate the visit of the Prince of Wales (later King Edward VII) to Kandy. They pulled out 32 carved wooden columns from the *Palle Wahala* or the present Museum building, replacing them with brick columns, and used 16 of them for the new extension which is 31.6' longer than the original 58.8'x 35.6'. The decayed bases of the old columns were cut out and jacked up with new bases and steel plates on heavy concrete base-ments. This building has 2 rows of wooden pillars on either side, amounting to 24 on each and 48 on both sides. The extension had added 8 pillars on each side in the double row, amounting to 16 on both sides. The carved wooden pillars are capped by carved wooden brackets and the rafters have their undersides cut into shapely curves. The 'Kandyan styled' roof has a steep gradient and is covered with *peti ulu* or flat sliced tiles.

According to a map prepared by T. B. Keppetipola in 1815, the *Haramakkaramaduwa* was close to the *Mahavasala*. At present there is no trace of the buildings that housed the *Setapenage*, *Ulpenge* and the *Halumandappe* of the last King. But the *Ranavuda mandappe* and the *Muddaramandappe* buildings are still used as the district court of Kandy. The *Magul Maduwa* stands today singled out from two other buildings that were on its two wings. The two missing buildings were the *dakina mandappe* and the *Santimaduwa*. The *Maha Gabadawa* and the *Aramudale* must have been destroyed or demolished by the British, and their places were hence taken for the Kachcheri of the British and now houses the High Courts of Kandy, *Meda Wahala* now houses a Folk Museum while the *Palle Wahala* houses the National Museum. The Queens' *Ulpenge* is still there for us to see. Thus, the Palace complex as it was in 1765 differed much from that of 1815. What remains today after one hundred and fifty years are just a few of the original buildings.

## 2. Dalada Maligawa – Temple of the Tooth Relic

*Dalada Maligawa* was first named *Dalada-ge* meaning the House of the Tooth Relic. Later people called it the *Dalada Maligawa* or Palace of the Tooth Relic, in keeping with the Sinhalese name for the *Raja Maligawa* (Royal Palace), and its situation in the midst of the royal buildings. The temple was originally built in two storeys by Vimaladharmasuriya I (1592–1603 A.D.) the remains of which are no longer extant. Vimaladharmasuriya II (1687–1707 A.D.) then erected a three storeyed building to house the Tooth Relic. This is shown in a drawing prepared by a Dutch man in 1765 and marked 'F' and named the "Old Temple". The two storeyed building opposite was built by King Narendrasinha (1707–1739 A.D.); it is marked 'E' in the same drawing and was called 'New Temple'. The *Culavamsa* describing the temple and the reliquary made by Vimaladharmasuriya II says:

"In honour of the Tooth of Lord Buddha he erected a fair three-storeyed *pasada* (mansion) resplendent with all kinds of artistic work, for the sum of five and twenty thousand silver pieces he had a reliquary made which he covered with gold and ornamented with the nine precious stones".

Referring to King Narendrasinha the author of *Culavamsa* says:

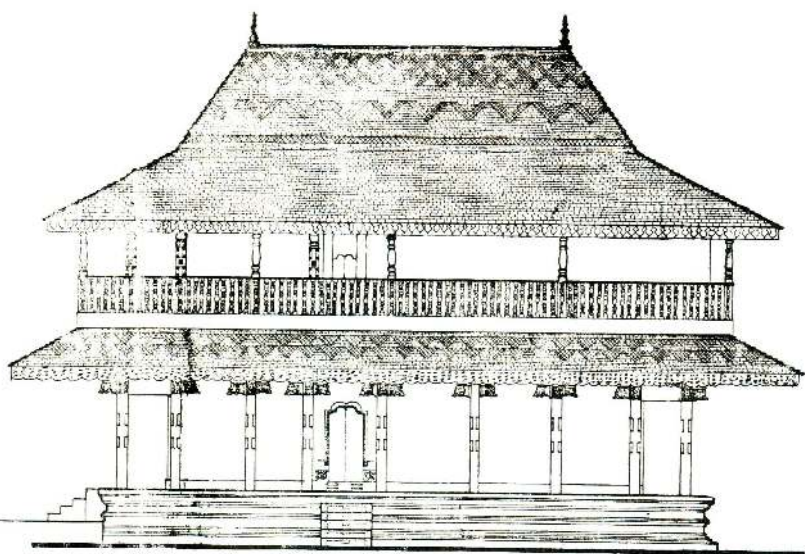
"He saw that the temple which his royal father had erected in the capital for the Tooth Relic had fallen into decay and his heart was grieved. The Lord of Men had the beautiful temple rebuilt two storeyed, splendid, he provided it with a portal resplendent with all kinds of brilliant ornaments and made it so that with its stucco coating it resembled a mountain of silver, provided it with a graceful roof and had thirty two *jatakas* depicted in coloured paintings on the walls of the court yard".

The three storeyed shrine built by Vimaladharmasuriya II would have been in the premises where a part of the new building is located behind. But Narendrasinha would not have rebuilt his father's



△ Temple of the Tooth Relic.

▽ Main Shrine or Vedahitina Maligawa.



South Elevation.



shrine as mentioned in the chronicles. He built instead a new temple as seen in the plan made by a Dutch during the reign of Kirti Sri Rajasinha in 1765.

The *Pattirippuwa* or the octagon with the moat in front was added by the last King of Kandy who was undoubtedly the *aesthete par excellence*. The *Pattirippuwa* is supposed to be the work of a celebrated Kandyan craftsman *Devendra Mulachari* and it houses an Oriental Library today. It was not a part of the Temple but a resting-place for the King and was given over to the Temple in the recent past.

Along the moat runs a brick wall, the *Diya-reli Bemma* or the "wave-swell wall" to go with the waters that fill the moat and the lake. The hole openings in it are intended for oil lamps. Behind it is another wall indicating cloud drift effect as depicted in many temple paintings, and it is called the *Walakulu Bemma* or the cloud drift walls, and in between is the *diya agala* or the moat.

There stands in front the great gate or the *Maha Vahalkada* built on a bridge over the moat. The doors of the gate are no more but it was intended to be the great gate for the Royal Palace. The door steps are decorated with a *Sandakada Pahana* or a moonstone in the Kandyan style, with elephants carved on slabs on either side and fixed to the wall.

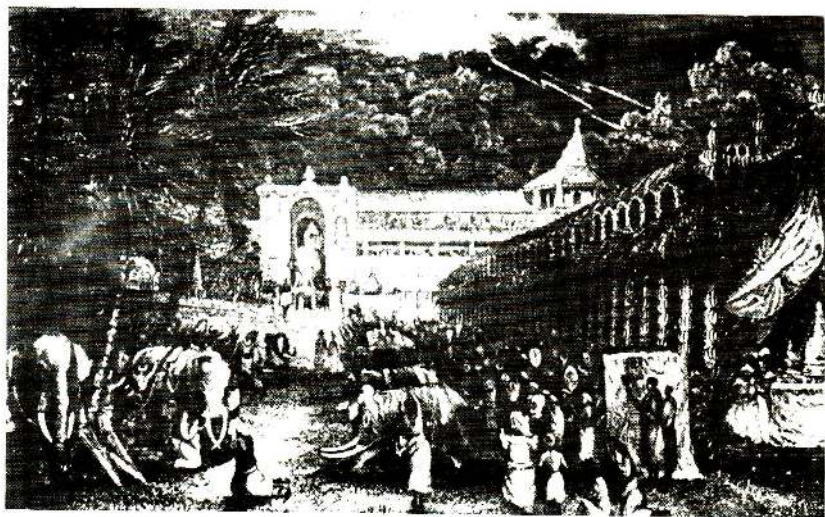
Climbing the flight of steps the visitor comes to the main entrance, with a stone door-way elaborately carved with the *Makara Torana* on top and two figures of *Doratupalas* or door-keepers on either side. He then passes through the *Ambarawa* or tunnel and reach the *Hewisi Mandapaya* or the drummers' courtyard. In front we see the two-storeyed main temple built by Narendrasinha. The lower chamber is called the *Pallemale* and the upper chamber, where the Tooth Relic casket is placed, is called the *Uda Male* or *Vedahitina Maligawa*. To the right side of the Octogan is a shrine room called *Aramudal-ge* in which a precious crystal Buddha image is housed. The staircases at each end of the *Hewisi Mandapaya* leads to the *Pirit Mandape* or Recitation Hall. There is also a similar one through the lower chamber by which the monks enter the upper shrine room. This lower chamber has two rooms, namely, *digge* or the long house, and the other *Maha Aramudala* or great treasure room where various gifts offered to the shrine by ancient Kings and dignitaries are



Moonstone from the  
Temple of the Tooth Relic.

housed. The wooden door frames are overlaid with rich silver plaques with sun and moon symbols on either side.

We now come to the upper chamber. There are three rooms in it. The first and second are called *Handun Kunama* or Sandlewood shed corresponding to a *gandhakuti* or a perfumed chamber. It is in the first room that the exposition of the Tooth Relic from time to time takes place. The third room is the *Vedahitina Maligawa* where the Tooth Relic resides. The door frames of this section are inlaid with carved ivory.



*The Exhibition of the Sacred Tooth Relic at Kandy in May 1828:  
from Forbes' 'Eleven Years in Ceylon' (1840)*

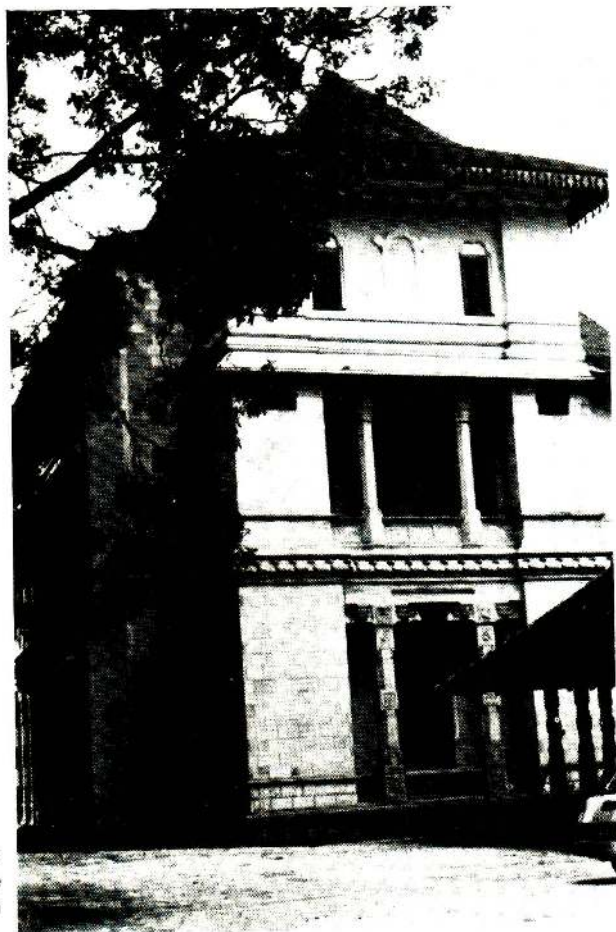
There are seven golden caskets enclosing the Tooth Relic, each casket studded with precious stones. The outermost casket is adorned with jewellery offered to the relic by pious Kings and other dignatories from time to time. On the right hand side of the Tooth Relic casket is the *Perahera Karanduwa* or the casket taken in the *Perahera*. Also there was the relic casket presented by the Government of India along with the Buddha relics from Dharmarajika Stupa in Taxila, which is now kept in the Great Treasure Room. The whole is covered by a glass case.

In front of this glass case is a wooden altar inlaid with silver. Over the altar from the ceiling hangs an inverted lotus flower made of gold with gems set at its centre.

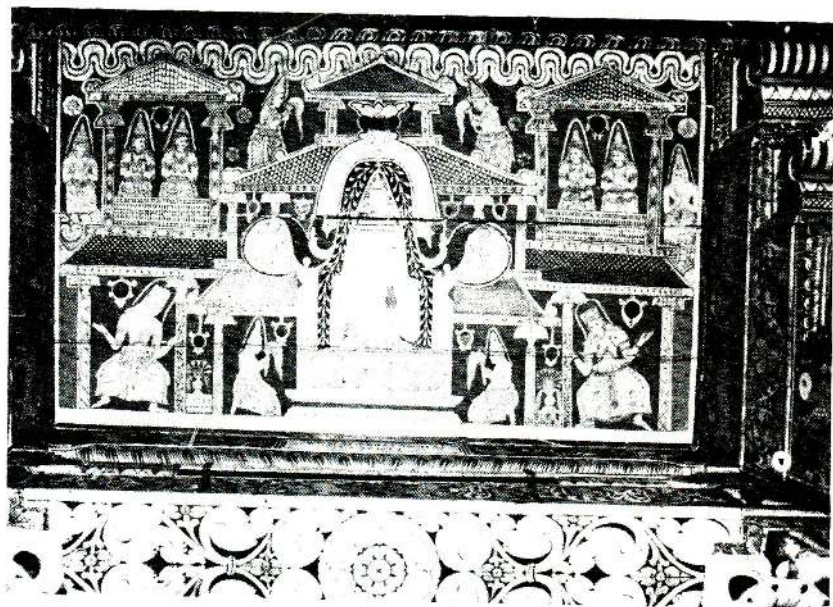
Daily rituals are performed by the monks of the Malwatta and Asgiriya *Maha Viharas*, taking their turn each year. The daily services are marked by the beat of drums from the drummers' courtyard below.



The narrow passage on the right side of the second room is the *Kavikara Maduwa* or the stage whence songs are sung in reverence of the Relic. The two rooms on the right of the second room and the sanctuary are called the *Kattiyana baranda* or the pingo verandah. The rooms on the other side are called *gepalum baranda* or store-keeper's verandah, and the *alatti baranda* is reserved for *alatti ammas* or women offering light during the *Nanumura Mangalle*, the anointing ceremony performed each Wednesday. At the back of the sanctuary is the *Halu Mandape* or linen pavillion where the robes and garments of Kings and Sandalwood required for the services are kept.



Alut Maligawa or the New Extension of the Temple of the Tooth Relic.



A design on the ceiling of the Temple of the Tooth Relic.

The two storeyed pavillion is enclosed by two rows of buildings on either side. In 1956 these buildings themselves were raised to two storeys. On the left hand side is the room of the *Kariya Karavana rala*, the chief work executive of the Temple, and on the upper deck is the *pansala* or the dwelling quarters of the monks of Malwatu and Asgiri Viharas who perform ritvals service. The ground floor of the side is now used as the office of the Diyawadana Nilame, the chief lay custodian of the Temple and the upper is a dwelling place for other officials.

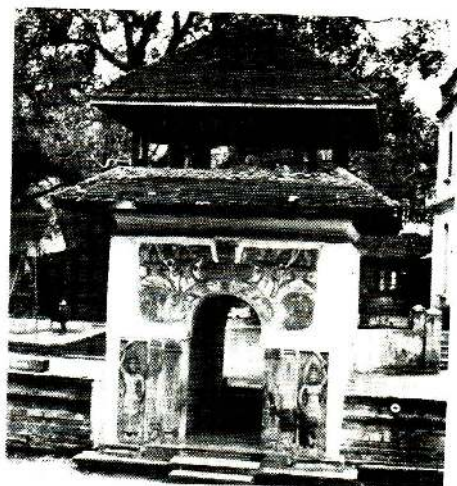
The *Alut Maligawa* or the New Temple with its three storeys has stone door-ways and ornamental stone work. This is a recent addition to the Temple effected to commemorate the Buddha Jayanti in 1956. A Museum is now housed there.



### 3. Natha Devale

*Hatara Devale* or the four devales in the city have a long association with the Royal Palace and the Temple of the Tooth Relic and have been held sacred by the Buddhists and the Hindus alike from their very inception. Of these the oldest is *Natha* which directly faces the *Dalada Maligawa*. It has the rare distinction of being identified as the oldest building in the ancient capital. It dates back to the 14th century and was built by Vikramabahu III. The god *Natha* to whom a deistic shrine was dedicated is taken to be the power deity who influenced the political affairs at the time. He is none other than *Avalokitesvara Natha*, a Bodhisatva of Mahayana Buddhism, highly respected and venerated even today by the Buddhists of Nepal, Tibet, China and Japan. He was known to the people as the *Senkadagala devindu* or the guardian god of Senkadagala and also as the Buddha-to-be. The shrine dedicated to him shows the influence of the Dravidian school of architecture specially that of Vijayanagar, and is built in the architectural style known in Sinhalese as *gedige*. The monument is three-storeyed and is surmounted by a *sikhara* or dome in the shape of a *stupa*. The two upper storeys are non-functional. There are two *stupas* in the premises. A circular basement exposed in the recent excavations is probably of a *mandapa* or pavillion destroyed by enemies. Lawrie refers to three tiled *mandapas* of the temple and the walls surrounding it and says that they were built by the people of Sabaragamuwa. The stupa near by is identified as the one that enshrines the Bowl Relic of the Buddha. This *stupa* was broken into by thieves in 1889. The relic chamber was then opened and two gilt relic caskets and few images of Buddha were discovered. The *Pilimage* or the image house facing east and possessing





Vahalkada or the entrance to Natha Devale.

the *siri-patul* stone, apparently has undergone recent reconstruction. The Bodhi tree here is venerated as one of the off-shoots of the Sacred Bo-tree in Anuradhapura. The original *prakara* or the wall round the Bo-tree has been exposed during the recent excavations. The *Vahalkada* of the *Devale* is beautifully ornamented with a *doratupala* on each side. The *Makara torana* on the top carries the image of gods. The door-way is a roofed building facing the *Deva Sanhinde*. It is a valuable piece of architecture of the early Kandy period.

Natha *Devale* played an important role during the times of the Kings. Status-wise, god Natha ranks first while Visnu, Kataragama (Skanda) and Goddess Pattini follow in that order.

Natha *Devale* played an important role on King's behalf in the affairs of the state. A new King is obliged to call on this *Devale* and in front of the image of Natha, select the name by which he is to be known. This *Devale* plays an important role in preparing and distributing the *Nanu* or medicinal herbs that go with the first bath taken in the Sinhala New Year, a tradition which comes down from the time of the Sinhalese Kings. During the *Kartika* festival the oil needed for lighting the lamps is also supplied by the same *Devale*. Natha *Devale* also possessed a flag depicting Natha deiyo. An image of Natha with left hand broken and seated in the *raja leela* is housed in the *garbhagrha* (inner sanctum) of the *Devalaya*.

It is said that King Narendrasinha built a "fine wall of stone, massive and lofty brilliant in its coating of stucco", around the Natha devale. It is this wall that we see today.

#### 4. Visnu Devalaya



*Visnu Devalaya* is popularly known as *Maha Devalaya*. It is situated in front of the main gate of the Natha *Devale* across the road and near the Royal Palace in the *Deva Sanhinde*. The history of this place is not known. Robert Knox called the deity in it as *Alut Nuwara Deiyyo*, or the God of Alut Nuwara indicating that the god was originally residing in Alut Nuwara in the Kegalle district. The *Ehelapola Varnanawa*, a poetical work of the 19th century, identifies this shrine as *Rama Devale*. According to another folk legend the god residing at Devundara in the deep South was also brought to Alut Nuwara. This god is called *Upulvan* or 'blue coloured' (god Rama?) and later identified as Visnu because of the colour. However, in later times, the resident god in this *devale* came to be known as Visnu and a separate shrine-room for the local god – Dedimunda of *Alut Nuwara Devale* was built near by the main *Devale*.

According to mythology the Buddha entrusted to Sakra (Indra) the task of preserving the Buddhist dispensation (sasana) in Sri Lanka and Sakra in turn delegated this power to *Visnu*. He is believed to be a future Buddha after Natha.

In the 15th century the God at Devundara, as described in the *Paravi Sandesaya*, a Sinhalese *Sandesa* (epistle) poem, is viewed as a powerful god and a vanquisher of *Asuras*, full of power, glory and might. Therefore, it may be said that this god described as *Upulvan* is perhaps Rama. This hypothesis is supported by the above named poem where the *Devale* in Kandy is referred to as *Rama Devale*. It is also interesting to note that this *Devale* had in its possession a cloth canopy depicting the battle of Rama and Rawana.

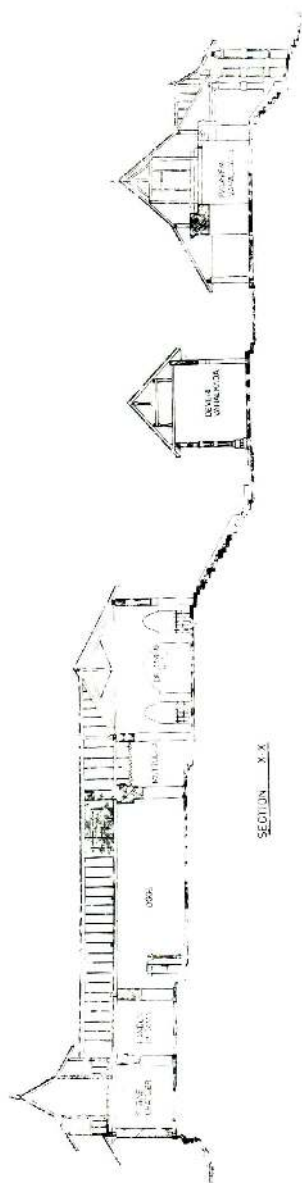
It is said that a *Devaraja Petikade* or a painted board of the God, and his paraphernalia and a sandalwood icon of the god were brought to this *Devale* from *Alut Nuwara* and later removed to Hanguranketa except the last mentioned icon.

During the time of the Kings, the *Abhiseka Mangalle* or the anointing ceremony of the newly appointed King was held in the *Maha Devale*. It is believed a gold plated Conchshell was offered to this shrine by King Rajadhi Rajasinha after the defeat of the Dutch at Gurubebila.

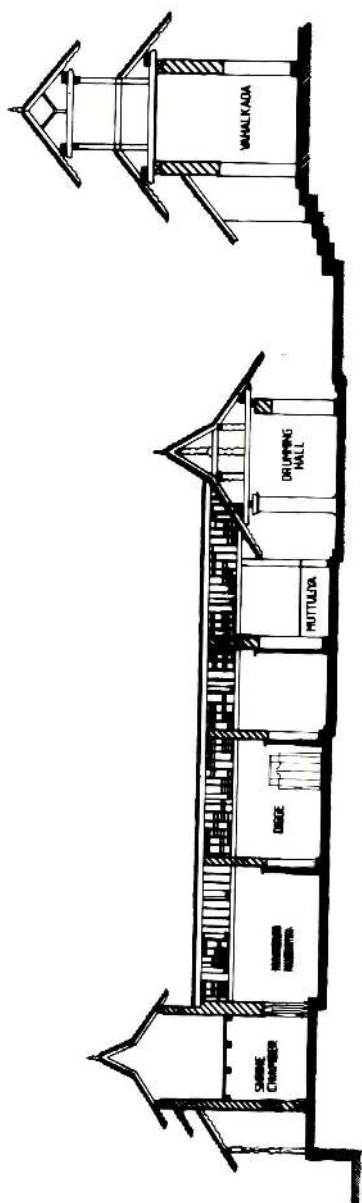
Traditionally the Perahera conducted by the *Visnu devale* is believed to have taken place to commemorate the birth of Visnu, or the victory of King Gajabahu over the Cholas. During the Esala Perahera this *Devale* plays an important role by supplying the remaining *Devalas* with the *Kapa* or the sacred pole necessary for planting at the *Kapsituwime Mangalle* before the Perahera commences. A ritual known as *Valiyakun Netima* is performed at the *Visnu Devale* immediately after the Perahera for seven successive days in order to seek divine forgiveness for any lapses in the pageant and also to give profuse thanks to the Divine Powers.

Architecturally, the *Visnu Devale* has a long building with a storeyed shrine at the end. The Kandyan *devales* are generally plainer than Hindu *kovils*. The roof over the two storeyed *garbha* or sanctum has taken the place of the dome. The upper square carries a small balcony or verandah supported by slender wooden pillars. In front of the sanctum is the *digge* or the long hall intended today for the devotees to pray in but in the olden days it was a dancing hall in honour of the resident deity. The dance performed was called *digge netuma*. Today in this hall is also found the palanquin used in the Perahera. In recent years many alterations and additions have been made to the buildings by the *Basnayaka Nilames* or the custodians to suit their taste, thus maiming the beauty of the traditional Kandyan architecture.





VISNU DEVALE



KATARAGAMA DEVALE

Scale: 1" = 10' 0"

## 5. Pattini Devale



The *Pattini Devale* dedicated to goddess Pattini is situated to the west of the *Natha devale*. In the past, the two *devales* were separated by a cross-road called *Et Vidiya* or the Elephant Street which is no more. The history of the *devale* is not known. That it is at least four centuries old, there is no doubt, for Robert Knox makes references to the *Perahera* of *Pattini Devale*.

Pattini, the goddess of chastity was and still is the most popular deity amongst the peasantry of Sri Lanka. Though a goddess of South Indian origin, she became more popular in this country. Her virtues are extolled in a Tamil epic called *Cilappadikaram* written in the 2nd century and in a number of Sinhalese poetical works written during the 18th and 19th centuries. According to the Tamil epic, one of the earliest known deistic shrines in Sri Lanka was built by King Gajabahu in the 2nd century A.D. enshrining the golden anklet of this goddess. There are a large number of shrines dedicated to her scattered all over the country, but the most popular is the one at Kandy next to *Navagamuva devale*. She is beneficial to the people in many ways. She is associated with the cure of infectious diseases and children's diseases and is also propitiated in times of drought and consequent famine.

The *devale* devoted to her in Kandy is a simple, small rectangular building on the usual stone platform. The shrine is at the south end like that of *Natha*, and unlike the one at *Maha devale* which is on the north end, and the *Kataragama devale* in the west end. It consists of four compartments. A Kandyan roof adorns this simple but beautiful *devale*.



## 6. Kataragama Devale

The history of *Kataragama devale* is also obscure. It is situated in the Kotugodelle Vidiya, in that part of the street known in the past as Kavikara Vidiya. *Kataragama devale* was in existence during the 16th century and is dedicated to the God of Kataragama who is identified as God Skanda, the warrior God. There are unambiguous references to the God in the great Chronicle but he seems to have run into popularity in the 14th century and since the 16th century his popularity seems to have increased. He is considered as one of the four guardian gods of Sri Lanka. By the 16th century this god was known by the name of his central shrine at Kataragama, but was known earlier as *Skanda*, *Kumara* or *Mahasen*. He is supposed to be a god who protected the Sinhalese against their enemies.

The entrance to the Kataragama *devale* in Kandy faces the main street. The *devale* building is more or less the same as the others and has the upper storeys square like a lantern or tower over the sanctum, with a balcony. It consists of four compartments, the innermost or western one forming the sanctum with an image. In the next compartment also is an image where the officiating priests perform their rites. The third has the palanquin used in the Perahera, and the fourth is the drummers' quarters. To the north is an extra building attached to the main shrine and dedicated to the planetary gods. What is special to this *devale* is that unlike at the other *devales*, it has Hindu Brahmins as the officiating priests.



Poya-ge  
Malwatu Viharaya.

## 7. Malwatu Maha Viharaya

Across the lake from the temple of the Tooth Relic, is situated one of the two great centres of the *Sangha*, belonging to the *Siam Nikaya*, known as *Malwatu Maha Viharaya*. This great monastery consists of two sections. The first is the *Uposatha Viharaya* on the right, popularly known as *Poyamalu Viharaya* and the other *Pushpamma Viharaya* popularly known as *Malwatu Viharaya* which is seen today with a newly built octogan. Of these two complexes, the older is the *Poyamalu Viharaya*, supposed to have been built by Senasammata Vikramabahu with a two storeyed *Uposathagaraya* or Ordination Hall and a *Caitya* or a Dagaba close by. The Chronicle goes on to say that he further built 86 monasteries for the use of the monks in the two fraternities namely, *Malwatu* and *Asgiri Viharas*. This account is further supported by *Sulu Rajawaliya*, *Asgiri Talpata*, and *Pohoya Malu Upatha*.

The higher ordination or *Upasampada* was reintroduced after a long lapse by Vimaladharmasuriya I and for this purpose, according to *Syamopasampada vata*, *bhikkhus* were brought from *Rakkhanga desa* (Burma) and got them to reside in *Pushparama Viharaya*. By the time of Narendrasinha the Buddhist order was in a state of complete collapse and the monks who were known as *ganinnaanses* were only little different from the ordinary laymen. Kirti Sri Rajasinha in his prudence built a permanent *avasa* or residence, for Velivita Saranankara, a number of such *avasas* for the monks who came for the higher ordination ceremony from Siam in the flower garden dedicated to the Tooth Relic which later became known as *Malwatu Maha Viharaya*. This event is recorded in *Sangharajavata* and *Mandarampura puvata*.

It is believed that the Malwatu *Maha Viharaya* originally had only three *pansalas* or dwelling places for the chief monks, namely the *Sangharaja Pansala* dedicated to Velivita Saranankara, the adjoining *Tibbotuwawe Pansala* and the *Poyamalu Viharaya* for the *Mahanayake* or the chief high priest, Tibbotuwawe, and the *Meda Pansala* for Moratota who was the *raja guru* or the King's teacher. These three old temples are to be seen today in the Malwatu Monastery. The quarters of the Velivita Sangharaja, which is known as the *Velivita Pansala* houses every article used by the great monk. Robes, writing table, chair, writing style, ola manuscripts, *vatapata* or the fan, and palanquins used by him are among these treasures. The adjoining temple is called the Tibbotuwawe Pansala. There in a room is treasured the articles used by the *Mahanayaka* Tibbotuwawe. The carved wooden door and window frames found in this temple are of very rich craftsmanship. The Moratota Pansala is now called *Meda Pansala* and preserves some of the articles used by that *Maha Thera*. Thus, the Malwatu *Viharaya* in a way is a sort of Museum.

Since the time of the *Sangharaja*, residing monks have grown in numbers and a great number of high priests specially those who are in the *Karaka Maha Sangha Sabha* or the executive council of monks now reside there. The *Maha Nayake* is the *Viharadhipati* or the chief incumbent of the monastery, and one of the three joint custodians of the Tooth Relic, the other two being the *Maha Nayaka* of Asgiriya *Maha Viharaya* and the *Diya-wadana Nilame*, the lay custodian.

The *Poya-ge* of the Malwatu *Viharaya* is part of the Malwatta complex and here in takes place all the important meetings of the



*Sangha Sabha* as well as the annual higher ordination ceremony. The *poya-ge* is supposed to have been built during the reign of Kirti Sri Rajasinha with a beautiful image of the Buddha installed therein.

## 8. Naga Vimanaya

Just above the Malwatu *Maha Viharaya* and near the present Wace Park on the hills is found a small but beautiful old *Vihara* known as *Naga Vimanaya*, supposed to be a place where Velivita Saranankara lived for some time. (He is also said to have lived in the Rama Viharaya in udawatta kele belonging to the Asgiri Viharaya.) The *Naga Vimanaya* is apparently a monastery founded in the early seventeenth century. Beautiful murals depicting *Jataka* stories adorn the walls of the shrine and some of these are well preserved even today.

## 9. Asgiri Maha Viharaya and the Adahana Maluwa

Going further north from the lake you come to the *Asgiri Maha Viharaya*, the other monastic centre of the *Siyam Nikaya*. This temple is believed to be considerably older than the Malwatu *Viharaya* and the *Asgiriye Talpata* voices this claim.

*Asgiri Maha Viharaya* was founded by Commander Siriwardhana at the request of Parakramabahu IV of Kurunegala (1305–1335 A.D.). The original buildings were set up in the Trinity College premises. The bhikkhus to take up residence here was sent from Valasgala hermitage in Yapahuva. The name Valasgala is translated into Pali as *Acchagiri* and the present Sinhalese name *Asgiri* is derived from it. According to another legend *Asgiri* was named after the mother queen of Vikramabahu who was cremated in the present cremation

ground or *Adahana Maluwa* at Asgiriya. It is said that she herself built a temple known as *Talagahamula Viharaya* and it became known as *Asgiri Viharaya*. At present the Asgiriya temple complex is called *Hayagiri Wijayasundararamaya*. The word "Hayagiri" is erroneously translated into Sinhalese again from the Pali word *Acchagiri* to *Haya* meaning a horse. During the reign of the last King of Kandy, the Commander-in-Chief Urulewatte Wijayasundara Rajakaruna Seneviratna built a new temple near the old. Since then the whole complex became known as *Hayagiri Wijayasundararama*. The King also made land grants to the temple and an inscription by him to this effect is still seen nearby. But the popular name Asgiriya continued to be used. During the reign of Rajadhi Rajasinha (1779–1797 A.D.) the streets of Kandy were straightened and as a result the old buildings of the Viharaya had to be demolished and a new temple was built at Udamadapota. This is now known as *Pahala Pansala* or lower temple. The demolition for the second time took place during the reign of Vimaladharmasuriya II when he was building a wall round the city.

It is seen from the history of the Asgiri *Viharaya* that almost all the rulers of the Kandyan Kingdom have contributed much towards its development. On the other hand, it was mainly the monks of this Chapter who have safeguarded the Tooth Relic on behalf of the ruling monarch during troublesome times.

Again, it was Wariyapola Sumangala Anunayake Thera of this *Vihara* who re-hoisted the Sinhalese flag in protest when the British hoisted their flag at the time of the signing of the Kandyan Convention in 1815. Further, it is said that it was this same monk who took with him the Sacred Tooth Relic during the Kandyan Rebellion in 1818 and handed it over to Keppetipola *Disawe*.

Among the historical monuments belonging to Asgiri *Vihara* are the *Parana Viharaya* or the old temple and the *Alut Viharaya* or the new temple, which were built by Pilimalauwe *Disawe* in 1766. The temple known today as *Meda Pansala* or the middle temple was built by Meegastenne *Disawe* of Dumbara in 1767.

The *Parana Viharaya* contains a sedant figure of the Buddha under a *Makara torana* arch, and the interior is very similar to that of *gedige viharaya*. The figures on each side of the Buddha figure are the gods Natha on his right, and Saman on his left.

A new (*alut*) viharaya was built by Pilimatalauwe *Adikaram*, a son of the *Disawe* in 1801. This *vihara* has a recumbent figure of the Buddha hewn out of rock thirty six feet long. The walls are painted. The rock at the back as at *Gangarama Viharaya* is incorporated with the back wall of the *vihara* and bears an inscription by the last King of Kandy Sri Vikrama. Asgiriya also has two *poya-ges*.

One of the most important monuments standing in the *Maha Vihara* grounds at Asgiri is the *gedige vihara* in the *Adahana Maluwa* or the Royal Cremation Ground. According to legend this *vihara* was founded by Vikramabahu (Senasammata?) in memory of his queen Chandrawathi who was cremated there. A beautiful *gedi-ge* type image shrine and a monastery constituted this *vihara* and was known as *Ratnabhanu*. The *vihara* premises had three *maluwas* or terraces, *Uda Maluwa*, *Meda Maluwa* and *Palle Maluwa* (Upper, middle and lower terraces). The cremations of the members of the royal family took place in the *Meda Maluwa* or middle terrace. Therefore, the temple in the premises became known as *Adahana Maluwe Gedige Viharaya*.



Adahana Maluwe Gedige Asgiriya.



Historically, *adahana maluwa gedige* is the second oldest monument in the city and architecturally it belongs to the same school that influenced the monuments at *Natha Devale* and *Gadaladeniya Vihara* in Uda Nuwara. It is believed that the plan of the *Natha Devale Gedige* has been made use of here. *Adahanamaluwe gedige viharaya* plays a significant role in the Kandy *Esala Perahera* in that in final night the Relic Casket of the *Dalada Maligawa* is deposited there until the commencement of the last day *Perahera* which begins from this site. This is done in order to fulfill a wish of Kirti Sri, who, having re-started the *Dalada Perahera*, ordered that the Casket be deposited at *Adahana Maluwa* as a mark of respect to his queen-mother cremated there.

*Adahana Maluwa* was the place where the dead bodies of the kings of Kandy were burned and their remains were buried. Valentyn says that the body of Vimaladharmasuriya I. who died in 1604 was "cremated according to the custom of his Country in a princely arbour". Maha Astana, the son of Vimaladharmasuriya I. and Dona Catherina who died in 1612 was also cremated there with "very great state and royalty, while great mourning lamentation were taking place at the sepulchre". He also speaks of Dona Catherina who died in July 20, 1613. "She was cremated on the 21st with great splendour on the same spot where the funeral of her son had been celebrated".

The bodies of the succeeding kings of Kandy were burnt in the same place except the last king of Kandy who died in Vellore, South India. The tombs were later broken open by plunders. Forbes says that the tomb of Rajasinghe II. was nearly perfect and preserved its shape in May, 1828. But in 1837 the former was a heap of rubbish from which the stones had been removed and the beautiful propositions, even the several form of the latter could no longer be traced."

In 1878-80 the railway line to Matale was constructed under the *adahana Maluwa* in a tunnel and the last of the tombs which was almost the only remains of the Royal burial ground was destroyed.

Among the historical monuments in the city of Kandy are three other important temples belonging to the late Kandyan period. They are *Gangaramaya*, *Huduhumpola* and *Nittawela*. These stood outside the boundaries of the old city but today they are within the municipal

limits because of their close proximity to the ancient city. A description of these temples is therefore appropriately included here.

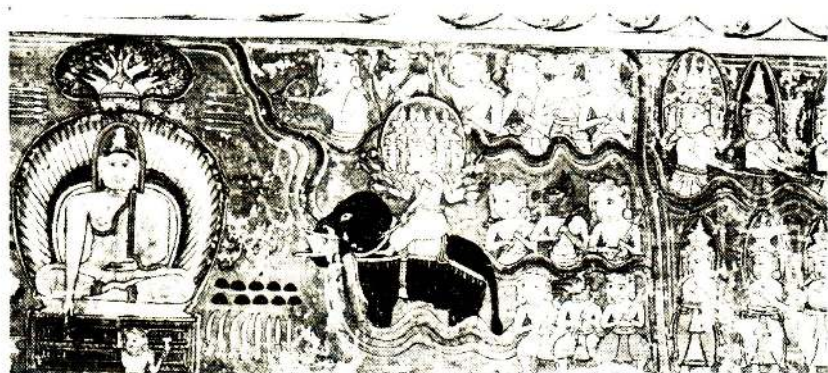
## 10. Gangaramaya

This temple stands about  $1\frac{1}{2}$  miles distant from the town along the Lewella road near the great sandy river. Hence the name *Gangaramaya*. This religious monument speaks of the services rendered by the great King Kirti Sri Rajasinha (1747–1781 A.D.). A rock inscription in the temple says:

“When Kirti Sri having being inaugurated King of Lanka noticed a stone statue of ancient date, in a rock lying in the palmyrah garden, and caused a *vihara* to be made containing stone walls of 13 cubits in length 7 in breadth and 11 in height, surrounded by stone pillars, and above a roof, with rafters covered with tiles. Within the walls a stone image of 9 cubits in height was made, beautified its robes with vermillion painting, covered its different members with golden leaves painted around with paintings of five hues, and completed it after enshrining it with relics”.

“In the year 1752 A.D. when all the works of the supremely magnificent image of Buddha variegated with golden workmanship were completed in the *vihara*, bearing the appellation of *Gangarama* two eyes were affixed to the image with great solemnity, rejoicings, and excessive offerings, and then satisfied the workmen by giving them appropriate gifts”.

Painting from Gangaramaya, 18th Century.





The *viharaya* was built by Gannoruwe Loku Muhandiram and the image by Abarana Achariya who was gifted with lands at Keliyal-pitiya in Udu Nuwara by the King in consideration of his work.

Thus, it is seen that long before Kirti Sri built the magnificent building, this *viharaya* was a place of worship. Gangaramaya was earlier associated with the educational activities of Saranankara. King Kirti Sri by a Copper Plate Decree or *Sannasa* has donated this temple to Rambukwelle Anunayake Thera of the Malwatu Maha Vihara and his *Sishyanu Sishya Paramparawa* or the pupillary succession. However, in later times this temple was entrusted to the *Mahapadaviya* or Chief High Priest of Malwatta who appoints its trustee now.

The paintings executed by the King depicting scenes of the Buddha in this and previous births remain to day and they are valuable examples of Kandyan *sittara* art. The decorated eave tiles with lion symbol, the high roof structure and above all the large standing figure of the Buddha twenty seven feet high surrounded by walls with paintings, speak for the artistic and religious concepts of the Kings of that day.

## 11. Huduhumpola Viharaya

The *Huduhumpola Viharaya* is situated in Deiyannewela or the rice field of the gods a little to the interior as we go along the Peradeniya road from Kandy. This magnificent temple belonging to the *Asgiriya Viharaya* was founded by the same King Kirti Sri Rajasinha in 1777 A.D.. The external appearance of this *Viharaya* resembles that of a *devale*, the only difference being that the *devale* is generally larger owing to its having more compartments. As J. P. Lewis says:

“It is in the simpler impretending village temples with their hipped roofs, wooden pillars and plain but still artistic door-ways that the spirit of Kandyan Kings were minded to erect more ambitious buildings they drew their inspiration and it seems in some cases their workmen also from South India”.

The *Huduhumpola Pansala* was built to accommodate about twelve monks and built in the shape of a quadrangle opening into a



spacious verandah which occupies the whole of this side of the building. The roof is supported by wooden pillars. A small verandah surrounds the other three sides of the quadrangle. Opening into it are the doors of the monks' cells. Each cell has its own kitchen attached and a larger kitchen for general use. The whole of the centre of the quadrangle is occupied by a preaching hall supported on carved wooden pillars more slender than those in the vestibule.

Apart from the architectural features of *Huduhumpola Viharaya*, the surroundings of the inner sanctum where a figure of the Buddha is found are well decorated with paintings and figures. For example, there is a representation of *Samanala Kanda* (Adam's Peak) with a carved foot-print on the top, "where perspective is thrown to the winds and the peak appears as a moderate sized rock, with a ladder cut in the side of it and surmounted by a pavillion half the size of itself. The presence of the *Sripada* is rendered unmistakable to the spectator by standing it up on end so that he can see the whole of it without difficulty".

## 12. Nittawela

This temple which accommodated venerable Velivita Saranankara in his educational activities during the reign of Narendrasinha must have existed from much earlier times. In 1771 A.D. Kirti Sri, after renovating the *vihara* granted land to the monks occupying the temple. It is also interesting to note that this *vihara* was taken back from the monks residing there for joining in the rebellion of 1817-1818 and given over to another monk of the Asgiriya viharaya. Lawrie in his *Gazetteer* published in 1898 stated that:

"Ceremonial worship of Buddha has never been much attended to at Nittewela; it always been more a dwelling place of priests than a temple though there has always been an image of Buddha".

## 13. Pulleyar Kovil

At the entrance to the city as you travel from Colombo we see near the Kandy Police Station, a Hindu temple popularly known to the Sinhalese as *Pulleyar Kovila* dedicated to God Ganesh, the elephant

Pulleyar Kovil  
Kandy.



headed son of *Siva*. The history of this *kovil* is not known but it is said that this holy place was founded during the early times of the British rule when the Bogambara lake extended as far as the present spot marking the Lake Road as its old boundary. The devotees had commenced building a shrine for *Ganesh* after finding a statue of the god in a well there. According to the tradition, the final day Perahera of the *Four Devalas* in Kandy starts from *Pulleyar Kovil* after the water cutting ceremony.

## 14. Maha Maluwa—The Palace Square

Now to another historical monument in the city, namely the picturesque piece of ground known as the *Maha Maluwa* in front of the Temple of the Tooth Relic. *Maha Maluwa* at the beginning was a land belonging to the *Maha Wasala*. It is hither that the ordinary people flocked when the last King gave audience from the *Pattirip-puwa*. It was the same ground where Wariyapola Sumangala Thera brought down the *Kathira Kodiya*, the Union Jack of the British and hoisted the *Sinha Kodiya*, the lion flag, as a protest against the British occupation of the Kandyan Kingdom in 1815. For that heroic act the monk had to pay the supreme penalty on behalf of the nation. Today *Maha Maluwa* remains an historic place with an arresting stone pillar at one end within which the skull is preserved of *Keppetipola Nilame*, the incomparable Sinhalese hero who led the great Kandyan rebellion of 1817–18 to wrest back the country's freedom from the British and failing, paid the price of defeat with his life.



Pancanarighata-Stone Carving  
Temple of the Tooth Relic.







△ Gadala Deniya Viharaya  
14th Century.

△ Kinduri — Mermaid Wood  
Carving, Embekke Devale.

## **SOME MONUMENTS IN THE SUBURB PAS RATA**

## SOME MONUMENTS IN THE SUBURB PAS RATA

### Yati Nuwara

Having toured the city we now come back to the place where the palace and the Tooth Relic temple stand as the symbol of the nation and the religion. We are still in *Yati Nuwara* (lower city) which is one of the counties of the Pas rata that constituted the *Kanda Udarata Rajadhaniya*. There is still more to see in this country. Therefore, we will proceed west along Peradeniya road up to Pilimalalawa to view a few more historical monuments in Yati Nuwara, and then from there proceed to Udu Nuwara, seeing the *Denuwara* or the two cities.

### 15. Getambe Totupola or Ferry

Along the Peradeniya road; at Getambe by the great sandy river we see a lonely old Bo-tree which probably has witnessed the historic Gannoruwa battle fought at that spot by King Rajasinha II against the Portuguese. It was a *Totupola* or ferry in the past and gave entrance to the city from the direction of Colombo, and here was held the *Upasampada* or the higher ordination ceremony performed by *bhikkhus* from Rakkhangadesa in the reign of Vimaladharmasuriya II. During the Perahera, the four *Devale Peraheras* come to the *totupola* for the water cutting ceremony, Much respected as the place is, it suffers from neglect.

We go forward along the Colombo main road until we reach Kiri-bathkumbura. Here we turn right to see another historic monument that reminds us of Velivita Saranankara, the author of Buddhist renaissance. It is called *Suriyagoda Viharaya*.

### 16. Suriyagoda Viharaya

This *Viharaya* is said to go back to the 15th century, and is claimed to have been founded by one Bandara who was conferred the title of *Rajaguru*, teacher to the King, by Parakramabahu VI of Kotte. He was not only a teacher to Kings but also to Velivita Saranankara.

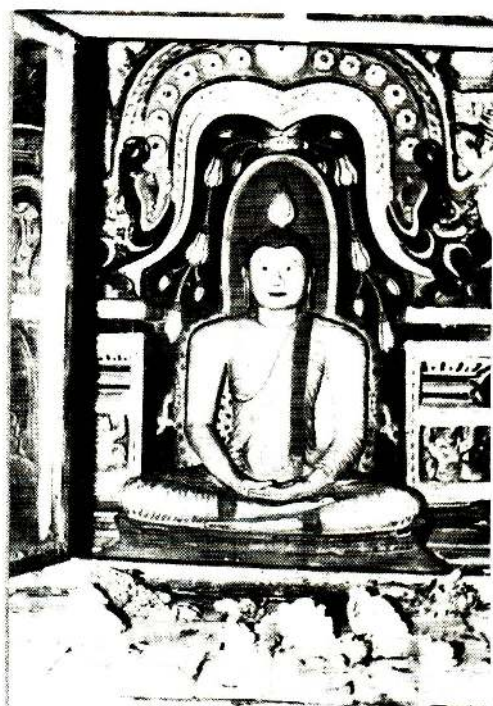


It was the good fortune not only of the little boy 'Kulatunga' but also of the whole country that he became ordained as Velivita Saranankara under Suriyagoda Maha Thera in this very same temple and studied under Rajaguru Bandara. This *viharaya* later on became known as *Sri Narendraramaya* because of the support given it by the King.



Entrance — Suriyagoda Viharaya.

Narendrasinha Viharaya consists of a *Pilimage* — an image house, and a *stupa*. The image house is built on nine stone pillars on which strong wooden cross beams run to support the shrine. This type of building is called *Tempita Vihara*. The Buddha image and the images of gods are well preserved. The wooden beams are half burnt. The damage is suspected to be the work of the Portuguese in the course of a decisive battle fought close by at Danture. The images are made of white clay and painted over. The *Makara Torana* or the dragon pandal, the paintings inside the shrine are the works of the Kandyan period. The walls are painted with scenes from the life story of Buddha and drawn by Deldeniye Chitra Naide. It is also unique to find here a *dhamma sala*, a preaching hall, a *poya-ge*, a house used as a vestry and confessional, for ordination, etc., and the *pilimage* an image-house, all in one setting. Among the precious objects found in the temple are Buddha statues, old manuscripts written by Velivita Sangharaja and a relic casket.



1. Seated Buddha under Makara Torana.
2. Maitri Bodhisatva — Bronz, Suriyagoda Viharaya.

A *Sannasa* dated 1781 A.D. given by Kirti Sri Rajasinha describes the lands granted to the *viharaya*. The silver statue of Maitri Bodhisatva the standing bronze statue and twenty four sedant statues of Buddha depicting the *Suvisi Vivaranaya* are interesting for a student of Buddhist iconography. Architecturally the *viharaya* is unique in the sense, that the main shrine in the courtyard is covered with the residence of the *bhikkhus* on the four sides to form a square.





Painting from Suriyagoda Viharaya.

From here we shall now proceed to *Dodanwela devale* and *Danture Viharaya*. These two places too can be approached by the main road from Alakolange.

## 17. Dodanwela Devale

When Rajasingha II was on his way to Balana to give battle to the Portuguese, the cross bar of his palanquin is said to have snapped and he had to alight at Dodanwela. He inquired what the place was and was told that it was *Nahimige Kovila*. Then the King made a vow that if he succeeded in the expedition he would present his crown and jewels to the *Kovila* on his return. The King was victorious and the promise was kept. Thus the *Kovil* became known as *Dodanwela Devale*. Dedicated to a local god in the past it is now dedicated to god *Visnu*. The avenue of *na* trees (iron wood trees) close by has adorned the *devale* precincts for centuries.





Dodanwela Devale.

The royal crown which was gifted to the *devale* was in the custody of the Kandy Museum until it was stolen recently by a treasure hunter for its gold. The *devale* is a valuable work of architecture, similar in its features to *Visnu devale* in Kandy. The inner sanctum has no god-image. Instead are portraits of two kings painted on wood, one of them probably that of Rajasinha II. It also preserves two embroidered silk jackets said to be the King's, a dozen swords and daggers, including one of the King himself and a carved palanquin mounted in brass. A curious object here is a brass crown described as the crown of *Vesamuni*, the King of the demons.

## 18. Danture Viharaya

When we proceed thence to Danture we come across a *Tempita Viharaya*, a temple on pillars named after the village. The ground floor of this temple is used as a *Bana maduwa* or a preaching hall. On four pillars at the centre of the hall are sculptured musicians and dancers. On the upper floor is the image house in which is a seated Buddha image under a *Makara Torana*. The timbered ceiling and the walls carry paintings of the Kandyan period.

The unforgettable battle between the Sinhalese led by Vimaladharmasuriya I and the Portuguese was fought at Danture, following which the victorious King ascended the throne of Kandy and founded the Kandyan Kingdom in 1592 A.D.

Going on to the main Kandy-Colombo road through Alakolange we proceed a mile towards Kandy till we come to Pilimatalawa junction. Here we turn right and proceed along Dawulagala road to enter *Udu Nuwara* which was known as Siduruvana at one time, to view some important monuments belonging to the Gampola period (1341–1415 A.D.).

## UDU NUWARA

### 19. Gadaladeniya

The first temple we come across along this road is called the Gadaladeniya *Raja Maha Viharaya* built on rock. According to the inscription there, this temple was built by Bhuvanekabahu IV and completed in the Saka year 1266 which is 1344 A.D. The chief architect was Ganesvarachari, a South Indian. The temple is thus essentially of South Indian design with a *devale* attached to it. Though this temple is known today as Gadaladeniya, the inscription names it as *Dharmakirti Viharaya* after the name of the founder monk. The *Nikaya Sangrahaya* named it *Saddharmatilaka* and the *Saddharmalan-karaya* as *Gadaladeniya Viharaya* after the name of the village. There is no uniformity with regard to its name. The main shrine room has a seated Buddha under a *Makara Torana* with many gods on either side. The chamber within the *sikhara* or dome of the structure had an image of the Buddha but it had been destroyed by the Portuguese. The *vihara* remained neglected till the time of Velivita Sangharaja. King Narendrasinha dedicated it to him and it has been looked after ever since by his pupillary succession. The roofed dagoba on the rock fulfills a requirement of a temple. The protecting roof is held on four pillars over the *dagoba*, tradition has it that it was constructed by Parakramabahu V and it is now called *Vijayotpayaya* or *Vaijayanta prasada* so named after the mythical palace of Indra. Images of the Buddha are placed on the four sides of the cube of stone masonry and enclosed within shrine rooms rectangular in shape.

Gadaladeniya also became noted for the celebrated scholarly monks such as Dharmakirti II and Vimalakirti I who resided there and contributed much towards the literary development of the country.



The main shrine has all the features of a *patimaghara* or image-house with *mandapa*, *antarala* and a *garbhagrha*. The *devale* and the *digge* are to its right and project from the *mandapa*, and the deity worshipped there is described as *devaraja*, identified today as Visnu. But he must have been known as Upulvan. The construction of *devales* within Buddhist temples could have originated in the mediaeval period.

The edifice consists of three storeys and a *sikhara* or dome rising over the *devale*. The structure is of stone. The mouldings of the *Adhithana* or podium are similar to other Hindu *devales*. The basement



Vijayotpaya — Gadaladeniya Viharaya.

panels have figures of dancers and musicians. The two stone pillars in front have the figures of a *Siva Nataraja* and *Krsna* and both the base and the capitals are in the form of seated lions, reminiscent of the architecture of Vijayanagar.



The image of the Buddha in the *garbhagrha* or sanctum, according to the inscription was executed on the *Vajrasana* or adamantine seat under a sacred Bo-tree here symbolised by a floral design. The *Makara torana* is decorated on both faces with a host of gods such as Sakra, Brahma, Suyama, Santusita, Natha and Maitri, and two attendants. The two upper storeys are non-functional and form the stone base for the *sikhara* which is in the shape of a *stupa*. This type of *sikhara* is found in the *Natha devale* as well as at *Gedige Viharaya* at Adahana Maluwa. "This hollow type of *sikhara* is not found in South Indian shrines—hence it may be taken as a modification of the Dravidian plan to suit those of the Buddhist".

The *Devale* also has a similar *sikhara*. According to the Gadaladeniya inscription, the *garbhagrha* and the *stupa* were decorated with paintings. Only fragments of these remain; but there is an extant scene from *Vessantara Jatakaya* in the *garbha* of the *sikhara*. The colours used are red, yellow and black. The incompetent restoration carried out in the recent past has completely defaced these paintings. The valuable standing Buddha on a lotus in bronze, belonging to the same period, which was in the *vihara* until recent times is now lost.

Let us proceed now to Lankatilake along the same road until we catch sight of a beautiful massive white building on a rock .

## 20. Lankatilaka Viharaya

Situated in Handessa the *Lankatilaka Viharaya*, like Gadaladeniya built in the same year by the King's chief minister Senalankadhikara. The architect, as named in the Lankatilake inscription, was Sthapati Rayar, a South Indian. The building was four storeyed. However, we see only the ground floor with a part of the first floor now. It is believed that the upper storeys have collapsed with the passage of time. The height of The building especially on the summit of a rock would have been a possible cause of collapse. *Culavamsa* says that Parakramabahu VI of Kotte had stucco work carried out at Gadaldeniya and Lankatilaka. As there is no historical evidence to prove

any other participant in the repair of Lankatilaka Viharaya, we have to accept that the renovation and reconstruction was carried out by the above named King in the 15th century.

Lankatilaka *Viharaya* is built on an uneven stone surface with brick and granite. According to the Lankatilaka copper-plate inscription, the original building was 32 cubits or 80 feet high. According to the ground plan, the building is cruciform. The sanctuary which is a square is enclosed by an outer casing wall leaving circumambulatory space along three sides. On the exterior of each of the three sides is a niche in which is placed an image of one of the popular deities of the period. At either side of the entrance are *devales*. Thus Lankatilaka is a *Buduge* (image house of the Buddha) as well as a *devale*. (image house of a god).

Commenting on its architecture Paranavitana was of the opinion that this temple is "essentially a continuation and development of the Sinhalese architecture of the Polonnaruwa period with some Dravidian and Indo-Chinese features". Taking into consideration all the aspects of the building, when it was entire, he was convinced that it would have been "somewhat similar to that of certain temples in Pagan, particularly the one called Nagayon dating from the eleventh century".



Lankatilaka Viharaya.

Seated Buddha under  
Makara Torana  
Lankatilaka Viharaya.



The main entrance to the shrine is by a flight of stone steps with *gajasimhas* mounted on either side. Then we go through an arched passage which has a *Makara Torana* on the exterior wall, a beautiful piece of decorative art showing *gandharva* and *Gaja-Lakshmi*. Then we enter the *Mandapa* and through it the *Antarala*. The folding door richly decorated with a beautiful floral design captures the heart of the spectator at the first sight. One enters through a narrow doorway of this folding door into the *Antarala*. On the two sides of the walls and on the ceiling are exquisitely painted scenes from *Suvisi vivaranaya* or the lives of the 24 previous Buddhas. The colossal seated image of the Buddha is now seen in the *garbha* under a beautiful *Makara Torana* and the *Bodhi* is depicted by a tree-cum-floral design like the one at Gadaladeniya. The figure of the Buddha is more arresting than that at Gadaladeniya.



Images of popular gods with their spouses are installed in niches in the middle of the exterior sides of the shrine. Upulvan, Saman and Vibhisana occupy the niches on the south, west and north respectively. Nandasena Mudiyanse explains its features:

"The other guardian deity of Sri Lanka, Skanda, had to be accommodated on the east, but the entrance to the inner shrine being on this side he could not occupy a niche in the centre, but in one to the right, i.e. to the north of the entrance. To balance with him, his brother Ganesa, has been accommodated in a niche to the left of the entrance. It was considered unbecoming to have the gods exposed to the elements, hence the addition of an wall. The corridor is reckoned as comprising five separate *devalas*, though the area of one deity has not been partitioned from that of his neighbour. This modification of the original plan appears to have been effected while the building work was in progress, for in the dedicatory inscription engraved on the rock after the completion of the shrine, the places of the gods in the temple are duly noticed and the endowment made provision for their worship as well as that of the Buddha".

A flight of steps behind the *garbha* gives access to the second floor which is not used today. The two upper storeys have collapsed and in the restorations the building has been provided with a wooden roof. But in the original building the terrace of the "third floor was surmounted by a *stupa* in the centre with four smaller *stupas* on the four corners. The dome of the central *stupa* was not solid, but contained to a circular chamber, the *stupa* at the corners must have been merely ornamental. At the corners of the first and second storeys now preserved, too, there were small *stupas*, for they are rounded".

It is believed the modification of the original building would have taken place shortly afterwards and this resulted in bringing under one shelter a shrine for the Buddha and niches for the four guardian gods of Sri Lanka.

In a room of a hall opposite the entrance to the shrine is found a valuable collection of Buddha figures and other objects. Among them is a Buddha figure in metal in the *Vajrasana* attitude and described in the rock inscription and the copper plate as 'an image of solid bronze installed in the pavillion measuring twenty eight cubits

which was caused to be constructed by Sena Lankadhikara through his sons and ladies of the household', and another bronze statue of a King believed to be that of Bhuvanekabahu IV.

The white *stupa* and the Bodhi-tree that stands on the temple premises have added much to the beauty of Lankatilaka.



Embekke Devale.

## 21. Embekke Devale

Let us now proceed to Welamboda to view *Embekke Devale*, a superb example of this island's architecture in wood and dedicated to the god of *Kataragama* or *Skanda*. The story of this *devale* is told in a poetical work named *Embekke Varnanawa* in which is explained the role played by King Vikramabahu III, his queen Henakanda Biso Bandara, and a drummer named Rangama in establishing a three storeyed deistic shrine. The date given there is 1371 A.D. Today we do not see a three storeyed building here. It is believed that some time later during the Kandyan period it was re-constructed by employing skilled craftsmen.

According to *Embekke Varnanawa* the reason for constructing this shrine was a miracle concerned with Rangama drummer and supposed to have been the act of *Kataragama deiyo*. King Vikramabahu III, apprised of the incident, caused this shrine to be put up in the deity's honour. Henakanda Biso Bandara, the queen, is also associated with this legend. It seems her flower garden was near by. The god, seeing her beauty, released her from her human bonds and made her his consort.

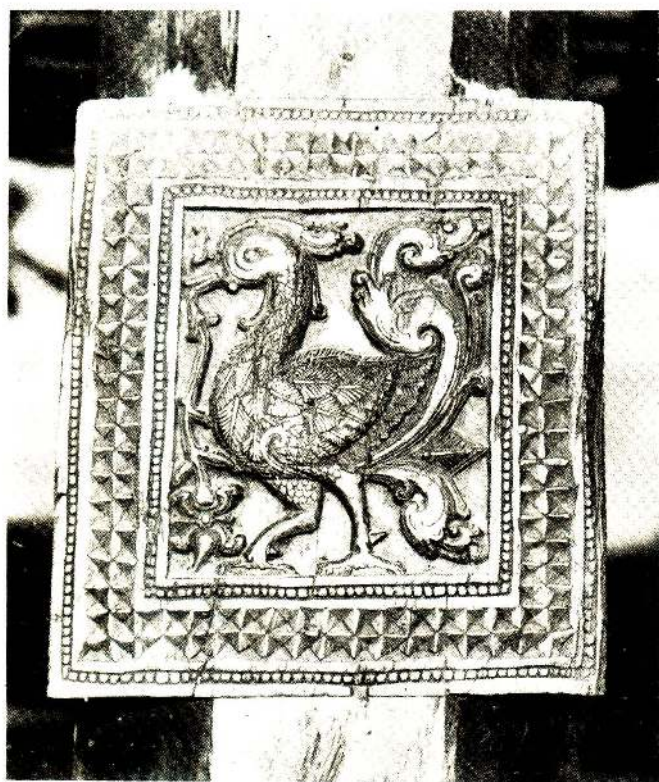
*Embekke Devale* as it is today consists of a *garbha*, a sanctum, the *digge* or dancing hall in place of the *Antaralaya* and a *Hewisi Mandapaya* or drummers' hall in place of the *Mandapaya*. The main sanctum with its high roof confirms with the other *devales* of the period. The *Hewisi Mandapaya* is an attraction to the visitor for the wood carvings on its ornate pillars and high-pitched roof. It is believed that some of this woodwork utilized had come from an abandoned Royal Audience Hall at Gampola. The *Vahalkada* or the entrance porch of the *devale* also has its pillars with some of the finest wood carvings, including a carving of a 'mother and child'. We find the following comment by Godakumbura in his booklet, *Embekke Devale Carvings*:

"The skill of the ancient masters is to be seen most of all in the medial panels of the pillars and in the crossing brackets, with their drooping lotuses, which form the capitals of these pillars. Here are displayed in low relief, the conventional Sinhalese designs – the swan, at times single, at times with heads entwined, the double headed eagle, the women growing out of the vine, a



Lion – Wood Carving  
Embekke Devale.





Swan – Wood Carving  
Embekke Devale.

Bacchanalian figure is characteristic pose, a wrestling pair, dancers and soldiers, men and women in fluent and graceful movement, floral designs of many combinations, based chiefly on the lotus, no one design resembling another in the whole collection of designs”.

Nothing is spared of wood but it would have elaborate carvings on it, rafters, beams, columns, brackets, door-ways, doors and windows. In the *digge* alone there are 128 designs and 256 floral designs, 64 lotus designs on *pekada* or brackets, 30 on beams and 36 on cross-bars totalling 514 in all.



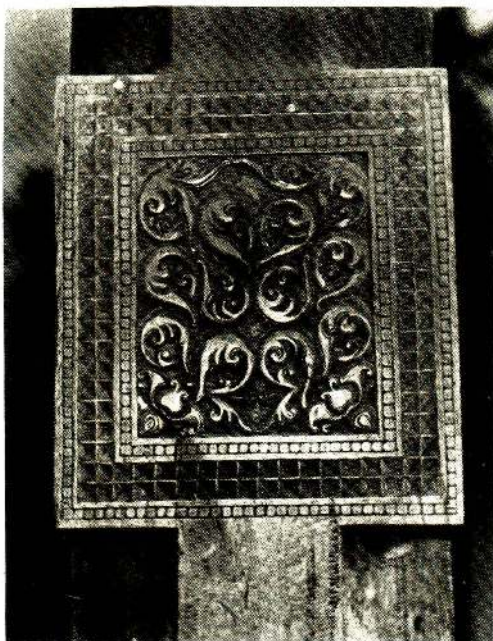
Soldier fighting on  
horse back Wood Carving  
Embekke Devale.

“The roof itself has singular features. The rafters are slanting from above towards the incoming visitor and are caught together and kept in position by a *madol kurupawa*, a kind of giant catch-pin the like of which we do not have elsewhere”.

This beautiful piece of wooden architecture was in danger of being totally destroyed by white ants and beetles. The Archaeological Department undertook the repair in 1948 and some of the pillars were replaced by the help of the local craftsmen, who claim their lineal succession from the original masters, the chief being *Delmada Mulachari*. The village to the rear is still busy with these lineal craftsmen.

Among the ancient objects that are treasured in the *devale* are the door-ways of the *Sandun Kudama* which is supposed to have been brought down from the palace of Vikramabahu with the pinnacle seen now on the top of the sanctum and the two tusks seen in front of it. The palanquin presented to Rajasinha II by the Portuguese and *Tamboruwa* drum and ornaments presented to the *devale* by Ehelapola *Maha Adikaram* are all treasured here. An *Esala Perahera* is held here annually drawing large crowds from the neighbouring villages. On the grounds of the *devale* there is also an old *Vee-atuwa* or a paddy store resting on stone-pillars and reminiscent of the ancient *Tempita Viharas*.

Creepers on a  
Pillar-Wood Carving  
Embekke Devale.



## 22. Embekke Ambalama

In the field close by on a flat rock are the remains of an old *Ambalama* built of stone pillars with similar carvings—a resting place said to have been built prior to the *devale* by the same King.



Let us proceed from here to Penideniya Junction through Hendeniya and Elugoda to reach the Kandy-Gampola main road to view two other interesting places and an *Ambalama* at Dawulagala.

### 23. Hendeniya Viharaya

This old temple, also known as *Galgane Viharaya*, is believed to have been built by Henakanda Biso Bandara as a resting place on her way to Lankatilaka and Embekke. It consists of two image-houses, one of which is a cave temple with a Buddha image of stucco belonging to the 14th century and the other a newly built shrine. The stone doorway of the above is carved with a variety of floral designs.

### 24. Pattini Devale at Yalegoda

Before we come to the main road about a mile, further on let us turn right and proceed to *Yalegoda Devale* dedicated to Goddess Pattini, a small but beautiful *devale* with a painted doorway belonging to the late Kandyan period, then proceed along the Gampola road until we come to Veligalla. Turn right here and proceed about a mile further and we come to Aludeniya.

### 25. Aludeniya Viharaya

According to tradition this *Viharaya* was built by Mayim Bandara during the reign of Bhuvanekabahu IV. The *Viharaya* itself is not so interesting from the point of view of architecture. But a wooden door-frame called *Ranbewa* beautifully carved with floral and vegetal designs with friezes of dancers, musicians, images of couples and flying *gandharvas* which has been placed at the entrance to the *Visnu Devale* of the temple catches the eye. It is said that this door frame was brought here from the palace of Bhuvanekabahu. This door frame can be regarded as the "earliest example of wood carving which has so far come to light in Sri Lanka".

According to an old document at Maninarama at Veligalla, a wooden door frame called *Rambeva* was sent as a gift from Kotte to Gampola and it was deposited in the two storeyed building at Aludeniya Viharaya. This doorway is very similar in its dancing girl pattern to the stone doorway at Ambulugala and further with the Dippitiya Viharaya in the Kegalle district. As to the *Viharaya* itself, we see only a new building and not even a trace of the old remains. J. P. Lewis

writing about this *Viharaya* is 1908 says that "Aludeniya is an interesting specimen of a small Kandyan Vihara" with a roofed dagoba.

The next temple we come across along the Gampola road is a *Devale* dedicated to god Natha at Vegiriya about 2 miles off Kalu Vahalkada junction.

## 26. Vegiriya Devale

The temple at Vegiriya has both a *Viharaya* and a *Devalaya*, within a cave separated by a partitioning wall. The *viharaya* has a sedant Buddha image and a *stupa*. There are two beautiful moonstones at the entrance to both the *viharaya* and the *devale*, and a stone doorway to the former.

Vegiriya temple has a long history supported by Brahmi inscriptions of the pre-Christian era, at the dripledge of the cave which is known as *Vavul gal lena*. Mayim Bandara is associated with the construction of this temple.

Within the *devale* are two beautiful statues of Natha and his consort Tara, made of clay or stucco. They are of interest to the student of iconography. There is also a rock inscription here, dated Saka 1357 (i.e. 1415 A.D.) which records benefactions to Lokesvara Natha in the reigns of Vikramabahu III and Bhuvanekabahu V.

## 27. Sinhapitiya

We come next to Sinhapitiya temple on the Gampola-Hemmatagama road. This place appears to have flourished during the times of the Gampola kings. Two elephant balustrades in stone found in the site of the ancient *Vihara* are now in the Kandy National Museum.

Our journey takes us next to an important *Viharaya* in the ancient *Gangasiripura* (Gampola) situated at Mariyawatta on the road from Gampola to Nawalapitiya.

## 28. Niyamgampaya Viharaya

This *Viharaya* goes back in history to a much earlier period. The *Culavamsa* gives its name as *Nigamagamapasada* and the *Nampota* as *Niyamgampaya Sthanaya*. Gampola, situated on the banks of the river Mahaveli was inhabited by the early Aryan settlers from India. This is proved by the Brahmi inscriptions discovered around

such areas as Raj Ela and Vegiriya. The legends associated with the temple also trace its history back to an early period. *Mahavamsa*, *Culavamsa*, *Sinhala Dalada Vamsaya*, an inscription of the 14th century, and a copper plate grant of the last King of Kandy dated 1804 A.D., all make reference to it. The inscription referred to above dates back to 1373 A.D., i.e., in the seventeenth year of the reign of Vikramabahu III. It is there stated that the *Viharaya* was reconstructed by Jayamahale Sitana of Gampola. The statement that the original *Viharaya* was built in the early Christian era can be legendary. It is recorded in the *Mahavamsa* that King Suratissa (187–177 B.C.) built *Viharas* on the bank of the river. *Culavamsa* records that Vijayabahu IV (1267–1270 A.D.) on his return from *Sripada* carried out a restoration of this temple, as that of a newly established monastery for the monks. An inscription dated 1373 A.D. records that Jayamahale Sitana carried out repairs on and donated land for the embellishment of the *Viharaya* and constructed a monastery for the monks in his name. It further goes on to say that during the period of the last four hundred and eighty five years (i.e. beginning from 888 A.D.) the temple was used as a dwelling place for the monks. The *Sinhala Dalada Vamsaya* an eighteenth century work, says that the sacred Tooth-Relic was housed here during the reign of Parakramabahu V of Dedigama and Vikramabahu II of Gampola. The Tooth-Relic temple consisted of stone pillars on the ground floor and flights of steps. The copper plate grant of the last King of Kandy says that repairs were carried out again and lands were granted to maintain the establishment. An image house was newly built and an image of the Buddha, six feet high, was placed in it.

The above sources of information indicate that Niyamgampaya was once an important place of worship and a centre of Buddhist activities. But the present remains do not help us in any way to reconstruct its history. In the main shrine the plinth mouldings of the old structure are noticeable with bas-reliefs representing musicians, dancers and drummers, animals and lotus designs. The stone door frame is also witness to its link with the reign of Kings. The valuable Buddha image that was there had been stolen and since 1907 A.D. its whereabouts have not been traced.

However, the new *Viharaya*, the *Dagoba* and the old Bo-tree here still attracts the visitor. Just opposite the *viharaya* and across the present railway track there is another *Viharaya* and a *Devale* known today as *Vallahagoda Devale*.



## 29. Vallahagoda Devale

This is a Buddhist cum deistic shrine, the latter dedicated to god *Skanda*, built by Bhuvanekabahu IV of Gampola. The *Devale* is of small in size but the *Viharaya* has a *dagaba* with a roof, a beautiful work in wood to captivate the student of architecture of the period. Its original name was *Walvasagoda*.

Along the Gampola-Nawalapitiya road we will proceed to Pusul-pitiya in Kotmale.

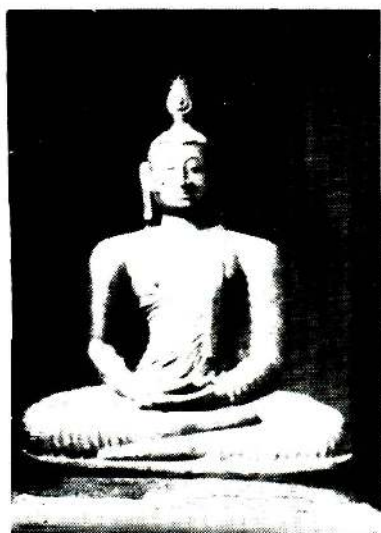
## 30. Pusulpitiya

This temple belongs to Uda Bulatgama, one of the ancient *ratas* of the Kandyan Kingdom, and is situated about three miles from Morape on the bank of the Kotmale Oya (now belongs to Nuwara Eliya district). The area is full of folk legends as it was the place where Dutugemunu the hero King of the Sinhalese, spent his boyhood.

The origin of the Pusulpitiya Village and the *Viharaya* is related in a Sinhalese folk legend which has *pusul gediya* or ash pumpkin as its central theme. The village as well as the *Viharaya* is named after this ash pumpkin.

According to another legend, one of four valuable Buddha statues brought by an *Arahant* named Maliyadeva from India is now deposited in this *Viharaya*. The other three are housed at Vattarama, Diddeniya and Madanvela. The seated Buddha statue under a *Makara Torana* is a beautiful piece of sculpture. Pusulpitiya is also associated with Henakanda Biso Bandara. But the temple is historically linked with the Sacred Tooth Relic given hidden security here during the times of political unrest in the country. During the Magha rule at Polonnaruwa in the 12th century it is reported that the Tooth Relic was hidden here. King Vijayabahu III (1232–1236 A.D.) of Dambadeniya came to Kotmale and removed it to his capital. Again, when the British were about to enter the Kandyan Kingdom, the Tooth Relic was hidden in this temple. The British found it there and brought it back to Kandy immediately after the capture of the Kandyan Kingdom in 1815.

Pusulpitiya temple is situated on a hilltop surrounded by valleys. Apart from the fact that a valuable seated Buddha statue is resident there, the temple itself has no especial architectural value.



Seated Buddha — Bronze  
Pusulpitiya Viharaya.

Rock Temple at  
Hindagala. ➤

Coming on to the Gampola-Nuwara Eliya main road through Ramboda we will now come back to Gampola passing *Gampolawela* or the fields of Gampola dedicated to the Sacred Tooth-Relic.

### 31. Ganegoda Devale

We can now go through Doluwa to *Ganegoda Devale* near Pahin-gamuwa which is dedicated to god *Skanda* and stands in the Old Nilambe Nuwara, but the remains however are of no artistic or architectural interest.

We proceed on to Peradeniya where the present Botanical Garden is. In former times, too, this was a royal garden, as far back as the reign of Vikramabahu III. During the reign of Kirti Sri there was a royal residence and a park here. In 1821, six years after the fall of the Kandyan Kingdom, the present Botanical Gardens were established by the British. Barely a few yards distant is the University of Peradeniya.

We will now proceed about 2 miles along the University Park to re-enter Nilambe Nuwara. Here we come to Hindagala with its ancient *Viharaya* on a hilltop near the 6th mile post on the Kandy-Galaha road. The *Ganegoda devale*, 10 miles from the University junction can also be reached by the same route.

## 32. Hindagala Viharaya

This *Viharaya* is situated at the base of a rock and is reached by a flight of steps. As a rock temple its history goes back to an early period. There are fragments of two inscriptions belonging to the 6th–7th centuries but they do not help us to re-construct its story. The existing *Viharaya* belongs to the late Kandyan period.

Within the cave is a large recumbent image of the Buddha and several standing figures. At one end of the cave is a small dagoba. The overhanging rock, which forms the roof, was painted during the construction of the temple in the Kandyan period, and unfortunately over painted in our time. On the outside above the *Viharaya* are several old paintings which survived a recent fire that destroyed more than the number now surviving. These fragmentary remains closely compare with the paintings of Sigiriya in the pigments used and the technique followed. But Paranavitana says that here the figures are so disposed as to give us an idea of the methods of composition followed by the ancient artists. The line drawings are of a more refined nature than those at Sigiriya, and the delineation of the human figure in various attitudes and poses has been successfully tackled by the artist". These paintings which belong to more or less the same period as Sigiriya (5th–6th centuries) depict the "scene of a visit of Indra (Sakra) to the Buddha in the Cave of Indrasala, in the method continuous narration".





Because of the scene depicting the Buddha in the cave of *Indrasala*, Paronavitana believes that the original name of this temple would have been *Indrasala guha* which later became Hindagala.

The paintings in the verandah of the *Viharaya* include the offering of milk rice by Sujatha, floating of the bowl relic, and the Great Renunciation. Inside the *Viharaya* are scenes from *Mara Yuddhaya*, *Suvisi Vivaranaya*, and *Solosmasthana*.

Traditionally this *Viharaya* is also associated with Henakanda Biso Bandara. Hindagala Viharaya now belongs to the *Maha Padaviya* or the Chief High Priest of the Malwatu *Maha Viharaya*.

Now we return to Kandy to proceed to Hewaheta, one of the counties of the ancient *Pasrata*.

## HEWAHETA

Passing Dalada Maligawa we will travel along the Kandy-Talatu-Oya road which takes us to Diyatilaka Nuwara or Hanguranketa. This road was anciently a foot-path that led to this beautiful mountain city. There was a cascade of water about  $1\frac{1}{2}$  miles on that way said to have been used by Sri Vikrama and was therefore called *Rajapihilla* or Royal Cascade. A circular cistern and a pedestal are all that now remain.

At the 2nd mile post we turn right and proceed about half a mile on Uduwela Pallegama road and we see a temple on a hilltop.

## 33. Dalukgolla Viharaya

It is here we make acquaintance with the crematory *dagoba* of venerable Velivita Saranankara *Sangharaja* the architect of the Buddhist renaissance. According to a copper plate grant by Rajadhi Rajasinha, this place was first visited by Kirti Sri Rajasinha who ordered the construction of a *Poya-ge* with a Buddha statue in it and an *Avasa* or a fully equipped monastery for the monks in the year 1772 A.D. It was dedicated to Rambukwelle *Anunayake Thera* and his pupillary succession. Rajadhi Rajasinha in 1795 A.D. had further granted land for its maintenance. The old *poya-ge* built by Kirti Sri Rajasinha is still in good condition.

### 34. Divurum Bodhiya

We come back to the Kandy-Talatu-Oya main road and proceed a little further until we come to an old Bodhi-tree standing by the side of the road and with a *prakara-bemma* or a wall round it. It was in this place during the times of the last Kings that criminal suspects were asked to swear to their guilt or innocence. Thus its name *Ampitiye Divurum Bodhiya*. We proceed on to Talatu-Oya and from there to Marassana, over the hills and through green rice fields and vegetable gardens. We now turn off to Pasgama to view another *Devalaya*.

### 35. Pasgama Devalaya

This small *devalaya* surrounded by a temple is situated in Hewawissa village and is dedicated to God Natha. The large Bo-tree and the *Dagaba* make for a beautiful place of worship in the centre of the village. Its *Esala Perahera* conducted every year draws large crowds from the vicinity. The *devalaya* though not architecturally interesting, is a place of sanctity for the Buddhist devotees of the area.

Back on the main road, we proceed little further up and turn off to Maha Medagama and proceed again about 4 miles to Godamunne to view a typical *Ambalama* or a resting place of olden times.

### 36. Godamunne Ambalama

This *Ambalama* in the village of Godamunne is reared on pillars rising on the grid of massive beams. Its carved wooden pillars, having been damaged somewhat have been replaced and the roof also repaired. It is said that the wooden pillars of the Hanguranketa palace which got destroyed by fire during the Dutch attack in the 17th century were used for the construction of this wayside rest.

Back on the main road we proceed again by the mountainous road till we come to a junction called *Kande Handiya*. From here through hills and valleys we enter Hanguranketa, which was known then as *Diyatilaka Nuwara*, where several Kings made their home during troubled times.

## DIYATILAKA NUWARA

Robert Knox (1660–1679 A.D.) writing about this ancient city said:

“The fifth city is Digligy-neur (Diyatilaka Nuwara) towards the east of Candy lying in the country of Hewaheta, where the King ever since he was routed from Nillemby (Nilambe Nuwara) in the rebellion anno 1664, hath held his court. The situation of this place is very rocky and mountainous, the lands barren; so that hardly a worse place could be found out in the whole Island”.

“Yet the King chose it, partly because it lies about the middle of his Kingdom, but chiefly for his safety; having the great mountain Gauluda (Gala uda) behind his palace, unto which he fled for safety in the rebellion, being not only high, but on the top of it lie three towns and corn fields, whence he may have necessary supplies and it is so fenced with steep cliffs, rocks, and woods that a few men here will be able to defend themselves against a great army”.

### 37. Royal Palace at Hanguranketa

Hanguranketa has a long history. In this place was found an inscription by Queen Leelavathi of the Polonnaruwa period and it was also a place that gave shelter to Konappu Bandara before his ascending the throne of Kandy as Vimaladharmasuriya I. But the King who founded this city, according to *Rajavaliya*, was Senerath. He built a palace here for temporary living. Later on Rajasinha II built a palace to suit a King. Robert Knox has given us a vivid description of this palace:

“He keeps his court at Digligy-neur (Diyatilaka Nuwara) whither he fled in a rebellion against him. His palace stands adjoining to a great hill . . . . Near unto that part of the hill next abutting upon his court none dares presume to set his foot, for that being for his safeguard to fly unto in time of need. The palace is walled about with a clay wall and thatched, to prevent the clay being melted by the rains, which are great and violent. Within this wall it is all full of houses, most of which are low and thatched, but some are two stories high and tiled very handsomely, with open galleries for air, railed, about with tussed banisters, one ebony and one painted, but not much for pleasure as security. The palace



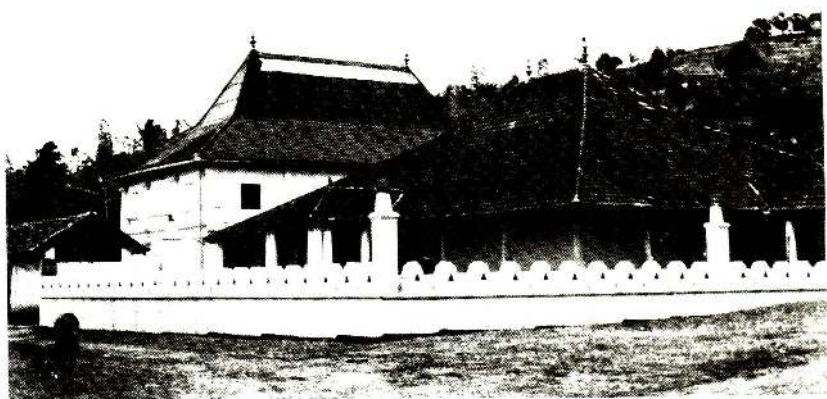
itself hath many large and stately gates, two-leaved; these gates, with their posts, excellently carved; the iron work thereunto belonging, as bolts and locks, all rarely engraven. The windows inlaid with silver plates and ebony. On top of the houses of his palace and treasury stand earthen pots at each corner, which are for ornament; or which is a newer fashion, something made of earth resembling flowers and . . . , and no houses beside, except temples, may have these placed with them. The contrivance of his palace is, as I may say, like woodstock bower, with many turnings and windings and doors, he himself having ordered and contrived all these buildings and the manner of them. At all the doors and passages stand watchers, and they who thus give attendance are not to pass without special order from one place to another, but are to remain in that place, or at that gate where the King hath appointed them.

“Sometimes he walketh about his palace, where there are certain pedestals of stone whitened with lime and laid in oil, so they look purely white, made and set up in divers places; here he stands when he comes forth, that he might be above the rest of the people and see about him. But when he is minded to go abroad, though it be never so little a way, and he seldom or never goes for all soldiers his guards which are a great many, it may be thousands, together with a Dutch or Portuguese Captain . . . to stand at the gate in readiness to attend his pleasure . . . The palace where he goeth when he comes thus abroad, is to a banqueting house built by a pond side, which he has made. It is not about a musket shot from his palace: where he goeth for his diversion”.

This account by Knox of the palace and the King tells us of the grandeur that was at that time in Hanguranketa.

King Narendrasinha held his court in Hanguranketa and so also Vijaya Rajasinha who lived most of his time at Hanguranketa, during his short reign of eight years and came to be known as King of Hanguranketa. In 1803, when Kandy was abandoned on the approach of English troops, Pilimatalauwe and the King vacated the palace before their arrival, and retired to Hanguranketa.

This palace was destroyed in the Rebellion of 1818, though some say it was destroyed in the 1803. However, even the foundation of



the old palace is not traceable today. It is believed that the palace was situated in the place where you find a paddy field now called *Vadana paya*, just below the renovated tank.

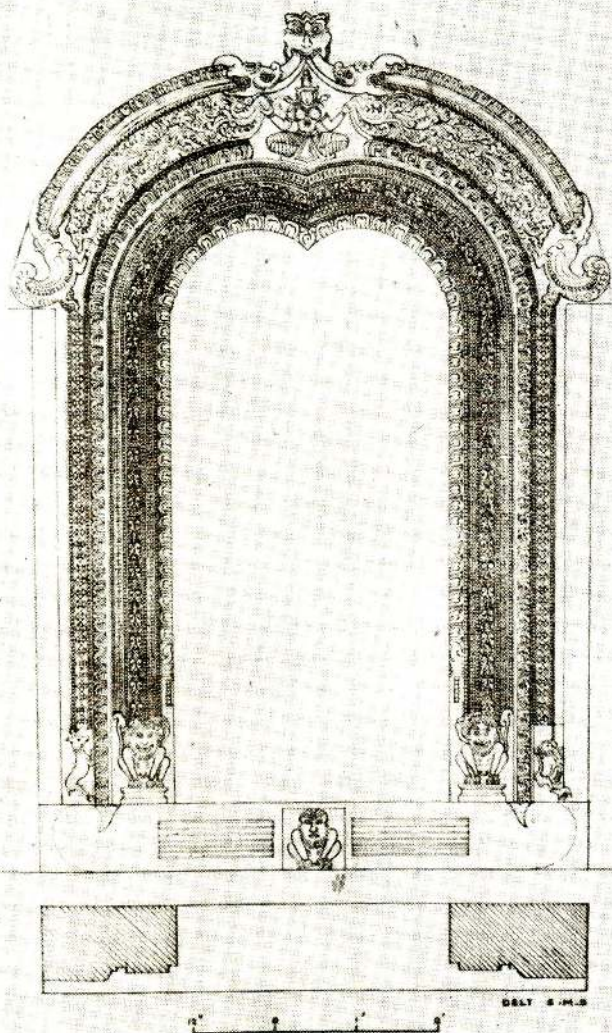
The ruins of the old palace were utilized for the construction of the *Potgul Viharaya* or Temple Library. Some of the ruins were removed to the Kandy Museum. The present *Viharaya* was built by venerable Doratiyawwe Attadassi soon after the rebellion. But for this no other vestiges of the old palace are seen today. The stone doorways, moon-stones and many hundreds of old lamps, stone pillars, and other objects can be seen there. The valuable collection of old manuscripts housed in this temple will help future researchers of Kandyan history immensely. It is believed that the present *Viharaya* is built on the site where the old *Rankot Viharaya* stood. It is also believed that the *Potgul Viharaya* was built by utilizing the ruins of the *Devram Viharaya* which is said to be the old *Arattana Viharaya*. However, these beliefs are confusing.

This temple has a *Buduge*—a shrine room beautifully enriched with statues of the four guardian gods, and with paintings on the walls and ceiling. The *Vessantara Jatakaya* and the *Suvisi Vivaranaya* are two of these paintings. Behind the shrine room is a small painted *dagaba* with the four surrounding walls similarly painted.

◁ Potgul Viharaya – Hangurankota.

Stone doorway Potgul Viharaya.

▽







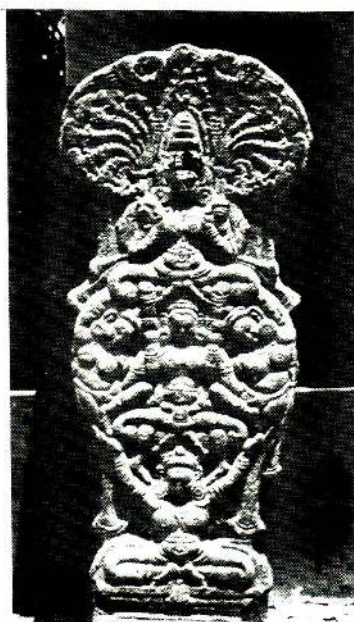
△ Pattini Devale  
Hanguranketa.

△ Seated Buddha  
under Makara Torana,  
Madanwela Viharaya.

### 38. Pattini Devale

Just behind the *Viharaya* a few yards away is the old *Pattini Devale* built by Narendrasinha. It is a small *devale* with a magnificent facade and has a side entrance doorway. There are carved stone tablets of elephants and guards fixed to the outer and inner walls of the *devale*. It also has a beautifully roofed *Wahalkada* at the entrance to the shrine. The anklets of Goddess Pattini are secured in the sanctum as the object of worship. Hanguranketa *Pattini devale* is unique in that it preserves many rituals and customs that are not found in the *Pattini devale* in Kandy. The annual *Esala Perahera* conducted by the *devale* along with the *Peraheras* of *Maha devale* and *Potgul Viharaya* draw large crowds from all areas and it can be described as one of the best patronized *Peraheras* in the *pitisara* or village *devales*.

Pancanarighata – Stone  
Visnu Devale – Hanguranketa.



### 39. Maha Devale

In between the site of the old palace and the new *Viharaya* is the *Maha Visnu Devale*, commonly known as *Maha Devale* built by Narendrasinha. It has a long hall and a sanctum. On the basement are the figures of stick dancers right round. A stone pillar depicting the *Pancanari ghataya*—a traditional art design of a pot with the figures of five women is still to be seen behind the main *devale*. The



Maha Visnu Devale — Hanguranketa.

beautiful moonstones and the precious *devaraja petikade* of the God and a long ceiling cloth or *Viyana* are among some of the valuables preserved here. Many folk tales and legends about the Kings and their times at Hanguranketa are narrated by the older villagers and they are fascinating to listen to. The Diyatalaka mountain which rises majestically behind this ancient city is witness to all its past glory. This mountain, it is said, was scaled by Vimaladharmasuriya II.

A small shrine dedicated to Devata Bandara stands behind the Visnu devale.

#### 40. Madanwela and Morapaya Viharayas

A little beyond Hanguranketa along the Rikillagaskada road is the Madanwela *Viharaya* whose history, tradition, has it, goes back to a few centuries. In this as well as the *Morapaya Viharaya* a few miles further away are two gilt images of the Buddha which tradition says were brought by Maliyadeva Thera. The Madanwela sedant statue is similar to the one at Pusulpitiya which is 1 foot 4 inches high. The image at Morapaya Viharaya is a standing Buddha 23 inches high. The Buddha image at Madanwela in *Samadhi* under a *Makara* with lions is one of the most valuable gold (?) images that we have in the country. It is now placed in the old cave section of the *Viharaya*. The old image house was demolished to make way for a new building. Parts of the wooden ceiling board of the old *Viharaya* are now kept in a storehouse together with valuable original paintings.

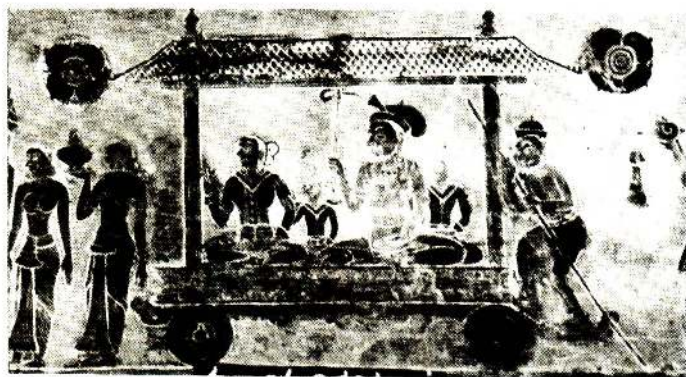


## 41. Vegama Viharaya

When you proceed 2 miles along the Rikillagaskada-Hewaheta road, you come upon Rahatungoda where Vegama *Viharaya* is situated. Here you see a wooden-image of Henakanda Biso Bandara. The queen of Vikramabahu III was deified after her death because of her miraculous powers. These are set out in a poetic work called *Embekke Varnanawa*. On our way back, about a mile from Hanguranketa town, we come upon Arattana *Viharaya*.

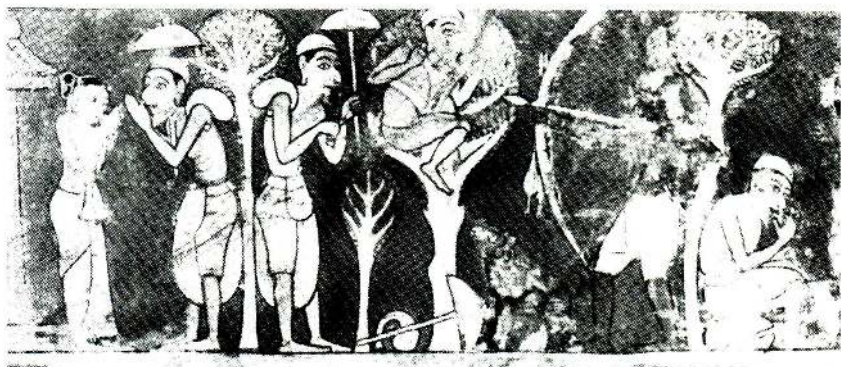
## 42. Arattana Viharaya

The history of this *Viharaya* is obscure. However, the Bhairawa figure seen near the Bo-tree lends point to its age. According to *Mandaram pura puwata*, the Disawe of Uva who was called Bajjala repaired the image-house in the reign of King Narendrasinha. It also has a *dagaba* a *poya-ge* and *anavasaya* for the monks. It is said that the Sacred Tooth Relic was kept in safety here during times of unrest.



Painting on cloth – Arattana Viharaya.

Arattana is also important for the Kandyan painting on cloth or *petikada* found here. These *petikadas* are very significant for the study of Kandyan painting. A painting on cloth in this *Viharaya* represents the Buddha under an elaborate *Makara Torana* surrounded by gods, whilst the slim panels on either side illustrate the sixteen sacred places of worship in the country. The figure of the Buddha under *Makara* reminds us of the image at Medawala. On two other *petikadas* are the illustrated two *Jataka* stories Vessantara and Dahamsonda. The *Viharaya* also preserves a piece of linen gifted by Muttusami who fled from Kandy.



Painting on cloth – Arattana Viharaya.

Arattana *Viharaya* possesses *Sannasas* or royal grants by King Senarath who visited the place in 1613 A.D. and by Kirti Sri who donated land in 1758 A.D.

### 43. Gurudeniya Vela

We now return to Kandy taking the same route up to Kande Handiya and from there a different route through Mailapitiya and Haragama to Gurudeniya. Here is a stretch of paddy fields called *Gurudeniye wela* dedicated to the Temple of the Tooth Relic. Near by is the great *Vi atuva* or the granary where the annual *Alut Sal Mangalle* or the new rice festival has been conducted for centuries.

### 44. Gonawatta Viharaya

To your left on the hills are the Gonawatta Caves with inscriptions dated back to the early Christian era proving that here was a civilized society since the earliest days of the Anuradhapura Kingdom. The inscriptions tell us about the rulers and the cave donated by them to the monks of the four quarters. Gonawatta would have been a centre of Buddhist activities in the *Malayarata* during that early period. Ancient ruins at Gurudeniya further confirm its social status.

## DUMBARA RATA

Along the river Mahaveli we now come up to Tennekumbura bridge. Cross the bridge and to its right lies *Dumbara rata*. During the times of the Kandyan Kings all the Prime Ministers who were known as *Maha Adikarams* were chosen from Pata Dumbara Pallegampaha, and got to be known as *Maha Nilames* of Pallegampaha. Two of these Prime Ministers were Meegastenne and Pilimatalauwe.

Dumbara also derived importance from the fact that several Kings lived here or retired to this mountain region for refuge. Meda Maha Nuwara has played a important part in the political history of the Kandyan period. Let us now proceed along Kundasale road and at Nattarampota turn left to view a beautiful temple decked with paintings built by Kirti Sri Rajasinha. This *viharaya* at Degaldoruwa could also be reached by crossing the bridge at Lewella.

### 45. Degaldoruwa Viharaya

This is a cave temple built by Rajasinha, the younger brother of Kirti Sri Rajasinha, in 1771 A.D. at the foot of a rock mass about 40 feet high. In the inner part of the *Viharaya* is a large recumbent image of the Buddha. On the rock summit is the old Bo- tree and the *Dagaba*. The Pitiye Devale which had been built about a hundred years ago is no more. The Degaldoruwa copper plate grant of Rajadhi Rajasinha explaining the work carried out at Degaldoruwa says:

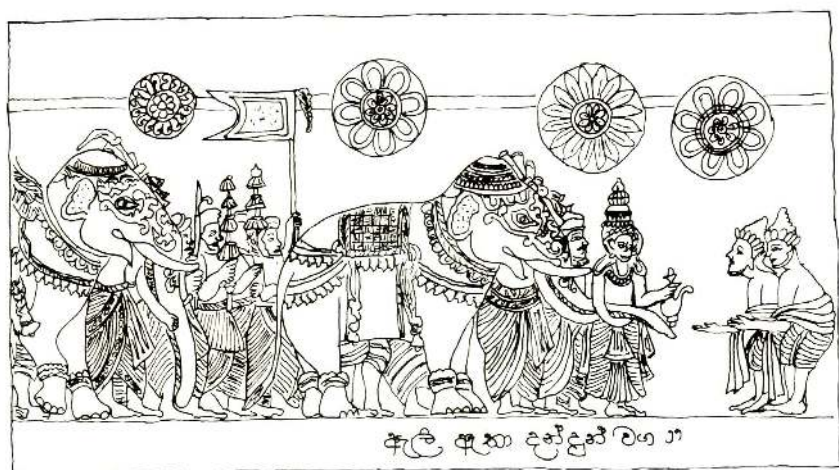
“His Highness Asthana, the younger brother of the King Kirti Sri at whose feet virtuous men performed services, as bees gather themselves around flowers, caused stone walls to be put up, and doors and windows to be set with keys and bars, and an image of Buddha of twelve cubits in length to be made in a reclining posture, and six other images of the Buddha in a sitting posture to be placed at the head and feet of the image and also caused twenty four Buddha images to be engraved in the ceiling and on the walls within and without, and other workmanship and engraving to be made thereon and upon the stone pillars, the roof of the front court to be put up with beams and rafters and covered with tiles, and on the cross-walls thereof a representation of hell and heaven, near which he also caused a dagoba



of nine cubits in height to be erected, and a Bo-tree to be planted, and a poya-ge and as well as the priest's residence to be constructed, enclosing the temple on all the four directions with ditches and embarkments, and also caused jak, mango, coconut and plantain trees to be planted; and having furnished the temple with curtains, cloths for ceiling, umbrellas, flags, tom-toms, trumpets, and silver dishes, kettles, spitting pots, betal stands, and lamps His Majesty in the seventeenth day of Bak of the increasing moon, in the year of Saka 1693 (1771 A.D.), ordered the festival *Netra Pinkama* to be performed, and His Majesty also furnished much riches as clothes, money, etc., to the artificers, the painters and stone cutters His Majesty received merit and was filled with ecstasy . . ."

The copper plate further describes the donation of books and lands by His Majesty Rajadhi Rajasinha seated on a golden throne in the Audience Hall under a pearl canopy in the city of Senkadagalapura and attended by all his ministers on Thursday the seventh day of the increasing moon of the month of Wesak. In the year of Saka 1708 (1786 A.D.) he granted lands written on a copper *sannasa* to be uninterruptedly enjoyed so long as Buddhism lasts. It is thus clear that this temple was constructed by Rajadhi Rajasinha before ascending the throne, and that the *sannasa* granting lands was issued after he became King. Many of the items described in the *Sannasa* are to be seen in the temple except the paintings in the *Mandapa* which has undergone repairs. However, the paintings still to be seen in the rock cut *Viharaya*, has been executed by *Sittara* painter monk named Devaragampola Silvatenne. The ceiling of the *garbha* is painted with the *Mara yuddhaya* and a floral design to suit it. The picture of *Mahi kantawa* or the earth goddess is beautifully drawn. On the outer wall of the *garbhagrha* is the picture story of *Vessantara*. All this is a treasure-store for the student of art history. Commenting on these paintings Siri Gunasinghe says:

"Degaldoruwa murals are considered the outstanding examples of this style of painting. Particularly significant is the well articulated line work which is used very decoratively. Equally effective are the brilliant red backgrounds which set off the lighter figures to great advantage. In this particular scene one could notice a sufficiently eloquent narrative quality both in the crowded grouping and the change in the direction of movement of figures, the turning with gifts; a very unusual use of blue, it is very likely intended to produce this special effect. A strong narrative sense



Vessantara Jataka – Wall. Painting from Degaldoruwa.

can also be detected in the expressive forward tilt of the bodies of those receiving the gifts. It is not difficult to contrast the impressive look on the face of Vessantara with the eagerness for those waiting to receive the gifts or with the sense of satisfaction on the faces of those who are returning with gifts, specially of the woman. Particularly significant is the ornamental role of the architectural decoration as well as the lotuses filling the empty spaces”.

Coming back to the main road along the same route, we now proceed to Dambarawa on the way to Kundasale Farm. About  $1\frac{1}{2}$  miles south of the Farm we come across a *devalaya*.

#### 46. Pitiye Devalaya – Dambarawa

According to tradition this *Devale* was founded by Narendrasinha. The present *devale* is an improvement of the old dedicated to God Natha. The highly carved door frame and the moonstone are still here. The old stone wall round the *devale* too is also preserved in good condition. The belief is that it was the god of *Pitiye Devale* who came to reside in Kandy as *Natha Deiyo*.

Let us return to the main road and, a few yards on, take the road to Kalapuraya or the village of the craftsmen, which is at a short distance from the junction. Here we will see a massive building of stone.





Galmaduwa  
Viharaya.

## 47. Galmaduwa Viharaya

As its name suggests this is a stone pavillion. But it is known as *gedige*. Tradition ascribes this place to Kirti Sri Rajasinha who is said to have stopped its completion. The story goes that while it was still unfinished the King heard of the discovery of a cave at Degaldoruwa and so stopped the work on Galmaduwa. This building was never used as a temple though there is a small *Viharaya* to which offerings are made.

The lower storey of Galmaduwa is built of stone and the upper storeys of brick and stone masonry in seven diminishing stages to represent a *vimana*. It is 60 feet square at the base and tapering at the top and hence called a *gedige*. Around this is a rectangular stone work with arches on it. Lawrie has described it as a "very curious building in the style of a Tamil Hindu temple with a high *gopura* or tower which surmounts the outer gateway of the temple enclosure". No doubt it has a strong resemblance to Hindu architecture. The



*Vimana* which is described as a *gedige* features the architecture of Tanjore. The arches of the circumscribing wall feature Persian architecture. J. P. Lewis, also agreeing with Lawrie, says that:

“Galmaduwa *Viharaya* probably enjoys the unique distinction of being the most Hindu-looking Buddhist temple in existence”.

Describing the architectural features he says:

“The central building is surrounded by a massive wall with an overhanging and deeply moulded cornice, the outer wall is pierced on three sides by five windows; on the fourth which is on the west side, the place of the central window is taken by a doorway of slightly larger dimensions. The distance between the central building and the outer wall according to rough measurement is 14 feet. The former is 29 feet, the latter 16 feet square. There are but two doorways, one into the enclosure and one opposite it into the sanctum. They are each 6 feet wide, the windows  $4\frac{1}{2}$  feet. The thickness of the outer wall is  $3\frac{1}{4}$  feet, not including the mouldings of the wall of the sanctum, 3 feet. The most interesting feature about this building is the shape of the arches of the door-ways and windows. They are semi-circular cusped arches with a key-stone. The door at the entrance to the enclosure has six of these cusps; the windows two only. The door of the *Viharaya* has also only two cusps, but the apex is formed of an ogee arch. There is a massive stone border or framing round the windows on the exterior and this framing includes the arch, the outer line of which is simply semi-circular”.

“The sanctum is furnished in the interior with the *Asane*, the pedestal or throne for the image, but otherwise quite bare. The brick domed roof is unplastered. Immediately at the back of the outer wall of the building erected on the eastern side and within six feet of it, is a small *Vihara* built by the villagers some (hundred and twenty five) years ago in lieu of the imposing structure which was destined never to be completed. They erected this building because they were unable to raise sufficient money to complete the latter. The mean work of the more modern plastered building consorts ill with the massive stone and brick masonry of the original but unfinished temple”.

This building is still in a very good state of preservation notwithstanding the fact that it has been abandoned for 200 years which speaks well for the solidity of the workmanship, considering the

fact that it has had to contend against a tropical climate and tropical vegetation.

From the precincts of this *Viharaya* have been discovered bricks with Brahmi characters of the early Christian era and these speak of an ancient dagoba on the site where Galmaduwa *Viharaya* is built close to the valley of the Great Sandy River – Mahaweli.

## KUNDASALE NUWARA

Back on the main road, we proceed for about another  $\frac{1}{2}$  mile along Teldeniya road, to arrive in Kundasale Nuwara where King Narendrasinha, the last Sinhalese King had his palace.

### 48. Palace Site – Kundasale

There are no remains of the royal palace, though some ancient structures are visible here and there. Forbes records that the buildings at Kundasale were burnt down by a detachment of troops under the command of Captain Johnson in 1804. This land where the palace stood was later owned by some planters from the low country until they were taken over by the Archaeological Department. In 1805, the last King removed all the moorish families who lived in the royal gardens in this village and replaced them with Kandyan families. This fact is recorded in the Judicial Commission Report of 8th May, 1816.

The discovery of Kundasale is related in a folk legend which speaks of a battle between the planetary god *Brhaspati* and *Budha*. The *Kundalabharanaya* or the ear-ring of Brhaspati fell off at this spot. This fact was known to an astrologer from Kotmale and to another from India who came to reside here. They picked it up at this spot and later offered it to the Temple of the Tooth Relic. Kundasale can also mean a rest hall. It is believed that there was a *Diyatilaka Mandapaya* in the middle of the Mahaveli river where the King bathed.

What we all know historically is that Narendrasinha lived in Kundasale. Two stones with elephants carved on them at the entrance to the *Dalada Maligawa* in Kandy and two others carved with figures of *Punkalasa* or Vases now in the Kandy Museum are from the Palace of Kundasale. Close by is a temple built by Kirti Sri Rajasinha.

## 49. Kundasale Viharaya

Kirti Sri built this temple in the royal garden in Kundasale. Nothing much is left of this temple today except the image house with a sedant Buddha statue under a *Makara Torana*. The *Viharaya* has a *Mandapaya* on wooden pillars and *Antaralaya* cum *garbha* with a *Makara Torana* at the entrances. The interior would have been painted over with murals at the time of its construction. But it has been over painted recently with modern art and so depreciated its former worth. The gateway to the Viharaya is in the shape of an old *Ambalama* with flat tiles.

A copper plate grant to the *Viharaya* by Kirti Sri Rajasinha dated 1754 is with the trustee of the temple. According to this, it is said that the above King having visited the royal garden at Kundasale decided to construct a *pratimagrha* or image house 11 cubits long and 5 cubits wide and in front of it a *mandapa* and offered an image of the Buddha carved out of red sandalwood painted with gold, a relic casket of white sandalwood and other utensils needed for the daily services. The *Viharaya* was completed in the year 1754 and dedicated to Rambukwelle *Anunayake* and to his pupillary succession and the King further offered land for the maintenance of the *Viharaya* and its officiating monks.

The *pansala*, or the residence of the monks, is an interesting specimen of the architecture and arrangement of a Kandyan monastery containing a *meda midula* or a central courtyard. The facade of this old *pansala* has since been given a modern look defacing its past grandeur. However, thanks to the venerable monks the valuable objects coming down from the Kings' times are carefully preserved. Amongst these are the gold plated red sandalwood image, old manuscripts, old clothes and banners, a jacket worn by Narendrasinha, palanquins and an old bed.

Going further along the main road we come to Teldeniya and enter *Meda Maha Nuwara* or the central great city where King Senarath had a palace and the Sacred Tooth Relic was secured during periods of trouble.

## 50. Bambaragala Viharaya

This *Viharaya* situated in the village of Wevegama at Teldeniya is a large cave temple. The history of the Bambaragala Cave temple goes



back to the pre-Christian era. The cave itself was donated to the community of *Sangha* by 'female lay devotee Datta, wife of the Pocani King Naga and daughter of Brahman Kojhara'.

The present temple belongs to the Kandyan period. Within are a large recumbent Buddha statue, a seated statue of the Buddha and two other small statues. Beautiful paintings to be seen on the plastered cave walls are poorly preserved but interesting. *Suvisi Vivaranaya*, *Sat Satiya* and *Manicora Jatakaya* are among the paintings. According to Bambaragala Sannasa, the *Netra Pinkama* of the recumbent Buddha statue was performed during the reign of Rajadhi Rajasinha in 1786 A.D.

## MEDA MAHA NUWARA

This village in Udasiyapattuwa, Upper Dumbara, is about 20 miles east of Kandy. The hamlet, though small, is truly historic. It is said that in the reigns of Vidiya Raja and Sanda Maha Raja, Pitiye *Deiyo* came to Sri Lanka from Chola. As King of Meda Maha Nuwara he was called Vidiya. This was a seat of the royal family until Medasiyapattuwa was degraded after Konappu Bandara became King Vimaladharma Suriya I. The son of Vidiya Bandara was Don Juan Dharmapala of Kotte.

The Gale Nuwara or the city on the rock, says Lawrie, was on the summit of Meda Maha Nuwara Peak, 6 miles distant from Urugala. According to tradition King Senarath had his palace here. The walls of a rectangular building measuring 60 feet by 30 feet. There is an arch-way on the west. The floor of a large court 80 feet by 60 feet contains a well about 10 feet square with about 4 feet of water. The north, south and east side of the hill are precipitous and unscalable. The only accessible side is the west. About 90 yards below its foot and across the narrow ridge is built a wall protected by a wide ditch. About 200 yards below this again is another ditch.

## 52. Maliga Diharaya of Daladagama

At Hunnasgiriya on Teldeniya-Mahiyangana road go south about 4 miles on Medagamedda road and you come to Maliga *Viharaya* of Daladagama. As its name suggests it is the village where the Sacred Tooth Relic was secured in the cave temple during the reign of King Senarath when the Portuguese arrived in Kandy. Inside the temple

are Buddha images, statues of gods and paintings which belong to the Kandyan period. The casket in which the Tooth Relic was kept is still preserved in this temple.

There are several other old temples in and around Meda Maha Nuwara. Kitaramaya, Kotavehera at Ulpotagama, Seetakotuwa at Gurulupota and Cave Temple at Udawela are a few of them.

## 52. Galahewatta

We now return along the main Mahiyangana-Teldeniya road to linger a while at Galahewatta to take a walk to the place where the last King of Kandy Sri Vikrama Rajasinha was captured by the British on the 18th of February, 1815, ending monarchical rule in Sri Lanka. A stone pillar stands erect to remind one of this historic incident, doubtless one of the saddest events in Sri Lanka's long history.

D'Oyly reporting on this incident, wrote to the British Governor from the King's Granary at Teldeniya, the day following the capture thus:

"Dear Sir, — I have the sincerest joy in reporting to Your Excellency that the object of your anxious wishes is accomplished, and the King of Kandy is captive in our hands.

"He was surrounded yesterday by the people of Dumbara, in conjunction with some armed Kandyans sent by the *Adigar* in the precincts of Medamahanuwara, and taken about an hour before dusk in the house of Udupitiya Arachchi at Galahewatta, a mile beyond Medamahanuwara, with two of his queens".

An old tamarind tree near the demolished home of the *Arachchi* or Village Headman of Udupitiya stands as the sole witness today to this capture.

## 54. Ambalama at Teldeniya

On returning to Teldeniya we proceed through Walala and Menik-hinna to Katugastota. On the way at the turn off to the Narampanawa road we see a beautiful *Ambalama* set up on richly decorated stone pillars. This is a unique sample of a Kandyan resthouse, which will have to be saved from the Victoria reservoir under constructions.

At Katugastota the point where the Pinga — Oya flows into the Mahaveli is considered the boundary of the *Tri Sinhala* namely: Ruhunu

Maya and Pihiti. A temple here known as *Tri Sinhalaramaya* marks the grand division. Dumbara and Harispattuwa *ratas* of the Kandyan period are separated by the Pinga-Oya. Across the river is the great city of Senkadagala.

## HARISPATTUWA

A division of the Kandyan country, Harispattuwa is bounded on the east by Matale and Dumbara, on the south by Mahaveli river and Yatinuwara on the west by Tumpane and Hath Korale and on the north again by the Hath Korales. Casie Chitty describing this grand division says that it is the country of the four hundred:

“According to tradition it received its name from its having been originally peopled by 400 captives brought from the Coromandel Coast by King Gajabahu in lieu of those whom the sovereign of that country had carried from Sri Lanka during the reign of his father”.

In the *Medawela Vihara Sannasa*, Harispattuwa is described as Balawita. Coming from Kandy, you will be in Harispattuwa once you cross the bridge over the river. Medawela road along the Pinga-Oya will lead you to a temple that has written on it history art and architecture of the Kandyan period.

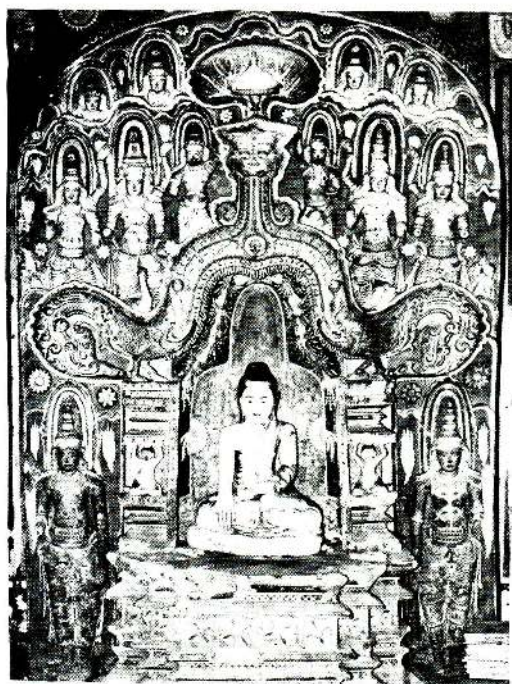




## 55. Medawela Viharaya

This ancient temple is traditionally believed to have been founded by King Valagambahu (103 B.C.). It stands on the top of a hill reached by a flight of steep steps. Within an irregularly-shaped enclosure stand a *dagaba*, *viharaya*, Bo-tree and a *poya-ge*. These belong to the Kandyan period and according to *Medawala Sannasa* it was built by Kirti Sri Rajasinha in the year 1755 A.D. The *viharaya* stands on short stone pillars and is therefore called a *Tempita Viharaya*. According to the above *sannasa* the old *viharaya* fell into ruin during the war in the reign of King Parakramabahu IV of Kurunegala. Boda Mapa and Nanda, the Buddhist monks left the city. One of this group Nagala Wanaratana Sami found his way to Balawita and being made aware of the history of the *Viharaya* decided to rebuilt it. His wish was conveyed to the King of Dedigama and the King, pleased with the suggestion commanded the inhabitants of Sarasiya pattuwa to contribute towards the building of the *Viharaya*. He himself contributed donations from the Treasury and the artists were liberally provided with rice, betel, clothes, and other necessities. They in turn supplied themselves with requisite colours, and set about making three standing images, painting, the ceilings and the walls with 1196 figures in the upper storey, and in the lower storey a mini *torana*, an image portraying the Buddha as he attained Buddhahood, and images of gods and other figures illustrating some of the previous lives of the Buddha. On the completion of the work the *Senevirat*, (Commander-in-Chief) paid a visit of inspection and pleased with what he saw recommended to the King of Gampola Vikramabahu III that a village should be donated to the *Viharaya*.

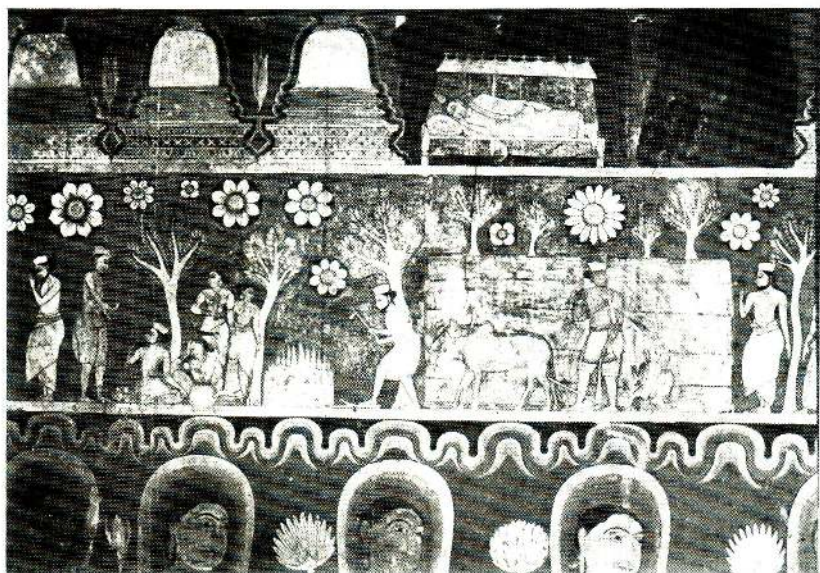
◀ Medawela Tempita Viharaya.



Buddha under Makara Torana  
Medawala Viharaya.

At a later time, the *Viharaya* suffered directly and indirectly from the inroads of the Portuguese and had gone into a state of disrepair. But on the accession of Kirti Sri Rajasinha to the throne the King commanded that it be renovated. Dunuwila Mudali undertook the repair with the assistance of the inhabitants of the district. He built an image house on 7 cubit pillars ornamented with carvings and therein were placed images of the Buddha and attendant monks and gods, the walls and ceilings were painted and on the outside two figures were set armed with swords on each side of the door, a granite *dagaba* 12 cubits high was erected at the extremity, and also a *poya-ge*. The painters were liberally provided with all necessities and were paid a remuneration of 15,600 panamas. On the completion of the work the King participated in the ceremonies. Although the copper plate *sannasa* is dated Saka era 1677 (1755 A.D.), the festive ceremonies at the completion of the new work according to the *Pin Vattoruwa*, took place four years and some months earlier. The *Viharaya* again suffered neglect and the Department of Archaeology assumed responsibility for its protection and completed the renovations in 1959.





Painting from Medawela Viharaya

It is this *Viharaya* that we see today at Medawela. Of the *Viharaya* built during the Gampola-Dedigama period some few ruins including a flight of steps remain. Two *Gajasinhas* in an excellent state of preservation and a moonstone partly weathered are the only remains from the 14th century. The shrine room built on stone pillars had undergone renovation during the reign of Kirti Sri. The temple and the murals in it are material for the student of architecture and art. Inside the shrine on one side is the *Vessantara Jatakaya* and on the opposite wall is painted the *Uraga Jatakaya*.

From Medawela we proceed now to Alawatugoda through the heart of Harispattuwa, or travel  $6\frac{1}{2}$  miles along Matale road via Katugastota and Akurana.



## 56. Alawatugoda Devale

Dedicated to Saman the god of Sri Pada (Adam's Peak) this *devale* goes back to a remote period. The shrine itself is small and windowless. Within are two wooden presses one containing a figure of Saman and the other Visnu. The *devale* stands on a mass of bare granite which rises a few feet above the surrounding land. Close to the *devale* was a *vihara*, which was burnt down by British soldiers.

Alawatugoda *devale* during the Kandyan period was a place of sanctity whither litigants went to swear an oath or to undergo ordeals. The *devale* conducts an *Esala Perahera* annually.

From Alawatugoda we come to Hedeniya junction on the Kurunegala-Galagedara road to an old *Vihara*.

## 57. Palkumbura Vihara

The *Vihara*, a stone construction in the Dravidian style has a *dagaba* shaped *sikhara*. The Palkumbura *sannasa* claims the temple to have been put up in the reign of Kandy's Senarath (1605–1635 A.D.). The *digge* or the long house of the *Vihara* has intricate wood carvings with brackets.

On the way back to Kandy along the Kurunegala road we tarry a while to visit another old *Vihara* now with many improvements, at Malagammana in Nugawela.

## 58. Malagammana Vihara

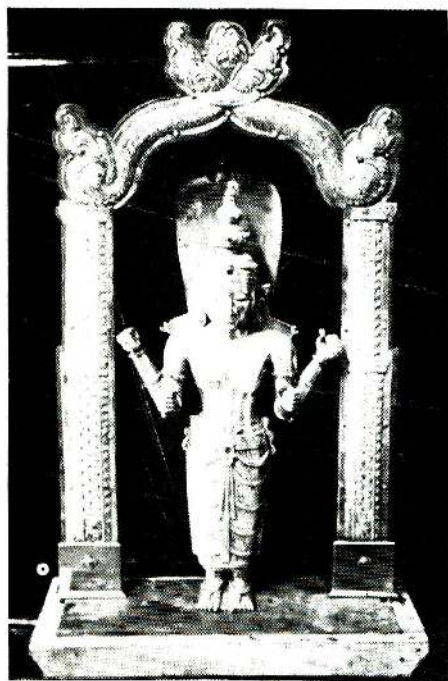
This *Vihara* is said to have been built by Bhuvanakabahu V in the Gampola period. Except the old *Vihara*, the stupa and the Bo-tree, the rest are all new additions. This pious King gifted lands to the *Vihara* for its maintenance.

The image house itself is very interesting. The *mandapaya* has stone pillars with wooden brackets supporting the roof. The doorway to the image house is of stone. In the *garbhagrha* is an image of the seated Buddha under a *Makara Torana*. This is similar in style to others belonging to the Kandyan period. The innerside of the walls of the image house contain paintings of the *Suvisi Vivaranaya* and the *Mara parajaya*, two popular themes, and some *Jataka* stories are also depicted. The ceilings are decorated with floral designs. Some



Seated Buddha under Makara  
Torana, Malagammana Viharaya.

of these paintings are similar to those found in the Kulugammana *Viharaya* close by. These paintings must have been done during the reign of the last King of Kandy. Behind the *pilima-ge* in another small room is a recumbent Buddha figure depicting the passing away of the Great Being. It is recorded on the wall face that this temple was destroyed by the British during the 1817–18 Kandyan rebellion.



Visnu under Makara Torana  
Silver.  
Malagammana Viharaya.

One of the finest icons of God Visnu 18 inches in height, standing underneath a *Makara Torana* is housed in this temple. The *kirita* or the head dress of the god is studded with precious stones, and the whole statue with *Makara Torana* is made of pure silver. The figure of the god is chastely moulded and shows the artistic talents of the craftsmen. Malagammana village is acclaimed as one of the best known villages to have produced Kandyan dancers and drummers of outstanding repute.

At Katugastota bridge, we take the Halloluwa road to call on two more *viharas* in the Harispattuwa.



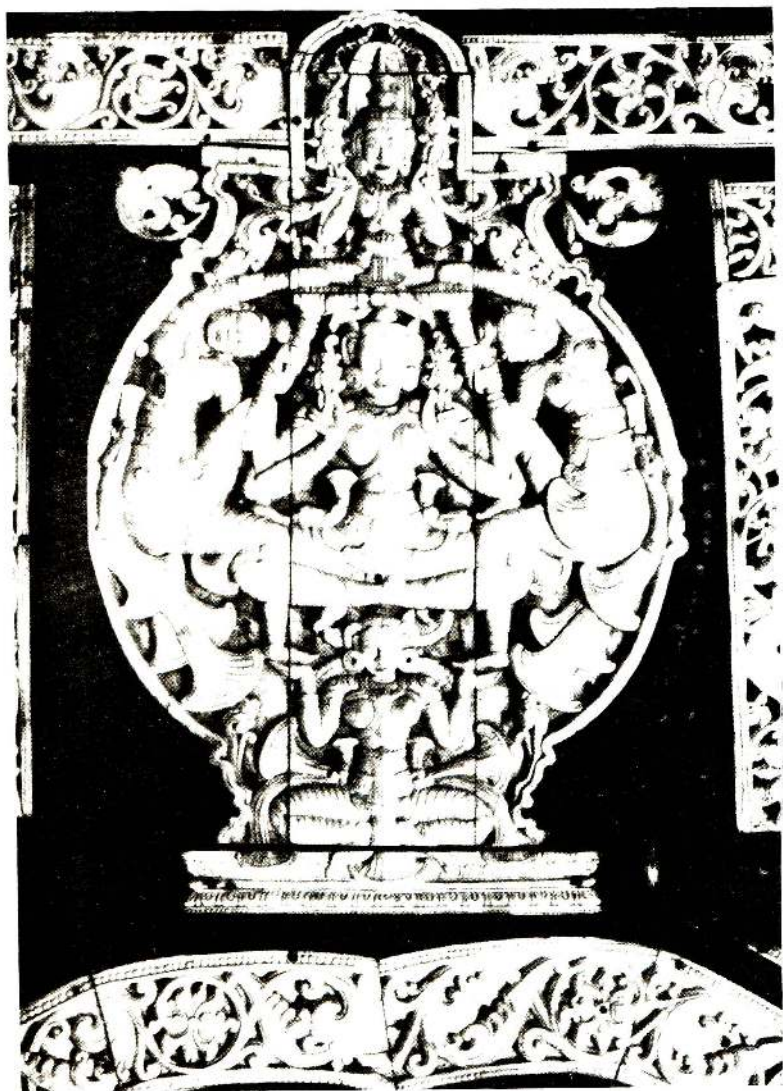
## 59. Sellavali Viharaya

This *viharaya* according to a copper plate grant was constructed by a queen named Sandapati. Her identity is obscure. The copper plate is a land grant by Vimaladharmasuriya I made in 1597 A.D.—The word Sellavali is the old name for the present day Halloluwa. However, it is seen that this *Viharaya* belongs to an earlier period and may have been constructed by Senasammata Vikramabāhu's queen who was known as Chāndrawathi. The *Viharaya* is of great interest and the place too is old. Nearby is the famous Katarangala Temple.

## 60. Katarangala Viharaya

This *Viharaya* is situated on a hillock against an overhanging cliff and a large cave with Brahmi inscriptions indicating the donation of caves to monks. It is thus clear that this place existed as a dwelling place for the monks in the early centuries of the Christian era and was converted into a cave temple with a recumbent Buddha image in it. The importance of this temple is not due to its antiquity but on account of a gilt Buddha image said to have been brought by Maliyadeva Thera from India. This Buddha image under a *Makara Torana* is very similar to the ones at Pusulpitiya and Madanwela and lent extra status to the temple whence it was robbed recently and discovered in pieces. Inscribed on the bottom of the statue is the date 2370 of the Buddhist era or 1866 A.D. which falls in to the reign of Kirti Sri Rajasinha. The *Viharaya* is also in possession of the *pirit nula* and *pirit pota* supposed to have been offered to the temple by Kirti Sri Rajasinha.

We proceed next along the Gannoruwa road up to Peradeniya and re-enter the city of Kandy, after having visited and viewed a series of important monuments in the *Pasrata* or five counties of the Kandyan Kingdom, namely, Yati Nuwara, Udu Nuwara, Hewaheta, Dumbara and Harispattuwa.



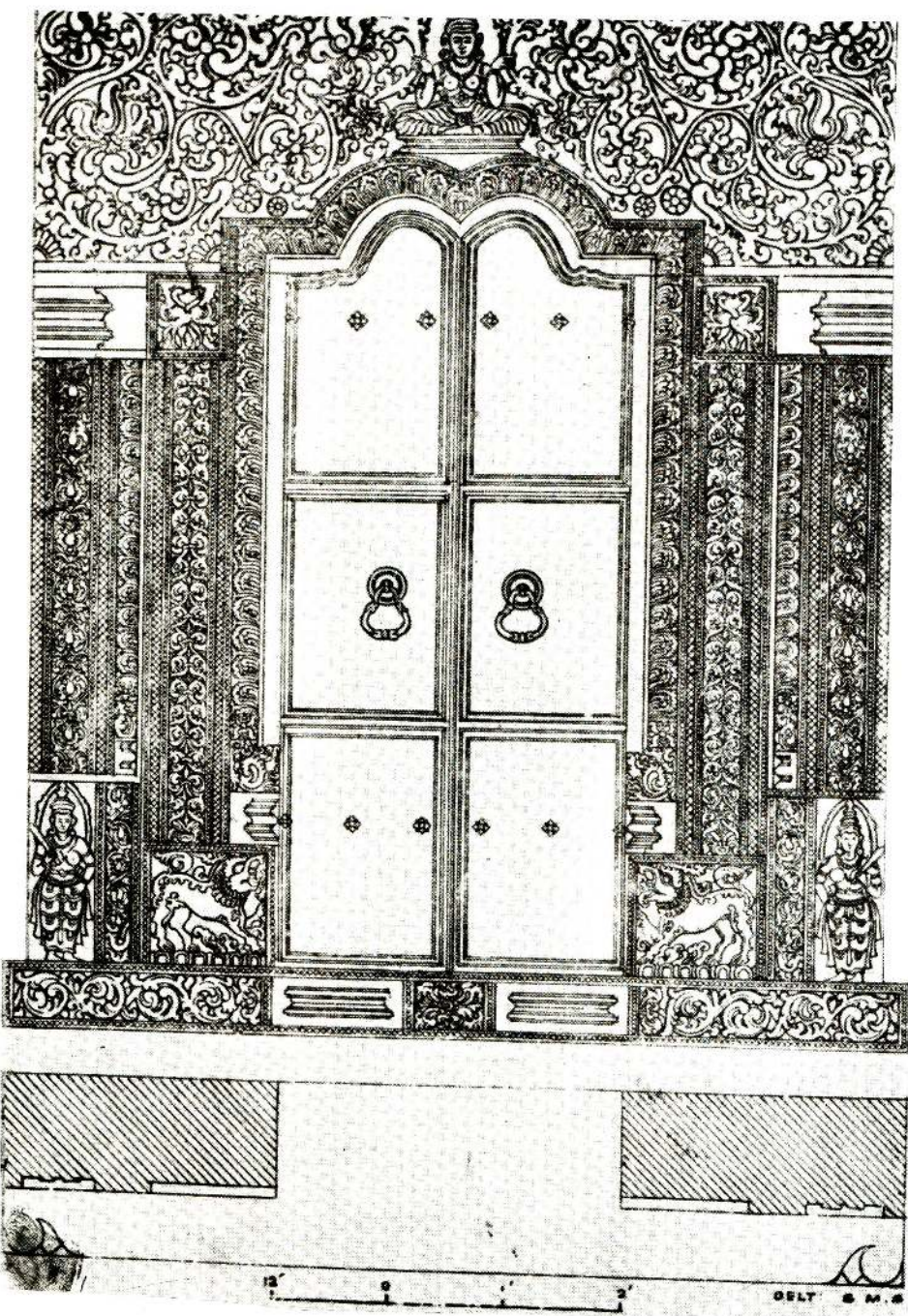
△ Pancanarighata—Ivory Ridi Viharaya.

▷ Standing Buddha — Bronze National Museum, Colombo.



## BUILDINGS, IMAGES, ARTS AND CRAFTS





Door Frame Stone – Temple of  
the Tooth Relic.

## BUILDINGS, IMAGES, ARTS AND CRAFTS

Historical monuments in and around Kandy belong to the Gampola (1341–1408 A.D.) and more especially to the Kandyan (1593–1815 A.D.) periods. They comprise both religious and secular buildings. The religious monuments are mainly Buddhist temples or *viharas* and the deistic shrines or *devales*. The materials used for building are stone, brick and wood. Of the stone buildings *Natha Devale*, *Adahana Maluwa Gedige*, *Gadaladeniya viharaya* and *Galmaduwa* are noteworthy. There are also the cave temples such as *Degaldoruwa*, *Hindagala*, *Vegiriya* and *Katarangala*. Among the masonry buildings are the royal palace, Temple of the Tooth Relic, *Lankatilaka* and several other *viharas*. A few examples worthy of mention for architecture in wood are *Mangul Maduwa* or Audience Hall in Kandy and *Embekke devale* in Udu Nawara. Stone and brick were equally used for building at *Gadaladeniya*, *Galmaduwa* and *Dalada Maligawa* (Temple of the Tooth Relic) and the *Potgul Viharaya* at Hanguranketa. The only secular buildings seen today are the Royal Palace complex in Kandy.

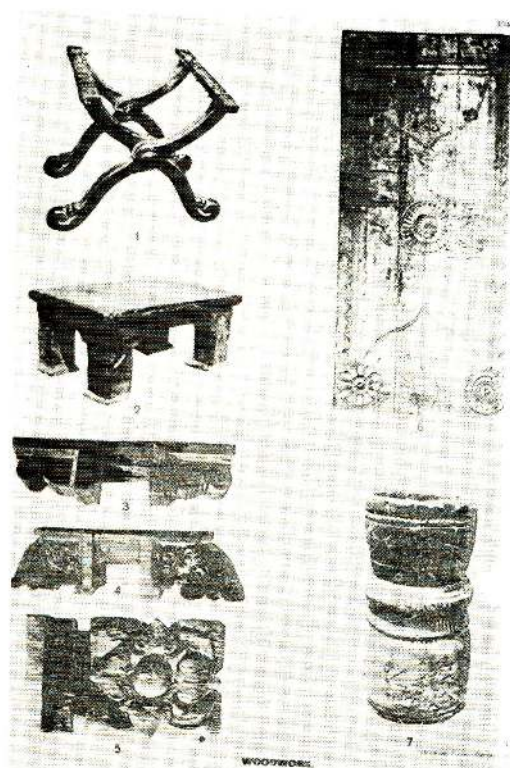
### Architecture

Most of the notable *viharas* and *devales* built during the Gampola period exhibit a strong influence of the South Indian Hindu temples. *Lankatilaka*, *Gadaladeniya*, *Natha Devale* in Kandy, *Adahana Maluwa Gedige* and *Galmaduwa* are examples. When knowledge of the great Dravidian building tradition was spreading, it was apparent that the Sinhalese Kings sought their artistic guidance and skill in the building of new *Viharas*. The result was that they introduced their architectural forms to the Buddhist *Viharayas* as well. In so doing they also modified certain features of the Dravidian architecture to suit a Buddhist *Viharayas*. The domes of the *gediges* were built to represent a *stupa*.

This Hindu influence on Buddhist architecture, is visible from the Polonnaruwa period in the 12th century. The domes of the sanctum

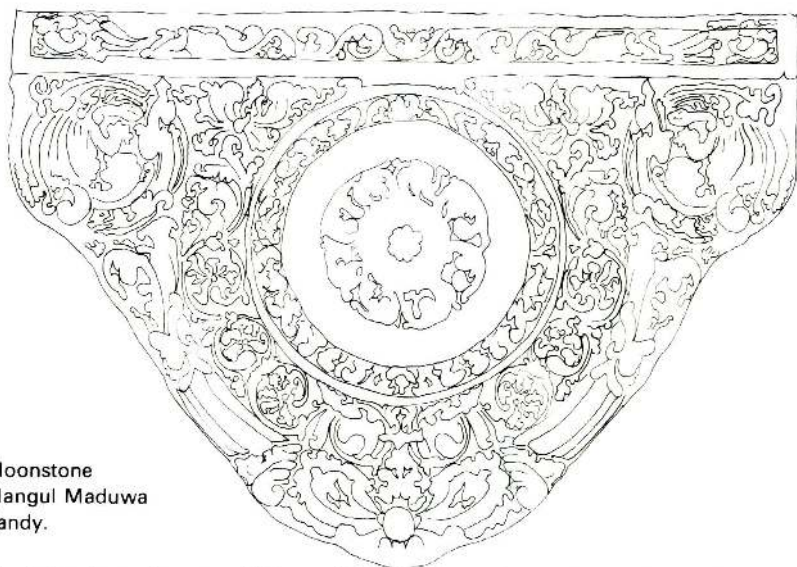


of these *gedigas* were replaced by the wooden dome like towering superstructures to be seen at Visnu *Devale*, Kataragama *Devale*, and Dodanwela *Devale*. The style of the Lankatilaka is a continuation of the development of the architecture of the Polonnaruwa period with Dravidian and Indo-Chinese features. The Gadadeniya temple is mainly influenced by the Dravidian style and "reflects, in its ground plan, a synthesis between the demands of the Buddhist and Deva cults effected in a manner quite different from Lankatilaka". The shrine at Niyamgampaya is seen to have been built on the ancient Anuradhapura style of architecture, mainly of brick and wood with the stylobate, the pillars and brackets of stone. The main shrine at *Dalada Maligawa* reminds us of the Atadage and Hetadage at Polonnaruwa. A similar construction is seen at Budumuttawa Viharaya in Nikaweratiya where the upper-floor is reserved for the shrine room.



Wood Work of the Kandyan Period.





Moonstone  
Mangul Maduwa  
Kandy.

Architecture in wood has played a considerable role both in the ancient and near ancient periods in Sri Lanka. A fair number of buildings of timber construction is still well preserved. They belong to the Kandyan period and some have been raised on much earlier foundations like the one at Embekke. Among the many constructions in wood are *Viharas*, *Devalas*, *Bana Maduwas* or preaching halls, Audience Halls, Residences, *Ambalamas*, *Atuvas* or granaries and bridges like the one at Bogoda in Badulla. Some of them are elaborate constructions displaying excellent carpentry work and carvings. Two examples that can be cited from Kandy are the Audience Hall and the *Devale* at Embekke. Most of the *Devalas* in Kandyan times display the important role played by the wood worker. The masonry work in these buildings is limited to stone plinth and wattle and daub screen walls which are enclosing parts of the buildings.

The basic building plan for most of the *Viharas* and *Devalas* is found in the village hut or shed made of timber thatch and mud. It has a raised platform with wooden posts planted on it and a twin angled sloping roof covered with flat tiles on a wooden framework. The ornamental tasselled drip-tiles known as *Vadimbu ulu* hang along the outer edges. The basic ground plan is rectangular with one storey or two. The shrines on stone pillars known as *tempita viharas* are another type of architecture. The Medawela *Viharaya* in Kandy and Dorabawila *Viharaya* in Kurunegala district are good examples. Such *viharas*, *ambalamas* and *atuvas* are found in the Kurunegala and Kegalle districts as well. The main cross beams and a wooden floor

are placed over stone pillars. On the raised platforms is erected the main construction. In the case of *Viharas* a small shrine room enclosed with wattle and daub walls is erected on this raised platform. The *digge* or long hall is put to different uses, e.g., the Audience Hall.

The most striking features of the wood architecture are the columns and brackets, beams and posts and the rafters. The columns are raised on a platform and melliflously assigned throughout the entire building in rows and in symmetrical clusters. "These columns are tied together by a cross-beam framework on brackets elaborately carved, consisting of a fairly large number of horizontal members and upright posts firmly connected to and conducted with the basic columnation. The-ridge beam is supported by a king post which is erected on a collar beam or on the lower cross beam and supported midway by a collar beam. The skeletal framework of columns, beams and posts is consolidated by the rafters which are closely spaced and sometimes elegantly carved."

"Above and across rafters are laid narrow wooden struts and from these the tiles are hung or pinned".

The wooden columns with brackets are the work of ornamented elements of a wooden building besides the doorways. Commenting on the wooden architecture L. K. Karunaratne says:

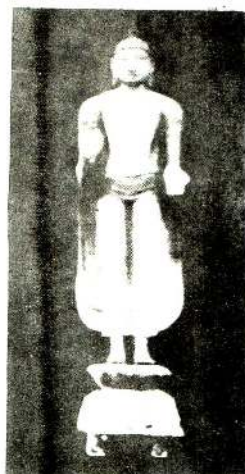
"Rooted in local conditions, it is a purely indigenous development. Its historical significance is considerable. Substantial evidence of the cultural and technological dynamism of the people of Sri Lanka in the 17th – 19th century period is contained in this wealth of architectural remains. The distinctive character of Sri Lankan architectural style and the creative grasp of structural possibilities in wooden architecture are manifested. It provides opportunities for drawing similarities, parallels and differences with other Asian building traditions. Important insights into the architecture of Kandy are but the continuation of a tradition that is over 2,000 years old".

Cave temples were used in ancient times as dwelling places for monks. As time passed pious kings provided them with new *aramas* or dwellings and the ancient caves were thus neglected. But we see very soon that they were put back to use as cave temples with images of the Buddha in various poses and paintings within them, depicting various scenes from the life story of the Buddha. The cave





- △ Buddha—Bronze, Katarangala.
- ▷ Seated Buddha under Makara Torana  
Gadaladeniya Viharaya.
- ▽ Figure of a King — Bronze  
Lankatilaka Vihara. Standing  
Buddha — Bronze Gadaladeniya Viharaya (lost).





temples that we see today mostly belong to the Kandyan period and they are important to us for the study of contemporary sculpture and painting.

The *dagabas* of the Kandyan period are comparatively small in size and they exhibit the development of the ancient art of building. *Dagabas* within the shrine itself. Those built in the open sheltered by a roof are seen in a few places. The *Vijayotpaya* at Gadaladeniya is a beautiful *dagaba* in the open. The small *dagaba* at Hanguranketa and at the *Dalada Maligawa* are examples of *dagabas* inside the main shrine.

## Sculpture and Painting

Sculpture and carving during the period and area under discussion are found in various media. They are executed in stone, wood, metal and ivory. Among the noteworthy sculptures was a bronze Buddha at Gadaladeniya now lost. The style of this followed the well known Buddha type found in Nalanda in India. Tradition says that the originator of the temple the hierarch Dhammakitti brought it from Goa when he was engaged in religious activities in India. A statue of a King in the attitude of worship is found at Lankatilake. This is no doubt a work of a Sinhalese artist. The Buddha statues found at Pusulpitiya and Madanwela are interesting examples of metal sculpture exemplifying the heights achieved by the artists of the period. The Buddha figures found in various temples in varying sizes and postures, have enriched the art of Buddhist sculpture during this period of nearly five hundred years. Figures of gods in metal were also a subject very popular during this period. A statue of Visnu found in Malagammana temple and the statue of *Maitri Bodhisatva* found in Suriyagoda temple are highly interesting. They are the best examples of this type found anywhere. Among the larger figures, the seated Buddha image under *Makara Torana* at Lankatilake is more striking than the one with open eyes found at Gadaladeniya. The smaller type of seated Buddha images under *Makara Torana* are very common in the *Viharayas* of the Kandyan period. The four shrines at Vijayotpaya also have this type of small statue in the *samadhi* posture.

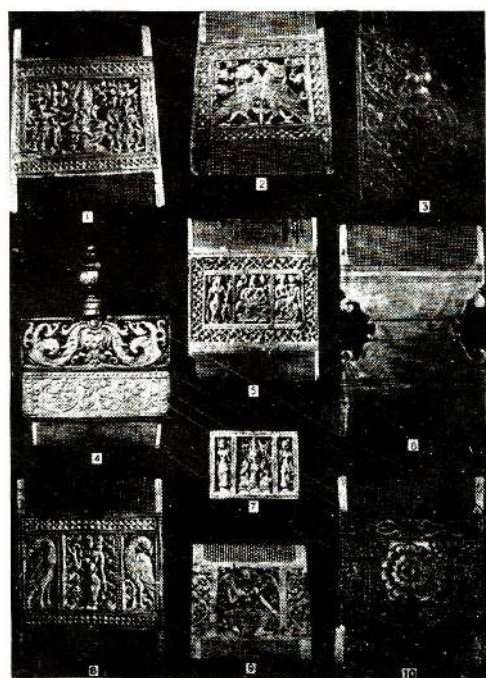
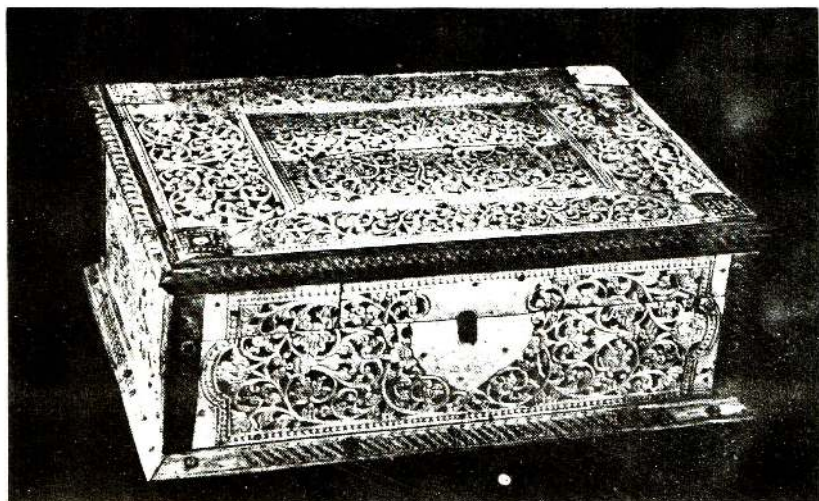
Most of these small Buddha statues are made by applying a plaster on a wooden core. The paints are applied on the plaster. The same technique is followed for the images found in the *Tempita Viharas*.

Another exciting creation of the artists of this period is the Buddha statue carved out of stone and covered with lime upon which colours are applied. The standing Buddha statue at Gangarama *Viharaya* and the recumbent Buddha statues found at Vijayasundararama at Asgiriya and Degaldoruwa *Viharaya* are examples. Images of crystal are rare. The seated crystal Buddha image in the Dalada Maligawa is a fine example. Ivory Buddha images are abundant in all the *viharas*. Some of the specimens of this type are to be seen in the National Museum, Kandy. A fine Buddha image carved out of red sandalwood in standing posture is found at Kundasale.

For images of deities, Lankatilaka *Viharaya* can be cited. The images of Upulvan, Sumana, Vibhisana, Ganapati, Skanda and their consorts are the subjects of these sculptures. Though some of these images have undergone renovation, they are important for a student of social and religious conditions of the period as well as for the student of iconography. The image of Henakanda Biso Bandara at Vegama is carved out of wood with the right hand depicting the *Abhaya Mudra* and the left hand depicting the *Varada Mudra*. Another rare piece of sculpture in wood is the image of Goddess Pattini at the *devale* in Kandy, resembling in certain features the so called *Tara* image found in the British Museum without the *tibhanga* posture. This image can be a work of the Kandyan period. The Bronze statue of God Natha found at Natha Devale is also a striking example of sculpture.

Bas reliefs and minor sculptures in different media are found in almost all the *Viharas* and *Devales* in Kandy. The dados of dancing figures and musicians in a variety of poses are found within the moulded bases of several buildings as at Gadaladeniya, Niyamgampaya and Visnu *Devale* at Hanguranketa. Many of them are in an excellent state of preservation and depict the rhythms of body movement. Another common feature of bas reliefs are the friezes of animals moving in rows. At Gadaladeniya one can see them in the panels half way up the walls. At the entrance to the Royal Palace in Kandy are many panels depicting the lion in *terre-cotta*, beautifully fixed to the outer and inner walls. Figures of *doratupalas* or door guards are another common sight in most of the *Viharas*. They hold maces over their shoulders and stand on either side. In the stone gateways at the entrance to the Natha *Devale* and the Temple of the Tooth Relic are found these architectural features with the Makara Thorana or Dragon Pandal above them depicting various gods giving protection





- △ Ivory Jewellery Box.
- ◁ Ivory Combs.
- ▷ Moonstone from Hanguranketa.



to the shrine. This shows the evolution of the guardstones of Anuradhapura and Polonnaruwa periods with the *makara* balustrades. In some places the *gajasimha*—elephant-lion combination has taken the place of the early *makara* balustrades. Such balustrades are found at Medawala and Sinhapitiya. The latter has now been removed to the Kandy Museum.

Behind the Sedant Buddha images of the temples are the *Makara Torana* which is a common feature of this period. In some *Viharas* as in the Temple of the Tooth Relic the *Makara Torana* is an ornamental piece of architecture over the lintels of doorways. The *Makara* is a dragon shaped creature, purporting to symbolise the river Ganges. According to Hindu *Silpasastra* this pandal should contain in addition to the figure of *makara* varied forms of creeper designs. Making use of the freedom of expression, the artists of the time employed decorative designs such as elephant trunks, lions, peacocks' tails, etc.

The *Sandakada Pahana* or Moonstone at the entrance to the *Viharas* and *Devals* of this period also marks the evolutionary changes it had undergone by way of shape and design. Moonstones found at *Dalada Maligawa*, *Visnu Devale* in Kandy and at *Potgul Viharaya* in Hanguranketa are examples for this change.



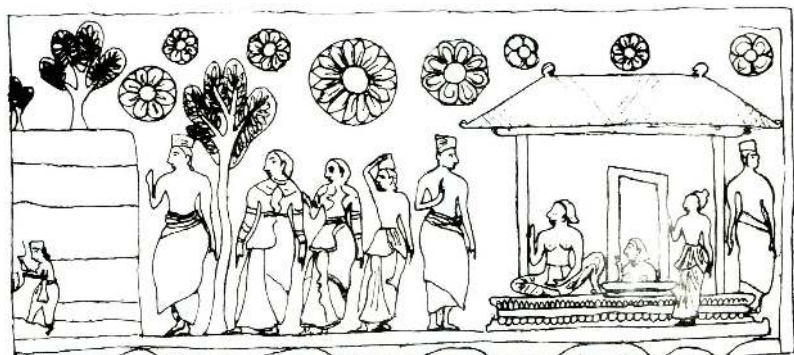
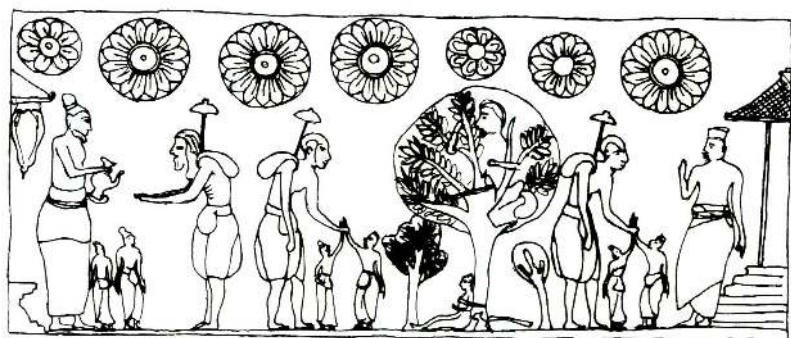
The moonstone of Visnu *Devale* in Kandy has "carved lines at the base a rambling creeper band running in a straight line as a separate piece of decoration. The centre of the remainder of the stone is an elaborately worked lotus and the ovary is filled with a design".

The moonstone at the Temple of the Tooth Relic is "one of the best examples from the Kandyan period, by which time the half lotus of the earlier examples had become three lotuses, one large, at the centre, and two small ones on either side. The ovaries of the lotuses of this moonstone are covered with foliage designs".

Another moonstone from the same place is a "semi-circle, but at each end of the base is a projection with a sort of debased *vaka* etching which squares ill with the rest of the moonstone. At the centre of the moonstone is a lotus. At the outer edge of the semi-circle is a line of effete lions with their mouths agape. These lions face outwards from the centre and stand with their feet on the edge of the semi-circle. Within this line of lions is a line of birds where, too, the birds look outwards from the centre and stand with the feet towards the edge of the stone. The space between the circle of birds and the lotus is filled with a foliage design. At the base of the stone on each side of the lotus is a pair of elephants. The lotus in the moonstone is different from the external lotus".



Ivory Carving  
Kandyan Period.



Painting from Medawela Viharaya.

Among the paintings available in the area are specimens from the 6th century, the Anuradhapura period up to the 18th century Kandyan period with a blank of about 8 centuries in between the Anuradhapura and Gampola periods, and thus missing the Polonnaruwa period. The fragments of paintings of the 6th century from Hindagala *Viharaya* mark the beginning. In this *Viharaya* are found paintings of the late 18th century as well. Fragments of paintings found on the dome of the *sikhara* at Gadaladeniya belong to the 14th century Gampola period. Owing to the religious zeal of Kirti Sri Rajasinha, we are fortunate to have inherited a sizeable amount of eighteenth century folk paintings in the Kandyan *viharas*. Degaldoruwa and Medawala, Suriyagoda and Gangarama and Dalada Maligawa are examples from Kandy. Others belonging to the same period are found in Kurunegala, Dambulla, Danakirigala, Dodantale, Kelaniya, Mulkirigala and Telwatte in the deep south.

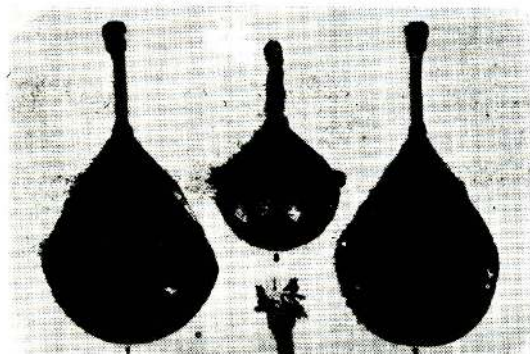


The materials on which these Kandyan paintings are executed are plaster on walls, wood on ceilings, furniture, cloth, paper and earthenware. For cloth paintings, the only example we have, comes from Arattana *Viharayas* and Maha Visnu *Devalaya* in Hanguranketa. "The characteristic feature is the outlining of all forms with a clear black line and the occasional use of small quantities of green or white in the detail of ornament, gives just the necessary softening required to harmonize the strong reds and yellows, and reduce their extreme brilliancy".

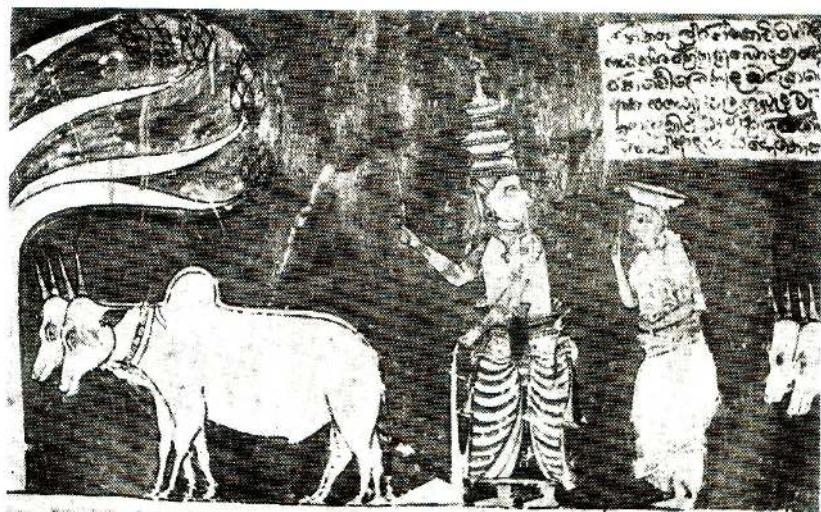
Walls of the *Viharas* were usually painted with *Suvisi Vivaranaya*, *Mara Yuddhaya* and popular stories drawn from *Jatakas* in long panels of continuous narration. They were set close together, one above the other, and the narrow space between sufficed for a short explanatory note. "Figures of these paintings were represented in full, three quarter, or side face". Degaldoruwa, Medawela and Suriyagoda *Viharas* are the best places to see the Kandyan paintings. *Dalada Maligawa* paintings have been renewed in recent times. But the designs are traditional. For floral and vegetal designs the ceilings of Lankatilake, Gangarama and Dalada Maligawa are the best examples.

Commenting on Kandyan paintings Ananda Coomaraswamy says:

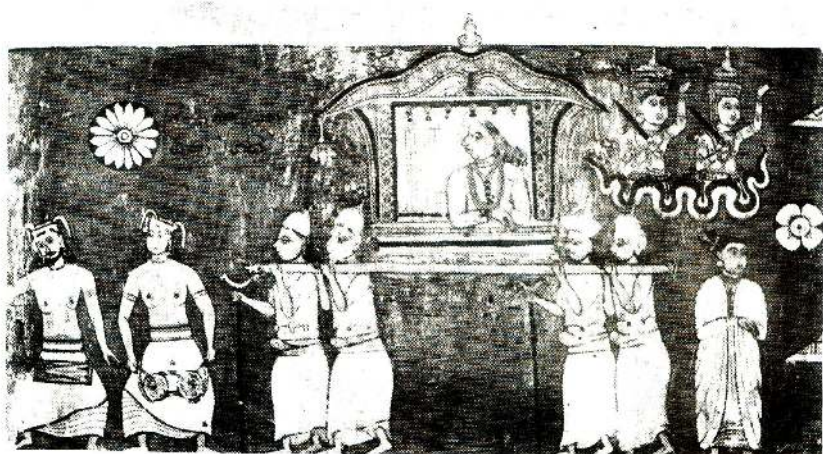
"The value of these paintings lie not merely in their beauty and charm as decoration, but in the fact that they are priceless historical documents that could not be reproduced under modern conditions".



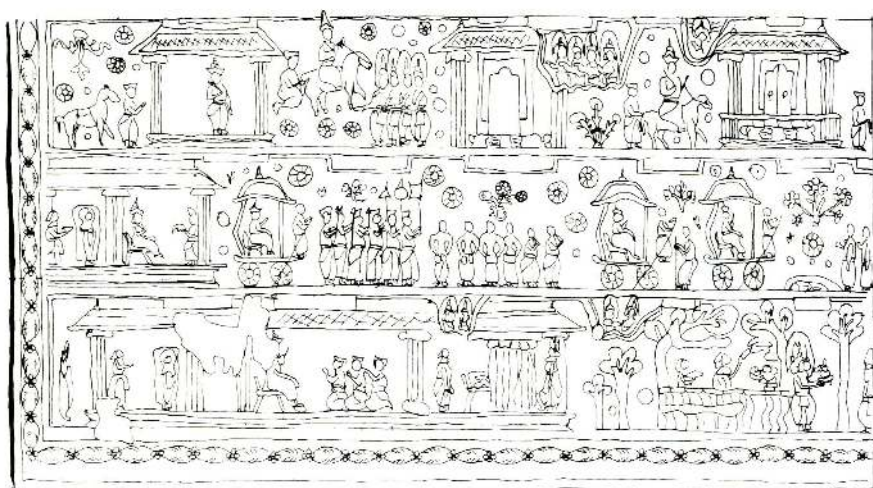
Velvet bags – Kandyan Period



Paintings from Suriyagoda Viharaya.

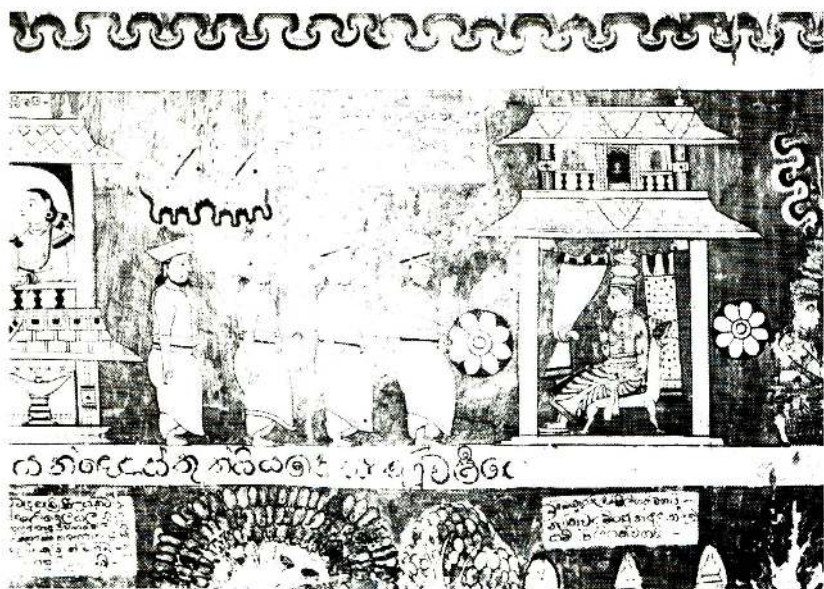






△ Painting from Gangarama Viharaya.

▽ Painting from Suriyagoda Viharaya.





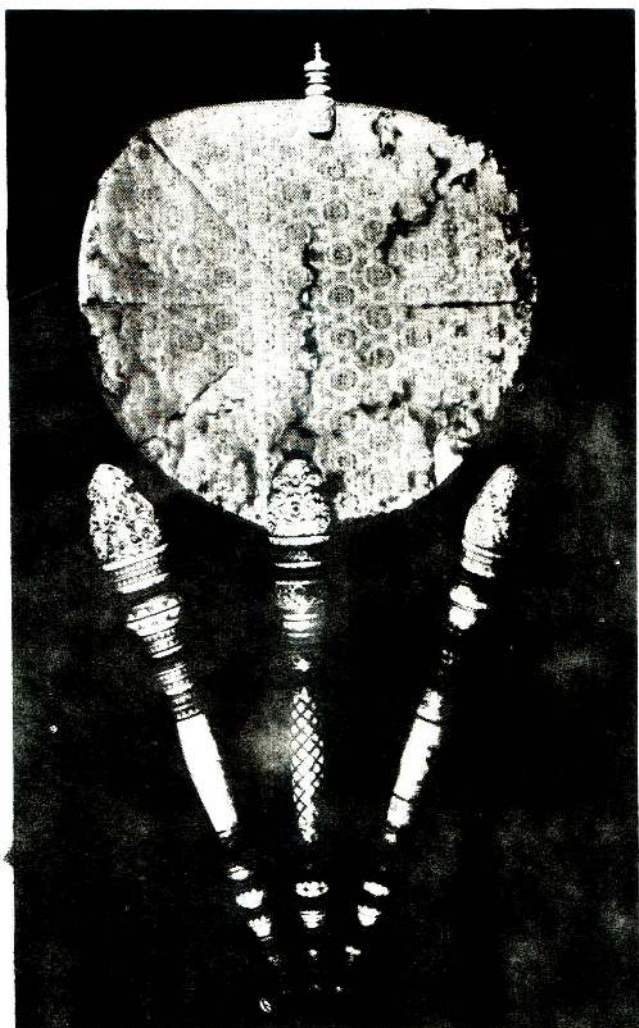
Standing Buddha  
Ivory  
18th Century.





From a painting on the ceiling  
in the Temple of the Tooth Relic.





Ceremonial Fan  
with Ivory handle.

## Decorative Arts

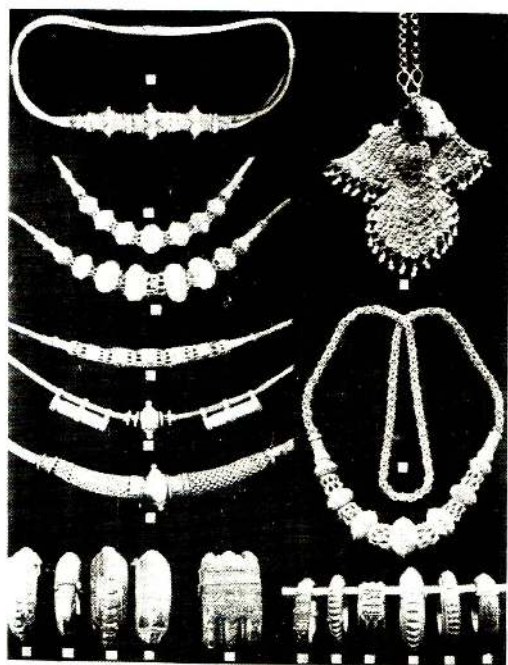
Among the many hundreds of decorative art treasures of the Kandyan period that we see today in historical monuments in and around Kandy are in the artefacts that were used as decoration for buildings or they were simply utensils that exhibited the aesthetic taste of the people. Of these some are very valuable. Ivory objects are among such items. Statues and images of ivory are of special interest.



Plaques and panels which are seen at the base of the door jamb of *Viharas* and *Devalas* are decorated with elaborate carvings. *Dalada Maligawa* in Kandy still preserve some of them. Handles of fans used by the monks are sometimes heavily carved and show the skill of the craftsmen. A large number and variety of ivory elaborately carved are seen in the Kandy Museum. Knife and sword handles are two other items where ivory was used.

Metal works out of iron, brass, copper and bronze are plentiful and these are still found in historical places. Gold and silver items either in the form of jewellery or relic caskets or statues are also found. Knives, arecanut slicers, surgical instruments, writing styles, locks and bolts, pitchers and water pots, lamps and many other articles made of metal are still available for our understanding of the Kandyan arts and crafts. The great variety of door handles and locks which are still seen on the doors of old *viharas* and *devalas* exhibit the excellence of the workmanship. Brass key plates with varying designs and patterns are similarly interesting. Old lamps are plentiful. The *sannasas* or royal grants are usually engraved on copper plates. Most of the *Viharas* of Kandy still preserve with pride these royal documents sometimes giving a detailed history of the *Vihara*. Gold jewellery is usually an item for the layman. But necklaces are specially seen on the Tooth Relic casket of the *Dalada Maligawa*. A rich variety of these old necklaces with traditional designs and motifs are offerings made to the sacred Tooth Relic by pious kings and dignitaries of the past. The richness of their craftsmanship is unquestionable. Lacquer work is also one of the crafts that took the craftsman to the *Devale* or *Viharaya*. The designs are similar to those of paintings. Of earthenware the most interesting are the pots and tiles. The latter are architecturally valuable as they have contributed much for the beauty of these old monuments. A variety of tiles and eave tiles with *bo* leaf form decorated with lion or goose figures are very common. Thus the old *viharas* and *devalas* have not missed the art and beauty of the pious. Beauty and devotion have similarly come together to produce the Kandyan buildings.

Kandyan Jewellery.



SILVER WRIST CHAINS, GOLD PENDANT, SILVER AND BRASS BANGLES.

## Artists and Craftsmen

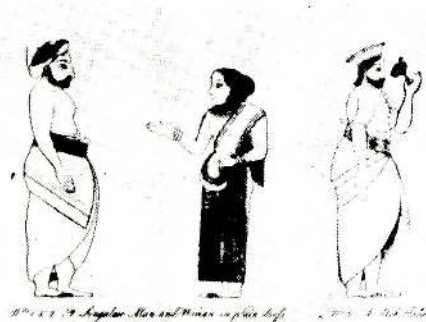
The secret behind the richness of Kandyan arts and crafts is the patronage provided by the Royal Court, *Viharas*, *Devalas* and the provincial chiefs to the artists and the craftsman. No art form escaped their patronage. Thus the dancer and the musician also received their patronage under a *viharaya* or a *devale*. The *Kandy Esala Perahera* celebrated every year in July/August is a clear example of this.

The artists and the craftsmen, according to their workskills, were organized under a caste system. During the Kandyan period, there were several departments attached to the Royal palace where the artists and the craftsmen rendered their services. The best and higher craftsmen working immediately for the King formed a closed institution of the craftsmen called the *Pattal Hatara* or four workshops.

They included gold and silversmiths, painters and ivory carvers etc. Then under *Kottal badda* or rural industry people were classified and served the palace coming from all the areas, to Kandy. The *Viharas* and *Devalas* were built by these craftsmen on the orders of the Kings. They were rewarded with lands for the artistic services they rendered to the state. The craftsmen were rewarded handsomely by the King after they had completed a *Vihara*. The *Sannasas* of Medawela, Gangaramaya Degaldoruwa, Lankatilaka, *Viharayas* make this clear. In addition to their daily necessities, they were rewarded with land grants and money. The Nilawela *Sannasa* further confirms the nature of these rewards. Artists were recognized and respected in the society as an important community serving the people.

After completing the building of Gangaramaya, Kirti Sri Rajasinha offered land to the drummer called 'Suramba and his descendants in order to have them perform the *mangul bera* on Poya days. Thus the dancers and the musicians were given the patronage by the *Viharas*, *Devalas* and the monarch and the provincial rulers. The craftsmens' contribution to Kandyan arts, crafts and the art of building during the Kandyan period is not confined to Kandy, it is found abundantly in Kurunegala district as well.

A last word in appreciation of Kandyan art, architecture, and crafts. On the one hand, Kandyan art, architecture and crafts are the result of a long evolution of the indigenous Sinhalese heritage. They also harmoniously blend with the South Indian craftsmanship to emphasize the Buddhist atmosphere and identity that is Sinhalese.

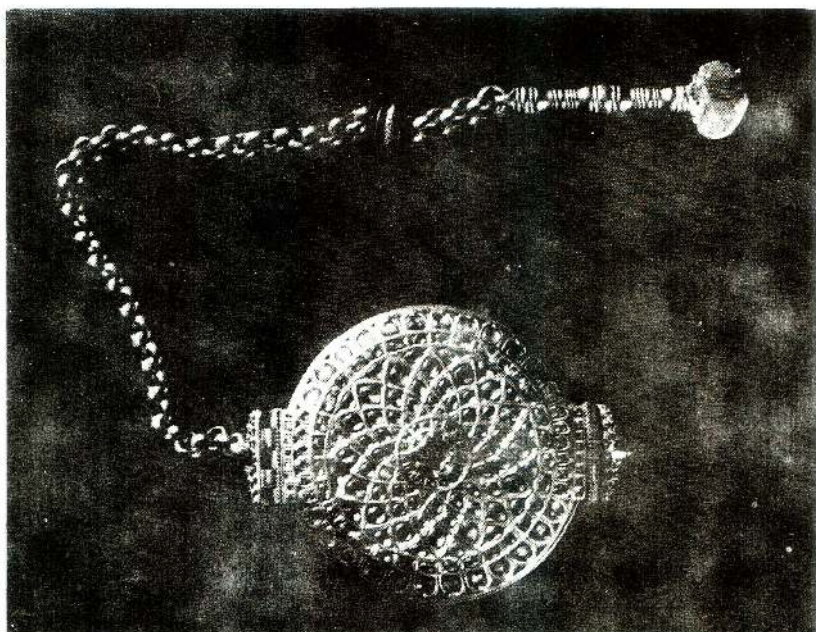


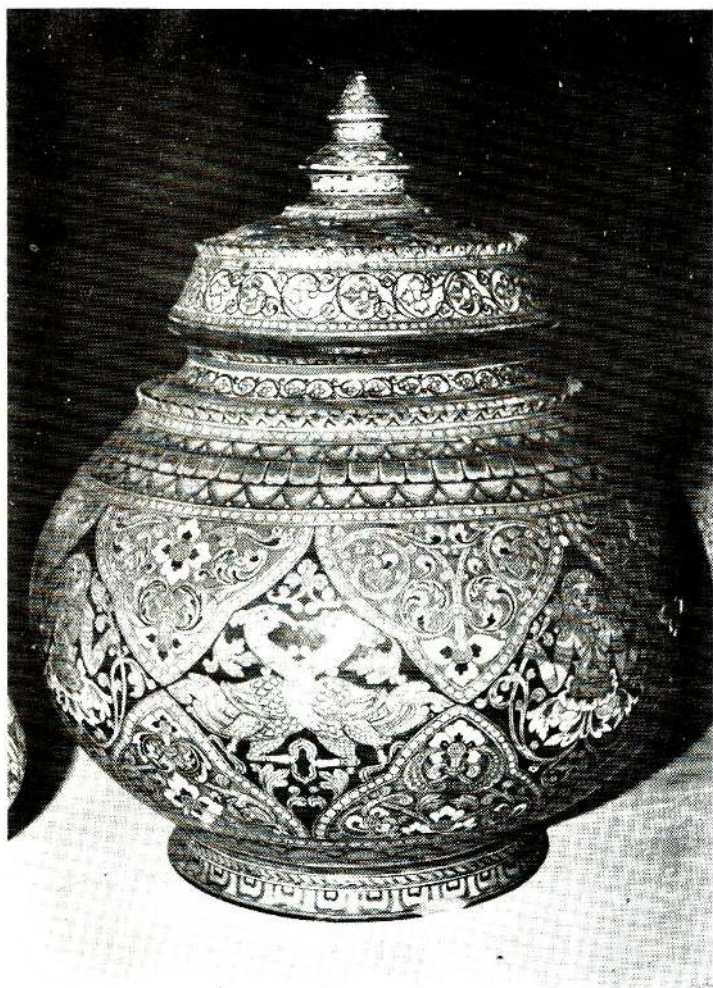


Brass and Bronze work of  
the 18th Century. ►

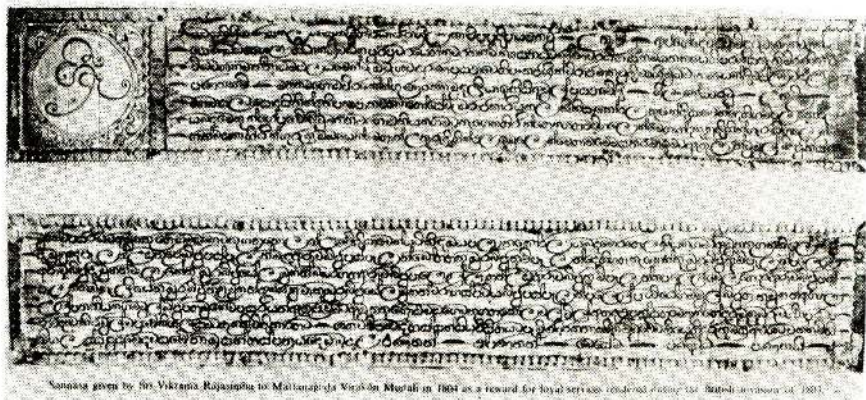


Gold Chunam Box  
Complete with gold  
chain and picker  
18th Century. ▼





Painted Pot  
18th Century, Kandy Museum.



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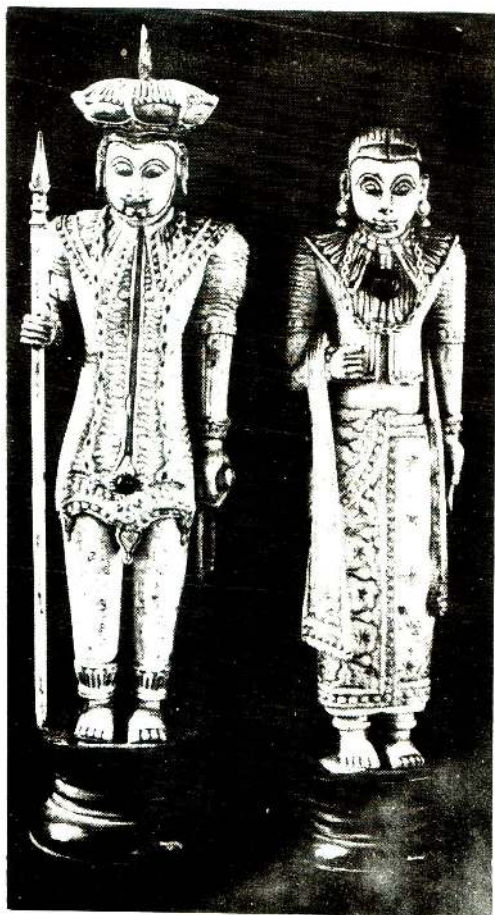
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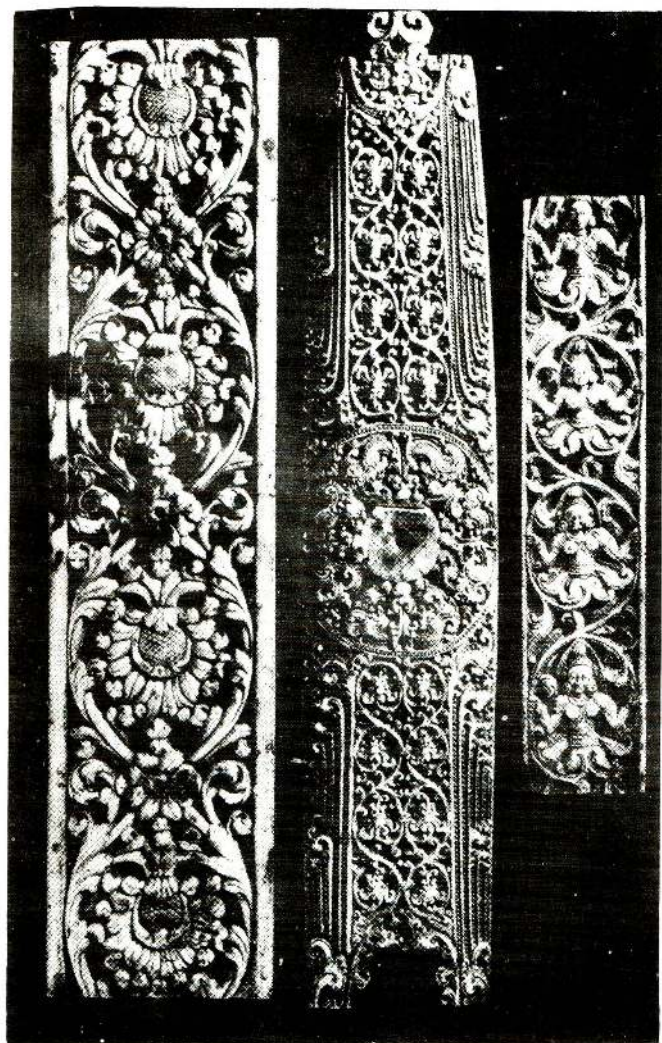
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King and Queen  
Ivory  
17th Century.





Carved Ivory Panel  
About 17th Century.

# **MAPS**

**THE CITY OF KANDY**

**KANDY AND ITS SUBURBS**





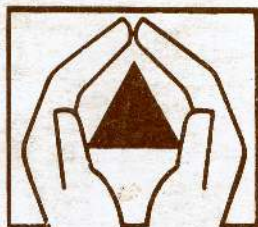
## NOTES







# THE CENTRAL CULTURAL FUND



## UNESCO-SRI LANKA PROJECT OF THE CULTURAL TRIANGLE

The work of the Cultural Triangle at six important sites in Sri Lanka includes excavation and conservation of secular and religious monuments of the late mediaeval period with the Royal Palace, the Temple of the Tooth Relic, the Four Devales and the two great monasteries of Kandy.

Ministry of Cultural Affairs,  
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