

Title – ‘Indian Influences in King’s Costumes of Ancient Sri Lankan Kandyan Era’.

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Introduction- Historical Background

Sri Lanka is centrally located in the Indian Ocean below the southern tip of the Indian peninsula; being separated by the Palk Straits which is only 35Km long, Thus Sinhalese had continuous Indian influences since time immemorial. According to the great chronicle *Mahavamsa*¹ the first human settlement of Ceylon begins with the arrival of *Vijaya*² and his 700 companions who had been banished for misconduct from the Kingdom of ‘Sihapura’ in Northern India³. According to the *Mahavamsa* the entry of Buddhism to Sri Lanka occurred in the region of Devanampiya Tissa (250-210 BC) with the patronage of the great Mauran Emperor Asoka⁴.

Therefore ,as the nearest and the biggest sub- continent; India has been influencing Sri Lanka in cultural , religion , art and crafts, economical and political aspects for over its history. Making a Sri Lankan own Indian contribution is excessive. The relationship between Sri Lanka and India had always been one mutual interdependence specially through religion and culture. This sentimental attachment cut across geographical barriers and gathered around one cultural chain.

Indian influences signify through many aspects as customs, attitudes, religious rituals, vocabulary, food, art and craft, architecture and specially through dress. From 3BC to 15 AD there is a chronology of dress evolution in Sri Lanka which is shown through retrieved pictorial, archival evidences. During that long period of time Sri Lankan attire has been evolved, formed and modified in relation to different Indian influences occurred within different administrative eras.

¹ The oldest chronicle of Sinhalese written history.

² Basham suggests that Vijaya arrived Sri Lanka in early 5th Century BC .Basham A.L, 1995, ‘*Asirimath Indiyava*’ ,third ed, ,p 605

³ Silva de K.M, 1981, ‘*A History of Sri Lanka*’, Oxford University Press,Delhi,P.3

⁴ *ibid*,P.9

'Kandy' is located in central hills of Sri Lanka which covered with dense impenetrable forests. From the early history it remained as a place where an outsider can not reach easily. Its geographical location separated and isolated the Kandy from the coast. Thus it was not opened for direct communication with coastal people. Therefore The Kandyans' had limited chances to be exposed to the out side and as a result it always depended on its own traditional law, norms and culture.

'Kandy' marked a significant signpost in Sri Lankan dress history in relation to Indian influences. Kandy was the last Kingdom⁵ of ancient Sri Lankan administration which extended from 14th century AD to 1815⁶. Kandyan Administrative structure also supported for free Indian social interactions. Foreign influences were filtered into Kandyan society within two main administrative rein roots. The first era stated from 14th Century to 15th Century. Kandyan history of this period was influenced by both Kotte and Gampola Kingdoms simultaneously for a short time but later owned to the Gampola tradition that was the nucleus of the mountainous power at that era as the Kotte patronage lost by early 16th Century⁷. Gampola Kingdoms was a manifestation of Indian elements which given ample of inspiration for upbringing the Kandyan Kingdom. The second root was Nayakka Kings era of South Indian origin started by late 16th Century AD.

This period was governed by approximately 12 kings⁸. All the kings had been subjected to be influenced by Indian attainments by and large even though their religion, race is different. The attire of this period has changed and formed into specific different dresses with the impact of two main dominant Indian powers as Gampola heir and the South Indian influences. As frequent Indian political, cultural and religious influences held sway over the Kingdom of Kandy gradually brought a new era of dress in the country.

It is important to identify the Kandyan period Social organization to recognize the influence pattern which synthesises in Kandyan format, Kandyan society had its own hierarchal system that shows the social status and dignity of a person. Each was categorized into varying rank called caste. The cast system of the Kandyan period differs from the Indian format but activated as occupational casts. The cast of the Kandyan Kingdom was note based on religion aspects. Such positioning are classify particularly as the Royalty, Elites and the Commoners. Besides, Clergy is a separate group .These parties are ordered in the society according to the traditional institute of 'king's service'.

⁵ Sri Lanka administration periods started from Anuradhapura Kingdom which began about 5th Century BC and lasted more than 1300 years next was Polonnaruwa period which lasted 250 years the third was Dambadeniya (1232-1272) the fourth was Yapahuwa (1272-1284) the fifth was Kurunagala (1293-1341) the sixth was Gampola (1342-1412) the seventh was Kotte (1371-1597) and Kandy (14th Century -1815) was the last link of that chain, Silva de K.M , 1981, '*A History of Sri Lanka*', Oxford University Press,Delhi , p569-570

⁶Silva de K.M, 1981, '*A History of Sri Lanka*', Oxford University Press,Delhi , p569-570

⁷ Silva de K.M, 1981, '*A History of Sri Lanka*', Oxford University Press,Delhi,p.89

⁸ The first part began with region of the *Senasammatha Wickramabahu III* (1469-1511) known as the founder of the Kandyan Kingdom next was Jayavira (1511-52),Karalliyadde Bandara (1552-82) Vimala Dharma Suriya I(1591-1604) Senarath (1604-35),Rajasimha II (1635-87), Vimala Dharma Suriya II(1687-1707) to Narendra Simha (1707-39) who known as the last Sinhalese king of the Kingdom. Silva de K.M, 1981, '*A History of Sri Lanka*', Oxford University Press,Delhi,p569-570

This service is well known as 'Rajakariya' among inhabitants. The king's service is a feudal land-tenure system that conferred lease-holds of arable land in exchange for services to the state and society⁹. Hence in Kandyan social organization the original race, religion of a person was not important but all are categorized under one social law. According to that the main religion was Buddhism; the King should be a Buddhist. Prof. Ralf Peries state about general condition of social organization in Kandyan Kingdom as 'it is not 'race' that matters but 'culture''¹⁰. Therefore all different cultural attainments mixed and formed with Sri Lankan Buddhist tradition. Even royalties were subjugated to the general accepted rules.

In the Kandyan society the King was the head of the civil institution. 'Sovereignty' considers as divine. King and the royal family consider as the high status of all. Robert Knox concerned the King Rajasingha II's manners as 'none can approach the king nor the beggar'¹¹. Even though The Kings had enormous power they always obeyed to the Kandyan tradition. According to the Kandyan social organization the King's one of the main responsibilities is conveying the Buddhist tradition. Hence through out the kandyan period several South Indian origin kings sent messengers to Siam (Indonesia) requesting Buddhist priests to re-establish the 'upasampada' (higher-ordination). Nevertheless, 'Nayakka' Kings embraced Buddhism and adopted Sinhalese Kings names like Rajasimha to imitate the great Sinhalese warrior King Rajasimha II.

Importance of 'Gampola' heir in relation to Indian Influences

Understanding of the Gampola period is important to learn how Kandyan Kingdom absorbed South Indian Dravidian elements. Gampola Kingdom was filtered through Divided Kingdom¹² era which was a very unstable in sovereignty power as had to face many south Indian pressures¹³. Hence, this era show South Indian Dravidian elements in religion, Art and craft, administration, social organization which emerged little by little into the Buddhist tradition within a long period of time.

⁹ Pieris R, 1956, '*Sinhalese Social Organisation*', Ceylon: University press, p.95

¹⁰ Pieris R, 1956, '*Sinhalese Social Organisation*', Ceylon: University press, P.3

¹¹ Knox R; 1966, *Historical Relation of Ceylon*, Tissera Prakasakayo, Dutugemunu street, Dehiwala, Colombo, p.70

¹² From Polonnaruwa period Sinhalese power shifted to the central mountains as the growing military pressure from South India. Cola supremacy caused to abandon the Polonnaruwa Kingdom to Dambadeniya (1232-1272) after being survived 40 years then again the capital shifted to Yapahuva (1272-1284). Yapahuva had been the capital city of Sri Lanka for 12 years then again the capital city was changed into Kurunagala (1293-1341) which lasted only 48 years. In consideration of the fragmentation of political power during the 13th to 16th Centuries, when the island was divided among different rulers and chieftaincies, the term 'Divided kingdom' period has been adopted. Schoreder U.V, 1990, '*Buddhist Sculptures of Sri Lanka*', Visual Dharma Publications, Hong Kong, p.439

¹³ During 13th to 16th Century varied South Indian influences caused to the Sri Lankan administration. During the region of Parakramabahu II (1236-70) the Sinhalese king ruling at Dambadeniya, was led by Chandrabhanu of Tambraling, a petty Kingdom in the Malay peninsula who held the power of Polonnaruwa twice. The first one in 1247 and when the second invasion happened Parakramabahu II appealed to Pandya for help. It is said that combination of Pandya and Sinhalese forces won an overwhelming victory (Silva de K.M, 1981, '*A History of Sri Lanka*', Oxford University Press, Delhi, P.67). Bhuvanekabahu I (1273-1284) whose seat government was Yapahuva had *Rajput* mercenaries among his Sinhalese army.

During the divided kingdom era religious equalization happened under the patronage of Sinhalese kings. Chronicle *Chulavamsa* states that in order to restore the condition of Buddhism Parakramabahu II sent many gifts to the Cola country and caused to be brought over many respected Cola priests who had moral discipline and were versed in the 'three pitakas' (written precepts/disciplines of Buddhism) and so established harmony between the two orders¹⁴. Schoder suggests that the worship of local deities such as *Upulwan*, *Saman*, *Vibhishana* and *Skhanda* became an essential component of Sinhalese Buddhism¹⁵.

During the Gompola era high administrative posts were borne by South Indian origin people as *Sena-Lankadhikara* and *Alagakkonara*¹⁶ who paid immense contribution for Buddhist way of Art and Craft.

Tamil elements are more prominent through Art and Architecture of that era. South Indian craftsmen were often utilized, especially for the construction of palaces and prestigious temples. *Lankathilaka* temple was built by the architect *Stapati-Rayar*. And *Gadaladeniya* was built by the architect named *Ganesvaracari*. *Lankathilaka* and *Gadaladeniya* image houses show clear South Indian elements through material, construction style and appearance¹⁷.

¹⁴ Karunarathna N. ,1999 , "*Kandy past and present*(1474-1998 AD)', Central Cultural Fund, P.8

¹⁵ Schoder U.V, 1990, *Buddhist Sculptures of Sri Lanka*, Visual Dharma Publications, Hong Kong, p.18, showing celestial abode behind the Buddha image would have been more popular item during this era. At Lankathilaka, Gadaladeniya, Malagammana and Natha Devalaya shrines beautifully chased celestial abodes are evident.

¹⁶ According to rock inscriptions, early travelers noted it is evident that the chieftains who held high position at the royal court were South Indian origin people. According to the rock inscriptions of Lankathilaka and Gadaladeniya, the temples were built by the chief minister of the king Bhuvanekabahu IV (1341-51) *Sena-Lankadhikara*, a south Indian from his name (Schoder U.V, 1990, *Buddhist Sculptures of Sri Lanka*, Visual Dharma Publications, Hong Kong, p.422,444)

Prof Paranavithana states that *Sena-Lankadhikara* belonged to South Indian ancestry called '*Mehenawara*'. Paranavithana S, *Gampola & Raygama Civilisations of the period*, University of Ceylon, History of Ceylon vol,1 pt.ii, 1960, p.636-652, 745-793. *Sena-Lankadhikara* in the time of Bhuvanekabahu IV who paved the way for the later rise of the *Alagakkonara* family to prominence (Silva de K.M, 'A History of Sri Lanka', 1981, Oxford University Press, Delhi, P.86) According to the rock inscription of Niyamganpaya Vikramabahu III made his political stability with the help of the chief minister *Alagakkonara* who made great Campaign to defeat Aryachakrawartha of Jaffna, Jayathilaka D.B, *Sinhala Sahithya lipi*, p.125 De Silva opines that the *Alagakkonaras* were traders who had immigrated to the Island from Vanchipura in South India by the middle of the 14th Century (Silva de K.M, 1981, '*A History of Sri Lanka*', Oxford University Press, Delhi, p.87

¹⁷ Gadaladeniya shrine was completely built of stones and unveiling stone surface still can be seen at the edifices of the Lankathilaka image house.

These image houses were built according to *Gedige* style. (Pali term '*Ginjakavasatha*')

This type of buildings applied for image houses since Polonnaruwa period. Thuparamaya, Thirivanka and Lankathilaka image houses of Polonnaruwa, Temple of the Tooth of Yapahuva and Natha Devalaya in Kandy are good examples. The construction style is well illustrated in the Vijayanagar architecture. Also architectonic ornamentations as decorative storey with '*kudu*' motifs possessing sculptured faces. The lintel and the pillars of the door frame of the shrine room is ornamented with rhythmic gestured figures remind

As religion, administration, art and craft were gradually immersed into South Indian concepts, the upper crust of Sinhalese society was fast becoming Tamil in outlook. They proceeded the Tamil way of clothing etiquettes. At *Degaldoruwa* temple murals the outlook of the South Indians are clearly expressed. They are shown with half-shaved beard, turban, and unaffordable large ear rings with deformed, enlarged ear lobes. At *Kulugamma* temple murals south Indian origin chieftains are shown with a 'thilaka' mark on their forehead. At *Malagamma* temple murals Chieftains are shown with turbans, Lower garments and a shawl of those clear South Indian characteristics are visible.

At *Lankatilaka* inner shrine –Buddha was accompanied by several high status chieftains who were South Indians by their outlook. At *Gangarama* temple there is scenery with a group of Brahmins visiting the Buddha. Brahmins have tied their hair at the top of the head and have long beard and wore a robe type upper cloth and a lower garment which has spotted design all over the cloth seemed to be made out of animal skin. Nevertheless, at processions or court sceneries South Indian styled people always stand next to the King which is clearly shown in the murals of *Gangarama* temple.

This elite life style corresponded in a sound manner with the Islands traditional overseas trade. By 16th century Sri Lanka had well-established trade links with three Indian regions as the trade bay of Bengal, the west coast of India and the southern coast. The Bengali traders also brought in textiles like Silk and Muslin¹⁸. When the life style was based upon on peasant economy the major article of import from India was textiles.

'Nayakka' Influences

The South Indian origin Kings came at the last epoch of the Kandyan Kingdom. After Narendrasimha Malabar kingship began. This era had four Malabar kings begins with Sri Vijaya Rajasimha (1739-47), Kirithi Sri Rajasimha (1747-82), Rajadhirajasimha (1782-98) and Sri Vikrama Rajasimha (1798-1815); the last king of the Kandyan Kingdom bore the crown until the British took hold the capital in 1815.

During the reign of the king Narendrasimha (1707-1739) the existed Sinhalese Buddhist tradition blended thoroughly with the South Indian Culture. The elementary reason was, the king Narendrasimha the last Sinhalese king by blood had several

south Indian art and crafts. As these buildings synthesis immense Hindu effects Schoder suggests that it is not clear whether those buildings intended for Buddhist or Hindu worship (Schoder U.V, 1990, *Buddhist Sculptures of Sri Lanka*, Visual Dharma Publications, Hong Kong p. 439)

The image of the Buddha in image houses had also been differentiated from its physical appearance. Coloured Buddha images were much popular. Seemed that the artist payed more attention to emphasis Buddhas physical beauty than its emotions. Proportions of each image was taken from their *silpa sathra* text book called 'sariputhra' an Indian text book.

Seated Buddha images would have been much popular. The Buddha is seated in between pasada type shrine. The Buddha is seated in Virasana under a makarathorana supported by two pillars and surmounted by a Kirthimukha. Similer format is shown in Ugra-Narayana image of Vijayanagar Kingdom.

Open eyes sightes the forward erectly which signify fear, obedience and respect over the devotee. To emphasis all the images were coloured with vibrant colours The skin colour is bright yellow. Mouth and eyes are marked by red lines of Sadilingam (pigment use for making red colour)

¹⁸ Silva de K.M, 1981, 'A History of Sri Lanka', Oxford University Press, Delhi, P.174

matrimonial alliances with South Indian princesses¹⁹. How ever this tradition can be seen from the king Rajasingha II (1635-1687) as he had a royal consort from the South India²⁰ But at that time these Tamil cultural features were not prominent but as a result of king Narendrasingha's marriage²¹ The Nayakka²² supremacy started.

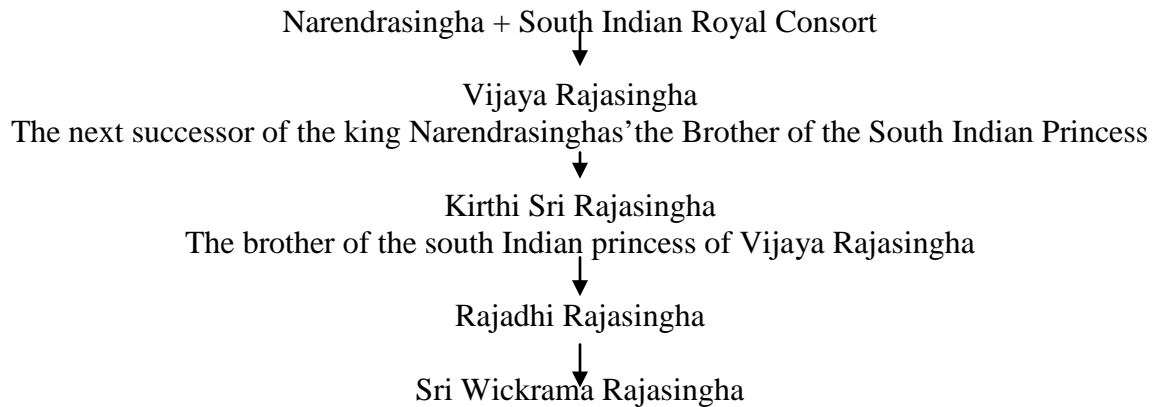


Figure 1²³

The series of royal marriages with South Indian families had created at kandy towards the middle of the eighteenth century quite a colony of Nayakka relatives of the king²⁴. Hence as Raghavan M D expressed from 1739 to 1815 has had its own impact on the socio-cultural landscape of the political alliances with South India opened the door to Tamil social and cultural influences. 'The Situation dramatically changed when the Nayakka dynasty assumed the Kandyan throne. They brought their own cultural habits from the same reign. Language, their customs and manners, beliefs and practices as dress and the way of life closely resembled those of the South Indian families²⁵.

South Indian Nayyaka people were expertise on merchant²⁶. During the Nayakka period a powerful wealthy Tamil merchant cast was appeared and they received a high social

¹⁹ Raghavan M D; *Tamil Culture in Ceylon, A General Introduction*, Kalai Nilayam, 19 Milagiriya Avenue, Colombo 4, p.54

²⁰ Knox R; 1966, *Historical Relation of Ceylon*, Tissara Prakasakayo, Dutugemunu street, Dehiwala, Colombo, p.63

²¹ The King Narendrasingha's wife was a princess of 'Madura', subsequently married other two sisters, died without children nominated the brother of queens to succeed him, this began the Malabar dynasty (Raghavan M D ; *Tamil Culture in Ceylon, A General Introduction*, Kalai Nilayam, 19 Milagiriya Avenue, Colombo 4, p.54)

²² The Nayakka of Madurai were governors of provinces under the Vijayanagar empire, with the fall of the Vijayanagara empire, the Nayakka of Madurai, like these of Tanjor, assumed independence (Raghavan M D ; *Tamil Culture in Ceylon, A General Introduction*, Kalai Nilayam, 19 Milagiriya Avenue, Colombo 4, p.27

²³ Coomaraswamy A, 1959, *Medieval Sinhalese Art*, Published by the National Museum, Sri Lanka, 11-13pp

²⁴ Dewaraja L S, 1972, *The Kandyan Kingdom of Sri Lanka 1707-1782*, Colombo: Lake House Investment Ltd, p.43

²⁵ Nandadeva V; 1986: p.50

²⁶ Narayana Rao. V, Shulman D, Subramanyam S, 1992, *Symbols and Substance, Court and State in Nayaka Period, Tamilnadu*, Delhi: Oxford University press, p.33

status among Sinhalese²⁷. They gradually achieved enormous civil power then native nobles. There was a separate street called prince street for Nayakka families and even high noble of Sinhalese were not allowed to enter this street with out permission.

Indian influenced dress of Kandyan Kings

At the beginning of the Kandyan kingdom from Vimala Dharma Suriya I (1592-1604) to King Narendrasimha (1707 -1739) designs, patterns, fabrics, accessories of the royal attire show Indian sartorial sense.

The earliest evidence on Kings' attire provides by the King Vimala Dharma Suriya I (1592-1604). His complete costume is described by Coomaraswamy as 'The Sinhalese king wears a jeweled crown surmounted by a *trisula*, and having a Buddha figure in the front. *trisula* is an Indian religious aspect. He wore a patterned *tuppottiya*²⁸ as a long lower garment probably of muslin with gold or silver thread .The jewellery worn includes earrings, two neck laces with jeweled pendants, armllets and anklets'²⁹. Jewellery and almost of the full costumed show clear Indian influences which achieved through Gampola heir.



Figure 2
The King Vimala Dharma Suriya I



Figure 3
The king Bhuvanekabahu IV (1341-51)
A King of Gampola era

King King Vimala Darma Suriya I's Jewellery and head dress similar to the 'Gampola' era King. As the former King he was consisted with bear foot.

²⁷ Ibid,p.33

²⁸ "Tuppotti" means skirt or body cloth. A.Coomaraswamy, 1959, *Medival Sinhalese Art*, Sri Lanka: National Museum publication, p.324

²⁹ Coomaraswamy A,1959, *Medival Sinhalese Art*, Sri Lanka: National Museum publication, 330pp: XXIIplate

tuppotti dress consisted with three cloths each is long 12 cubits. Occasionally *tuppotti* is made by attaching two 6 cubits pieces together. Each is called as ‘*padaya*’. Each part called by Indian names.

- The first one is white *tuppotti*
- Red *tuppotti* (*pachcha wadama*)
- *Somana*-Gold embroidered muslin is called *kasau tuppotti*

Basically *Tuppoti* fabric was known as ‘*Kavani*’ or ‘*Somana*’ .These cloth were mostly imported textiles from Siam by Duchess or from India. In the mean time some were made by Kandyan artisans who were largely involved in weaving in order to the Kandyan Lease-hold land tenure system called ‘*Rajakariya*’. Cloths can identify by designs and motifs. *depota lanuwa, gal bindu, bo-leaves* are indigenous motifs.

Somana is classified in various names in order to its designs, colours and width and height. ‘*Gindangi*’ *tuppoti* formed the chief dress of the kandyan men. This variety of cloth has white squared and red coloured. There are other varieties of cloth called *Welitara Etivili, Ottu kachchi*. The latter, was worn for ceremonial occasions³⁰.

Muslin is an imported luxurious textile .Ananda Coomaraswamy says that it is a remarkable recovery of Bengol textile weavers. The fine Muslin have received poetic names, such as running water, woven air and evening dew, the last because of this Muslin, laid on wet grass, could hardly be seen³¹. During the Dutch occupational era, they especially brought fine textiles to Kandyan elites and for the royal family from *Surat* and *Bengol*³² Brocade can be seen only in elite and royal family.

The successor of the King Vimala Darma Suriya I was the King Senarath(1604-1633).According to the temple murals of Arathana³³ the ‘*tuppoti*’ styled lower garment was more complicated than the King Vimaladarmasuriya I’s simple fashion. The compiled lower garment appeared as ‘*Dhoti*’. During this period of The Kandyan Kingdom had close relationship with Bengal. According to the ‘*mandarapurapuwath*’ the King Senarath paid more attention on locating several Bengal villages in the Kingdom³⁴. Hence definitely Bengal influences might have included to the existed dress styles.

³⁰ Ceylon Observer ;Jan-Feb1995,p.18

³¹ Coomaraswamy A,1959, *Meadival Sinhalese Art*, Sri Lanka: National Museum publication, p.196

³² Dewaraja L. S,1972,*The Kandyan Kingdom of Sri Lanka 1707-1782*,Colombo,p.67

³³ King Senarath had donned three painted canopies to Araththana temple, Dissanayaka S B;1997:XXplate

³⁴ Lankananda L,1996,*Mandarapurapuwata*,Verses179,198,199

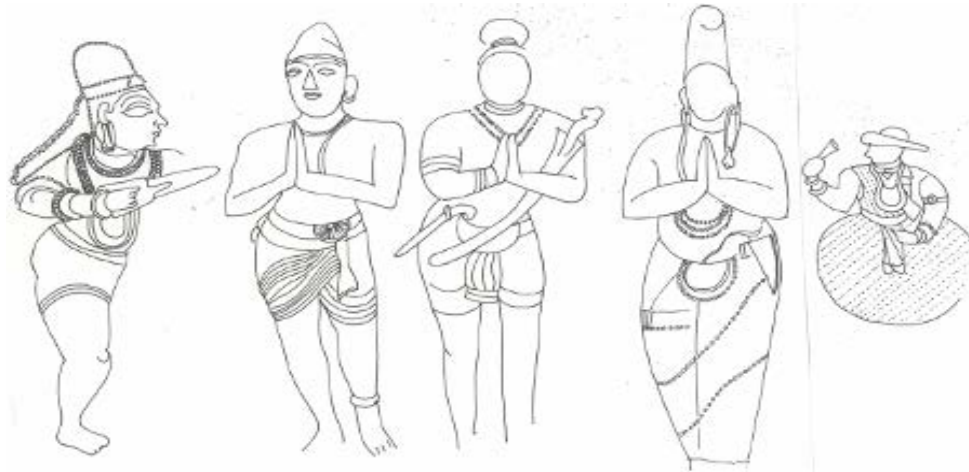


Figure 4 -The King Senarath (1604-1633)

This is the end of one tradition on royal etiquette style which influenced by India. This continues narration of South Indian influencing pattern differs from Nayakka influences. The first part of the Kandyan Kings was inspired by filtered, evolved and modified attainments of Gampola era. However during Nayakka era South Indian origin royalties directly came to the Kandyan palace with their original cultural attainment. Interestingly, it was clearly evident that how they fast became a part of Sinhalese tradition within a short period of time.

Even through the religion, social organization, court etiquettes are similar with the South Indian Nayakka region the royal dress is different from its original racial agent. It is obvious that Sri Lankan Nayakka Kings followed the Kandyan tradition. Fondness of gold, luxurious textiles as brocade, silk fabrics and long hair and the *tilaka* mark on their forehead are as same as South Indian Nayakka. According to Nicolos Jimenta (1599) Nayakka of Ginjini used to wear silk cloths. He wore a large gold chain and he had decorated his face with pearls and gems. He had a long hair which tied as a knot at the top of the head and adorned with pearls and gems³⁵.

³⁵ Shastri .N, 1962,*South Indian History*, p.328



F1

F2

F3

F4

F5

Figure 5 -Nayakas with their attires

F1-Ceiling Mural at the Valmikanatha Shrine,Tiruvarur,late 17th Century,Rao V.N,Shulman,Subramanyam S,1992,Symbols of Substance court & State in Nayaka Period Tamilnadu

F2-Vijayaraghava Nayaka,ibid

F3-Raghunatha Nayaka,Kumbhakonam,ibid

F4-A Royalty from Srimushnam,Roberts M,New Cambridge History of India

F5-*Setupati* , Rao V.N,Shulman,Subramanyam S,1992,Symbols of Substance court & State in Nayaka Period Tamilnadu

According to the pictorial evidences The Nayakka kings continued and followed same dress style until the days of the last king Sri Wikrama Rajasimha.

According to a statue of the King Kirthi Sri Rajasimha placed in *Dambulla* Temple of which the royal attire is well described. The centered one has vital pendant that is supported by double layered chains which lay around the hip. The lower garment consisted of a loose white pantaloon with wide legs gathered at the ankle. The 'hette' or jacket was worn over the tunic has a long tail at the back. This was made in a rich material such as brocade, velvet, silk or cloth of gold. The jacket has long sleeves .High mandarin neck has wide and two pieced frilled collar. King Kirthi Sri Rajasimha's *moja hette* is still well preserved in Kundasale temple. This is a woven by silk thread and has frilled collar around the neck line³⁶. He is wearing an eight corned crown (*ata mulu toppiya*) made in gold. At the peak of the crown there was a five-branched gold flower tree. This is traditionally called as *borale* or *malgaha* which appeared to have come into use after 1833³⁷. Splendid regalia consisted with a profusion of pendants and chains. The array of ornaments crafted in gold or gilded silver and set with multi coloured gemstones. He wore a set of ornaments which are set in different proportionate. The deepest one is long till knee level.

³⁶ Sinhalese encyclopedia,1965,Vol.3,department of Cultural Affairs,Government of Ceylon, p.146

³⁷ Codrington.H.W, 1910, 'Notes on Some of the Principal Kandyan Chiefs and Headmen and Their Dresses' ,H.C Cottle,Government Printer,Ceylon, P.22



Figure 6-King Kirthi Sri Rajsimha

The King **Sri Vicrama Rajasimhas** royal etiquette is a result of a continuous narration of Nayakka Kings dress etiquettes. The King used to wear loose trousers as a lower garment, at the ankle two layers of frills are attached. He wore a long-sleeved fine muslin shirt as *yata hette* or *reli kamise*. A well-decorated sleeveless jacket with a three-layered *mante*³⁸ had worn over it. He wore a pair of sandals that is unique to his fashion. He carried a staff of beautiful carvings and studded gemstones. He is shown in different costume in a portrait that is exhibited in the Kandyan Museum. He wore a broad *mante* with wad of gathers laid over the shoulder. Also he wore a fine muslin shirt as a *uta kameesaya* (lower jacket). A sleeveless jacket was worn over it that might be made out of brocade or decorated fabric. Bo-leave shaped tassels has attached into armholes. Also he wore *bo-leave* shaped bracelet for the back of the palm. Unlike other kings he bore a handkerchief. He has a *thilaka* mark on his forehead which signifies his Tamil origin.

³⁸ “Mante” (tippet) is a collar part which fastened to the shirt. H.W. Codrington, 1910, *Notes on Some of the Principal Kandyan Chiefs and Headmen and Their Dresses*, Ceylon: H.C Cottle, Government Printer, p.22



Figure 7
The King Sri Vicrama Rajasimha, Doyly J; ed:1929:Xpp

Embroidery designs and methodology shows clear trace of Indian influences. Jacket or (*hette*) this is Gold embroidered one with gigot sleeves. The jacket is always made in rich material such as brocade, velvet, silk or cloth of gold, with a *mandarin* collar and large elbow and puffed sleeves. The jacket is heavily embroidered with gold and silver thread and sequins. Red, Blue, Maroon colours are traditionally decisive standard colours.

The Jacket is get stiffed by adding supporting series of fabrics underneath the jacket. At the early days Silk fabric was imported from India. The trim works are known as Indian names as *peek, sada-poorni, chamak-poorni and poorni*.³⁹

Nayaka Kings followed a same manner in heir, moustache and beard arrangements as South Indian Kings. The heir would have been voluminous and long which lay on the back as Vimala Dharma Suriya II, Kirthi Sri Rajasimha. The Kings who had long hair would have been combed back parting at the centre. Some times they tied their hair in a loose knot as the last King of the Kingdom shows him self. Thickly grown beard neatly arranged by all the Kings. A thin moustache lay over the upper lip and its ends are rounded upward as spicks as fashion conscious King Rajasimha II.

Ornaments of Kings are also influenced by Indian concept and designs. Indian text books were referred to make jewellery and other ornaments. Normally a king seems to have had two sets of ornaments, one the royal insignia, and the other his personal ornaments. The five insignia of royalty and the sixty-four ornaments are often referred according to the literature 'Vijayantatantra',⁴⁰ which was popular both South India and Sri Lanka. The five insignia is considered as treasures to be carefully guarded. Those are kings throne, his

³⁹ Interview with Sunil Jayarathna in Hindagala, Kandy, Sri Lanka. He employs in making of traditional Kandyan dress which hired by his ancestors. in ,07.11.08

⁴⁰ Much of theory and practice of the jewellery craft is preserved in Sanskrit texts, the 'silpa sastra' was popular both in Sri Lanka and South India, Silva de N, 1996, *The Dictionary of World Art* Vol 29, p.473

umbrella, his ornaments, and all else⁴¹. The 64 ornaments are arranged from big toe rings to crown, as ankle bands, calf bands, waist girdles, abdominal bands, variety of necklaces and crown⁴². And there are 25 ornaments that have to be worn by the king at the time of the preparatory rites, prior to his consecration(*abhiseka*)⁴³. These 64 ornaments are applied within the body according to,

- Big toe up to the waist-21 ornaments
- Waist up to the ear -21 ornaments
- Two arms -22 ornaments

The king Vimala Dharma Suriya I wore plenty of jewellery including the crown, earrings, necklaces, armlets, bracelets, varied rings, bandolier and anklets. The crown of the King Vimala Darma Suriya I is a combination of Hindu and Buddhist tradition. The Sinhalese king wear a *trisulaya* and having Buddha figure in the front⁴⁴. The symbol of *trisulaya* and Buddha image can be seen in Parakramabahu VIII crown also⁴⁵. He wore a long necklace with a large pendant on chest which can be suggested as the symbol of the royal insignia. Kings wore beautiful and exquisite rings for hand fingers. Those rings can identify according to descriptions of ‘Vijayantatantra’.

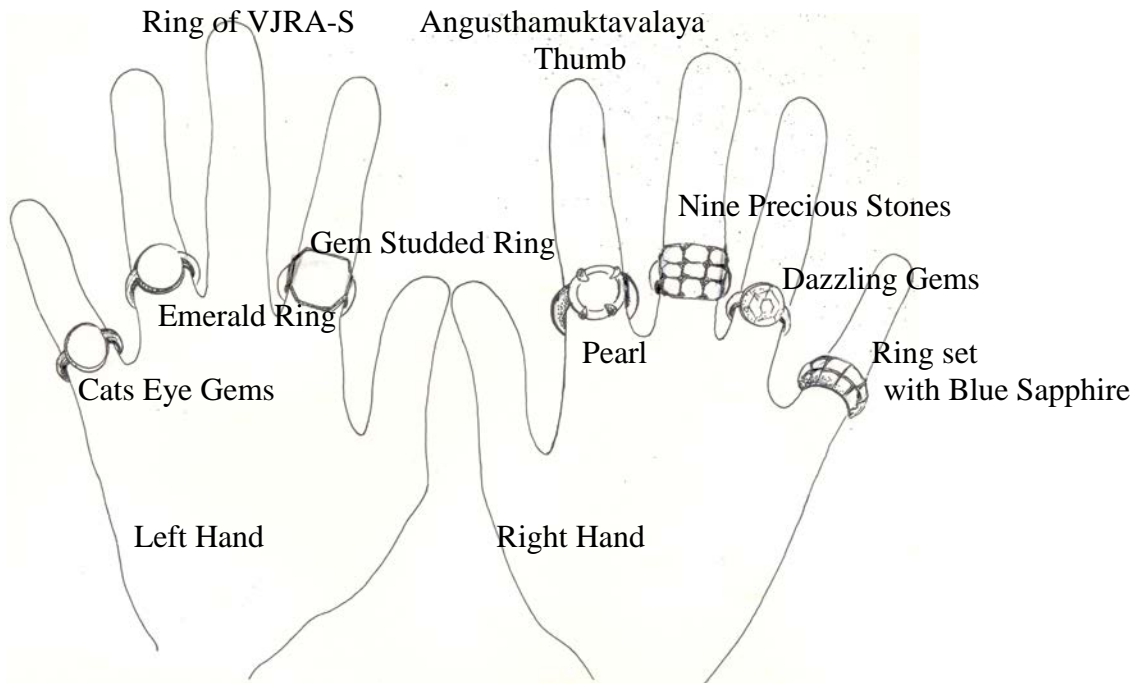


Figure 8- Kings Rings and their Slandered locations

Jayasuriya M.H.F, 2001, *Vaijayantatantra*, Godage Book Emporium,Colombo 10,p.XLIV-XLV

⁴¹ Ariyapala M.B,1968,*Society in Mediaeval Ceylon*,Colombo:Department of Cultural affiers,p.68

⁴² Jayasuriya M.H.F,2001, '*Vijayantatantra*',colombo:Godage Book Emporium,p.XXII

⁴³Jayasuriya M.H.F,2001, '*Vijayantatantra*',colombo:Godage Book Emporium ,p.XLIV

⁴⁴ Coomaraswamy A,1908, *Meadival Sinhalese Art*, Sri Lanka: National Museum publication, 330pp: XXIIplate

⁴⁵ Schoreder U.V, 1990, '*Buddhist Sculptures of Sri Lanka*', Visual Dharma Publications, Hong Kong, p.438

Jewellery styles and designs are similar to South Indian designs. However when those designs employing into the Sinhalese tradition these design are recognized in Sinhalese terms. The pendant that alter to a long gold chain represents traditional Sinhalese motifs such as *hansaya* (Swan) ,*gurula* (mythical bird), *bherunda* (a mythical bird who has two heads and one body and caring two elephants by talons) .

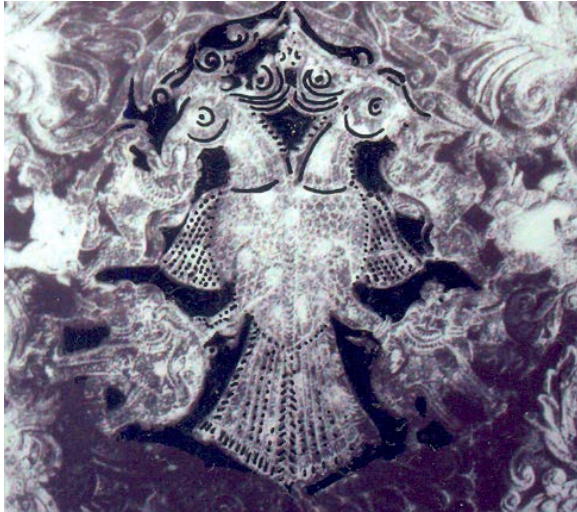


Figure 9
Ceiling panel, virabhadra temple, Keladi, 16th Century



Figure 10
Pendant from Kandyan era.

Summery

Different clothing habits would have been popular among Kings as different Indian influences caused over the social organization of the Kandyan Kingdom. Kings conveyed and kept some standard of clothing styles. The majority of influences came from South India because all Nayakka Kings directly came from South India. These Kings had strong cultural pressure by natives to get changed their dress patterns in order to Sri Lankan culture because their adaptation to the Sri Lankan culture is required. Therefore, the way of assimilating Indian influences on Sri Lankan Kings dress was being special to Sri Lankan culture. All the Indian influences filtered and formed in order to the Sri Lankan culture.

On conclusion, Kandyan Kings attire was a hybrid formation of different South Indian dress features and Sri Lankan culture. Hence, Indian indigenous dress is far beyond its recognition of its original agent. What hired by culture and what was achieved by origin, with mixing of all resulted in making a new but Sri Lankan. Hence Kandyan Kings dress is an original piece of art.

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