

# Analytical Research of Dancing Traditions in Uwa Province

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## ABSTRACT

There are three types of dancing traditions in Sri Lanka. These dancing traditions are known as Kandyan, Low Country and Sabaragamuwa. Among these dancing traditions, four styles of the Sabaragamuwa dancing tradition are used. These styles are being introduced by researchers in Ratnapura, Kalawana, Balangoda and Badulla. Although they were introduced as such, sources say that there was more advanced performing arts in Sabaragamuwa dance in the Uwa Province which belongs to the Badulla area. We have been getting information about Sabaragamuwa dance since the Dambadeniya period. However, sources say that the theater tradition in Uwa dates back to the Anuradhapura period. Based on these facts, this research paper examines the historicity of the Uwa theater traditions.

**How to cite this paper:** CMRP Chandrasekara "Analytical Research of Dancing Traditions in Uwa Province" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-5 | Issue-1, December 2020, pp.883-893, URL: [www.ijtsrd.com/papers/ijtsrd38121.pdf](http://www.ijtsrd.com/papers/ijtsrd38121.pdf)



IJTSRD38121

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## LITERARY SOURCE

Literary sources reveal many important facts about the history of the performing arts in Uwa.

Performing arts and music related to the Uwa region during the reigns of Vijaya, Panduwas Deva, Pandukabhaya, Devanampiyatissa, Kavantissa, Dutugemunu, Saddhatissa, Vijayabahu I, Parakramabahu I and later from the time of the Buddha's first visit to Ceylon is revealed. That literary information is analyzed here.

## BUDDHISM

The source of literature gives us ample evidence that theatrical and musical styles have existed in the Uwa region since the time of Buddhism.

The first visit of the Supreme Buddha to Ceylon took place at the Mahanaga National Park near the Mahaweli River. At that place, the Buddha chased away the demons living in the Mahanaga National Park to the mountain island. The Vansaththappakasini states that the exorcised demons held a Nakath festival on the mountain island:

*"...blessed are those who see their thoughts and are determined to remain where they are on the mountain island," he determined. The island was on its own. He then said, "Our wish has been fulfilled..."<sup>i</sup>*

Although it is mentioned in the Vansaththappakasini, in the Deepavamsa it is stated that after the demons fled to the mountain island, they held a carnival for fun. Although it is mentioned that the carnival was held, it is not mentioned that the auspicious carnival was held:

*"...today was also a carnival. Knowing that the Buddha had healed the inhumans, they chanted Meth Pirith from there. By injecting meth pirith, inhumans were expelled and Lakdiwa was protected..."<sup>ii</sup>*

Evidence from these two sources confirms that the Yaksha tribes held some festivities. It can be concluded that there may have been performances associated with this festival.

According to Vansaththappakasini, it is confirmed that the Yaksha tribe had an administrative structure. According to the Vansaththappakasini, during the Buddha's first visit to Ceylon, there was a company in the MahiyanganaMahanaga National Park that collected all the demons living in Lakdiwa and ordered the demons who did not participate in it.

*"...on its full day the company of all the devils of Lakdiv rains is held. The islands are ordered to the devil when there is no rain. It was a great company of devils in those days..."<sup>iii</sup>*

The fact that the tribe was commanded to bring in demons from all parts of the country and to run companies and not to participate in it shows that the tribe had an advanced administrative structure. The mention of an advanced governing structure confirms that this Grota had an advanced culture. It can be concluded that the art of dance may have existed in that era as part of that culture.

The Mahavamsa states that there were divine and human dramas associated with Nakath games during the reign of

King Pandukabhaya. Dela Bandara comments on the Dibbamanusa dramas included here:

It is mentioned here that King Pandukabhaya watched a play called Dibbamanusa at a carnival. It is important to pay attention to the tradition of theatrical dramas here as the type of dramas may have been tastes while the Aryans were in their homeland. According to Bharatamuni's drama, the play created by God was used by Bharatamuni for the benefit of mankind. Hence it may have been called Dibbamanusa drama. (Also, please note that Sanskrit is referred to here as the Divine Language and the Sanskrit alphabet as Deva Nagari). This is a good proof that the Aryans who came to Sri Lanka from India enjoyed drama from the very beginning of their history. This shows that Buddhism was a theatrical art even in the Lakdiva Raja Sabha from the time before it came to Sri Lanka.<sup>iv</sup>

This confirms the existence of dramas during the reign of Pandukabhaya in connection with the festival known as Nakath Keli. It can be concluded that the Yaksha tribes who lived in the vicinity of Mahiyangana may have performed some dramas in connection with the Nakath festivals held after fleeing to the mountain island.

Vansatthappakasiniya Mahanaga National Park is also known as the 'Yak Rakus Sura Asura Na' festival. According to the report, the Mahanaga forest can be considered as a beautiful black place and a suitable place to hold a carnival.<sup>v</sup>

The Yaksha tribes living in Lakdiva were generally scattered all over the province and their culture was the same and the country of Thammenna had to go inland due to Vijaya's invasion. The Mahavamsa states that Vijaya landed at Thammennawa and on the first night he met Kuveni heard a band from Sirisavasthupura.<sup>vi</sup> According to that statement, it is confirmed that the Yaksha tribe used a musical tradition. It was one of the cultures of the Yaksha tribe who lived in Lanka. The administration was one. This is well confirmed by the fact that Vansatthappakasini mentions that all the demons of the island participated in the conference held in the Mahanaga forest which we mentioned in the early world. If there was a strong enough administration to unite more demons in one place on the islands, it would prove that they had one culture. The music that prevailed when Vijaya came to Sri Lanka can certainly be traced back to the auspicious time when the Buddha was in the Mahanaga forest.

#### ANURADHAPURA ERA

After the demise of King Vijaya, the kingdom of Lakbima was taken over by King Panduwas Deva. Princess Bhadrakatyayana came to Lanka from India to marry King Panduwasdeva. The princess's brothers, Rohana and Deeghayu, established settlements around Rohana. Deeghayu Digamadulla or Gal Oya which flows through the upper Rohana and the Kirindi Oya and Kumbukkan Oya which flow through the lower Rohana built settlements.<sup>vii</sup> It is confirmed that their cultural features may have spread in these areas.

Prince Pandukabhaya fled to the Southern part of Sri Lanka to protect himself from his uncles when he was a child. The Mahavamsa states that Prince Pandukabhaya learned the craft from a Pandula Brahmin who lived in the village of Pandula at that time.<sup>viii</sup> According to this information, these

Brahmins should be scattered in the Southern areas around Rohana and Uwa areas. Pandula Brahmin, who originated from Chatur Veda, was also well versed in the drama of Sage Bharatha, who was associated with Tat Veda. Dela Bandara states that it may have been in the possession of Sri Lankans since.<sup>ix</sup> These facts also confirm that there was a theatrical tradition associated with the Uwa region during the time of Buddhism.

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*"...the Venerable Vithurinda summoned the princes and asked them to "go to Ceylon with the great Bodhi tree now. thus eight king castes, eight Situ castes, eight Brahmin castes, eight Kelembi castes, eight merchant castes, eight archer castes, eight Saras castes, eight Thiligu castes, eight cotton castes and a Balak caste. Eight castes, eight Pehera castes, eight Kumbala castes, eight Maltaru castes, eight Osu Dawathu castes, eight Lokuru castes, eight Swanakara castes, eight Berawa castes, eight Sattar castes and eight Uyangotu castes there are two Sakya sons named Sumitha and Bodhi Gutta, who were the chief of the eight princes who were the brothers of the Vedic goddesses who were born in the Suyayi dynasty..."<sup>x</sup>*

The people who came to Sri Lanka to take care of the Bo tree had been assigned various tasks. The Bodhisattva also describes these functions as follows:

*"Thus the second Pathis king consecrated the two Bodhigupta Sumithras, received them, and led the procession to the Great Bodhi Tree, and then consecrated the others. let the golden drum be beaten in the Bo hell. Prince Deva Gupta gave the land of Chaturassiya to him in the rank of Lak Maha Ruti and asked him to place the Pirith drink at the Maha Bo Magula at the foot of the road and bring it around the city. Prince Jukindhara, let him be protected in the Great Bo hell," he said, giving him the post of security. In this way, positions were given to the Atabayana and to the remnants who came with the Maha Bodhi.*

*Among them was Dalahenemi, a descendant of Sakvithi Rajahu, who took the sword in his hand at night and gave it to the chief of the Bata Situ Kula to take the sword to protect the Bo-tree. The chief of the Bamunu caste was given the title of Bamunu to bring his entourage of Brahmins regularly and pacify the great Bodhi tree. To the chiefs of the Columbine clan, he brought his entourage Colombians and gave them the ranks of the flag bearers of the Great Bo Magule, such as Randhaja Rididhaja. He brought his entourage of*

merchants to the chiefs of the market and gave them great merchant positions while growing mustard and incense. He brought the archers of the archers to the chiefs of the archery group and gave them the positions of guardians of the Mahabodhi, preventing the crows from descending on the Maha Bodhi. The chief of the Saras Kula was given the title of SathVadanu Kota Sarasna as if he had brought his entourage. The chiefs of the Kiligu caste brought their entourage of Kiliguns and gave new flowers to Mahabodhi and gave them Kiligun positions.

The chief of the Kapu Kula was given the position of Kota Kapuna by the servants who took the cotton from the entourage. The chiefs of the Balak Kula were given the posts of Kota Dorana guarding the doors of the Great Bo House. The chiefs of the Perahera Karu Kula know the position of the Peraherakada and the Ho Ran RanKotu who bring their entourage of Perahera growers to the Maha Bodhi. He gave the position of potter to the chiefs of the Kumbala Kula who brought their entourage of Kumbalas and made rice bowls and lakes for Mahabodhi. The chief of the Malakara caste was given the title of Kota Malkaruna, who brought his entourage of garlands and made garlands of flowers for the Maha Bodhi.

The chief of the Gandhakara caste was given the position of bringing his entourage of incense and making the four incense offerings to the Maha Bodhi fragrant. He brought his entourage of spectacles to the chiefs of the weaving mills, made flags, curtains, curtains, etc., which he used to make mahabo sheds. The chief of the chefs' caste was given the task of bringing in his entourage of chefs, fencing off the whole place, and cooking the whole meal. The chief of the Kamburu Kula was given the task of bringing in his entourage of chefs, fencing the whole place and cooking the whole rice. The chief of the Kamburu Kula was given the position of Kota Kamburana by bringing his entourage of Kamburas and removing the MahaboPililPoduru and making them into scissors. The chief of the Lokura Kula was given the position of Kota Lokuruna who brought his entourage of Lokars and made them the gold and silver mirrors of the MahaboMagula.

The chief of the Svanakara caste was given the position of Atatelina, who brought his entourage and made the gold fence, the silver fence, the gold pots, the silver pots, etc. The head of the carpenter's shop was given the post of LakdivaMahaAduruna, who brought his entourage of carpenters to make the great canopy panels of the Maha Bo Magula and the Ruwan panels of the Maha Bo Puda. The head of the Siththara Kula knows the positions of the Kota MudunThavaruna who brings his entourage of artists and makes the ornate canopies on the top of the Maha Bo. The head of the Siththara Kula knows the positions of the Kota MudunThavaruna who brings his entourage of artists and makes the ornate canopies on the top of the Maha Bo. The chief of the Gandhavi caste brought his entourage of incense and offered the positions of Mahapalavana after sacrificing the Hevisi three times to the Mahaboya. The chief of the Chhatrakara caste was given the position of Kota Sathkarana by his entourage who brought the Saths and

made Sesath to offer to the Maha Boya. The head of the Udyan Pala Kula was given the post of Kota UyanGovuVaderum Na by his entourage who brought the garden farmers and made them plant flowers for Mahaboya.

*In this way, all those who came with the Maha Bodhi tree in the ancient way were given the appropriate names and titles. Carrie. The procession was crowned with the title 'Bring the four royal maidens gold and silver and pour water on the Bo-tree'. The four queens of that procession are the great dignitaries who come to the palace."*

In this way, it can be seen that various duties have been assigned to take care of the Sri Maha Bodhi. Kshatriyas from Kataragama and Sandungama received the eight-fruited Bo-trees from the Sri Maha Bodhi, which were planted in Kataragama and Sandungama.

In addition to the two eight-fruited Bo-trees, nine twenty-two-fruited Bo-trees have been planted in Uwa and adjoining areas. Mentioned. There is evidence that the people who came to take care of the Sri Maha Bodhi also settled in the vicinity of the areas where the eight-fruited and twenty-fruited Ruha Bo-trees were planted.<sup>xi</sup> According to the Bodhi Vamsa, the second Pathis king is said to have sacrificed the village for forty Bodhisattvas.<sup>1</sup> Sinhala Bodhi Vamsa page 189. Accordingly, it is clear that the rituals performed for the above Sri Maha Bodhi were questioned and spread in the vicinity of the areas where the twenty fruit Ruha Bodhi was planted. The gold drumming for the Sri Maha Bodhi confirms that the Uwa region also received the musical cultures that gave the Lakdiwa the great Indian culture of the Magapalavana position which was used to offer the Hewisi three times to the Maha Bodhi.

Although the Kacharagama mentioned here is known as Kataragama, there is a problem with the Chandana village.

According to Ven. EllawalaMedhanandaThero, a group of rulers known as the Kataragama and Chandana Grama Kshatriyas have been identified in the Southern part of the Kumbukkan Oya, but no research has been done on the Chandana Grama Kshatriyas so far.<sup>xii</sup> Senarath Paranavithana also states that the Chandana village has not been identified yet.<sup>xiii</sup> Chandana village and Kachara village belonged to the Rohana kingdom in the past.<sup>xiv</sup> Samantha Pasadika states so:

*"...ekanpatamachethiyatatāne, ekanchethiyapabbathe, ekanrōhanajanapadamhikācharagame, ekanerōhanajanapadayevachandanagame, itharesanchathūnnanphalānan..."<sup>xv</sup>*

According to Samantha Pasadika, Kataragama and Chandanagama were two villages belonging to Rohana in the past. Accordingly, with the introduction of the eight-fruit bearing Bo-trees to Kataragama and Chandana villages, it is clear that these areas also received the art tradition based on the Bo-trees which were directly present in Anuradhapura.

The Vansathappakasini states that Prince Uddhachulabhaya (250-210 BC), a brother of King Devanampiyatissa, was seen playing the trumpet among the visible and invisible Na-Gadamba-Gods at the Mahiyangana Dagoba:



*"...UddhaChulabhaya, the son of King Mutasiva, is the prince of the area. When he heard the divine sound of the time, he was amazed to see such miracles. He covered the fat colored stone stupa with pure brick and made a pillar about thirty feet high."*<sup>xvi</sup>

After King Mahanaga fled to Rohana, Magama became his administrative center. The area formerly known as Magama is located in Tissamaharama near present day Kataragama.<sup>xvii</sup> The Dhatuwamsa states that music and drama were performed in religious and secular occasions in the Magama Kingdom as well.

There is evidence that there was an advanced musical tradition in the Magama area during the reign of King Mahanaga. The Dhatuwamsa states that after the discovery of the Lalata relics in the Magama area, it came up in the middle of the Panchaturya.

*"...The relics of the king were placed in a chariot of Madgala horses, which were as white as sour petals, rather than in a box inside a robe, and the people were commanded to join in the chanting of the panchadgika band and bring the Venerable Mahadeva closer..."*<sup>xviii</sup>

The Dhatuwamsa states that the relics of Lala also played five bands on their way to Magama:

*"...Five flowers are scattered all over the place, and all the cities are adorned with various colorful ornaments. And all the inhabitants of the city went out into the city, and played the drums; Then the relics came out with their hands full of incense-smoke-flowers-lamps, making the noise of the panchadgika band of the people..."*<sup>xix</sup>

According to C. D. S. Kulathilake, the tradition of employing women to play musical instruments was very strong in Rohana.<sup>xx</sup> Information about it is mentioned in the Dhatuwamsa. When the king entered the palace with the relics, the women of the theater played the panchadgika and offered offerings to the relics as follows:

*"...When King Mahanaga entered the palace, the dramatists dressed in costume, left the house, worshiped the relics, played the panchadgika trumpets in their hands, and performed great sacrifices."*<sup>xxi</sup>

Based on these facts, it can be seen that in the days of King Mahanaga, the art of dancing and playing was also used in religious occasions in the Rohana kingdom. The mention of the playwright or panchadgika band confirms that the women also played music.

The Dhatuwamsa states that during the reign of King Kavantissa, the son of Panchasika Divine, the master of the arts, built the Seruwila Dagoba.<sup>xxii</sup>

*"...We, the Mother of the Blessed Supreme Buddha, also made the Mother Divine Son from Saturn. In the same way, the elephant king named Iravana, the king of the Zak gods with his entourage like Vishwakarma, the sons of the Panchasika god, the sons of the Gandharva gods, and the Brahmins like Sahampati Maha Brahma were made."*<sup>xxiii</sup>

The Panchasika Divine Son in the above description is known as the Gandharva Divine Son. He is known as Panchasika Gandharva and is associated with the art of music. The Indian people call music Gandharva, Veda Gandharva Shastra.<sup>xxiv</sup> In the Saddharmalankara he is described as a harpist. It is mentioned in the Saddharmalankara that this divine son played the divine harp called Beluwa Pandu.<sup>xxv</sup>

It can be concluded that this son of God may have been worshiped in this area at that time as it is mentioned in the relics that the image of this son of God was made by SathrUwan in the image of Seruwila. If this Son of God was worshiped at that time, it is clear that there must have been a musical tradition based on these areas.

The Dhatu Vamsa states that when King Kavantissa came to the place where the Seruwila Dagoba was located, dramatic women similar to the Divine Apsaras also came with pandgika trumpets.<sup>xxvi</sup> The Dhatuwamsa states that instruments belonging to the Panchadgika Band classification were played at the Dhatu Nidhanotsava held at Seruwila. The classification of the instruments is as follows:

*"...have abducted the old five-tone band such as one side drums, panabera, gatabera, mihigu drums, thalappara, weeraham, ranaraga, samudraghosha, dalahan, loham, wanga, kahala, randara, rididara, ridisinnam, ransak, ridisak, thammeta, nisana, thattiripatapata, vaddaru, doura."*<sup>xxvii</sup>

The Dhatuwamsa states that King Kavantissa went to Seruwila in a grand procession for the relic treasure ceremony at the Seruwila Dagoba and also played the Panchadgika Band on that occasion:

*"...thousand of Kshatriyas, "hundred"s of "thousand"s of Brahmins and Niyam villagers, who were grateful hands of the archer, and who were engaged in the art of battalion work, and who had their hands adorned with jewels and flower-lamps, came in many directions. The people, too, came with the king like an ocean that had been swept away by a violent storm. That king was in the Chethiyadgana like the Sakdeva kings who surrounded the people and a group of gods. The whole land was in an uproar, with the roaring of the crowd and the roaring of the chariots."*<sup>xxviii</sup>

The Dhatuwamsa states that during the relic treasure hunt, all the women of the drama took off their ornaments and offered them to the Chaitya.<sup>xxix</sup> The term "dramatic women" here refers to the women who lived in the royal palace at that time in connection with the plays.

The Dhatuwamsa states that when King Kavantissa was leaving for Soma, there were women dramatists and there were bands:

*"...Seru, near the pool, was filled with various perfumes, and the women of the theater, dressed in numerous costumes, went out dancing, singing and making instruments. It is as if the earth is splitting, as if the rocks of the sapta caste are being washed away by it, as if the great sea is crossing the coast."*<sup>xxx</sup>

This confirms that music was used in religious as well as secular occasions. It is also confirmed that the tradition of women playing musical instruments during the reign of King Mahanaga also existed in the kingdom of Magama during the reign of King Kavantissa.

In confirming that there was an advanced tradition in the Magama area, it is important to inquire about what these five band instruments are. The pentagonal band classification of Vansatthappakasini is as follows.

*"...The PanchaTurya- Nada here are the atata, the vitata, AtataVittata, Susira, Gana. Its atata is that of a leather-bound drum, an mihigu drum, which is one-rhythm, and that of the vitata is two-tone. AtataVittata include stringed drums, Susira is the vas kulaletc, Ghana is the kuluthalam etc."*<sup>xxxix</sup>

These include instruments that are type of atata, such as the tambourine, the bench tambourine, the bump drum, the drums, the horns, and the numerals.<sup>xxxii</sup> The vitata category includes two-bladed percussion instruments such as knot drums, low country drums, comb drums, maddala, mridanga and pakhavaj.<sup>xxxiii</sup> Nakula harp, Daddara harp, Damaru, Dakki, Udakki are also stringed instruments in the category of atavitata.<sup>xxxiv</sup> In the Susira category includes trumpets, scepters, saxophones, and stringed instruments are used.<sup>xxxv</sup> Gana instruments that make noise by colliding with metal forms such as kaithalampata, thali, gagiri rings, silambu, gejjii, rahu, bells, bells etc. belong to the group.<sup>xxxvi</sup>

Accordingly, if pentagonal bands were held for religious and secular occasions in the Magama area, there should be an advanced musical tradition in this area.

King Kavantissa paid homage to the florists and dramatists who came to pay homage to the Seruwila relics.

*"Then King Kavantissa paid the florists to pay homage to the Dagoba, paid the drummers and selected the ground from the golden plow near the temple."*<sup>xxxvii</sup>

From these facts it is clear that during the reign of the ancient kings Rohana's acting and music were an essential part of religious rites. The mention of professional artists living in Magama at that time confirms that the art traditions may have been at a very advanced level.

Saddharmalankara testifies that King Dutugemunu, who came to power in Rohana, set out from Kasatapitiya to Myuguna to fight with King Elara and played "thousand"s of instruments such as Gatabera, Pana Bera, Davul, Ransak and Ridisak.<sup>xxxviii</sup>

It is also mentioned in the Thupavamsa that King Dutugemunu played many instruments when he went to war with King Elara. According to the description, Magama, Kaluwala, Ehala, Geekitte, Kirigama, Guttala, Kiriyaagama, Niyamulla, Medagama, Kasatapitiya. It is said that he continued to play from Kasatapitiya to Miyugunu:

*"...PataKada, Pattoli Bandha, Sarihi Sita, Giving Troops to the Army , GhoshaBera, Thalappara, Weerandam, Thammata, Nisana, Rana Ranga Ghosha, SamuduGhosha, Anukkattuli, Dawul, Morahu, Mallari, Sirivili, Tappu,*

*Thatsara, Dakka, Udakka, Madala, Nagasara, Uchchabhayangi, Kombu, Dalaham, Sakuna Surana Kaladam, Dura, Dalaham, Loham, Sinnam, Kittara, Kaithalam, Sauthalam, Geethalam, Pataha, Damaru, Madhwani, etc. "hundred" of "thousand" of Bheri races with Zak Sinnam, Ran Sinnam, Silver Sinnam, RuwanSinnam, Randara, Silver Edge, DalaDhara, Dalaham, Loham, Gawaraham, Vijayoddhava, Ottu, Tantiri, Patasiri Like Kelina, Shakra Devendra, who went to Asura, was surrounded by a large group of deities. He left Kasapitiya and went to Miyugunu..."*<sup>xxxix</sup>

Forty-six instruments are mentioned in the Thupavamsa. If forty-six instruments were used in conjunction with the Rohana, then forty-six instruments also required different instruments. Accordingly, it is confirmed that there was an advanced art of playing here.

The DhammasuthaUpasikaya estate included in the Rasavahini describes the spread of arts such as dance and singing in the Magama area of Rohana in the past:

*"...the dance troupe, which was surrounded by affluent people, was always entertained by the dance troupe, who was always entertained by the crowds of people who were engaged in alms sports."*<sup>xl</sup>

According to the dramas, songs and orchestras performed by the dramatists included in this text, it is clear that there were advanced theatrical and musical traditions associated with the Rohana area in the Anuradhapura period. It is clear that even the common people may have had an understanding of these theatrical styles as they were also used for the enjoyment of the public. This confirms that the dance, singing and playing style was used not only for religious occasions but also in worldly life.

From the above it is clear that there was a theatrical tradition in the Uwa area during the Anuradhapura era.

#### **POLONNARUWA ERA**

There is evidence that even in the Polonnaruwa period after the Anuradhapura era, there was a theatrical tradition associated with the area. The Mahavamsa states that King Vijayabahu I (1055-1100) was an accomplished poet.

*"...that king, who was very wise in herding goats, was one of the foremost Sinhala poets ..."*<sup>xli</sup>

King Vijayabahu grew up in a place called Moolasala in Rohana.<sup>xlii</sup> He may have been educated in this area when he was a child. The fact that the king was a master of goat herding suggests that literature and art may have flourished in the area.

The Tooth Relic It is mentioned in the Mahavamsa that King Vijayabahu I made various offerings to the Tooth Relic during the reign of Atadage in Polonnaruwa. The Mahavamsa states that among these rituals were the Rangana rituals.<sup>xliii</sup> When King Wickramabahu became the ruler of Polonnaruwa and destroyed the Buddha Sasana, the monks fled to Rohana with the Tooth Relic and the Potra Relic.<sup>xliiv</sup> When Parakramabahu I ascended the throne of Polonnaruwa, the Tooth Relic and the Bowl Relic belonged to Prince Manabharana who lived in Rohana. The Tooth Relic states

that the Tooth Relic lived at that time near the UndundoraAmarasiri Rocks in Rohana.<sup>xiv</sup>Undundora is the Maragala mountain range, about eight miles from present day Monaragala on the Pottuvil road.

King Parakramabahu brought the Tooth Relic back to Polonnaruwa. There, dancers and Harry musicians pay homage to the Tooth Relic.<sup>xlvi</sup>

The DaladaSiritha, written during the Kurunegala period, contains a constitution regarding the rituals to be performed for the Tooth Relic. It is said that plays and music were used to pay homage to the Tooth Relic:

*"...giving fancy bedding, taking the tooth relic in a grand way, giving happiness and merit, sacrificing villagers coconut, arecanut and banana, SatpanchaWaddara, Dalahan, Maddala, Mahumakudam, Pana Bera, MihiguBera, Damaru, Dakki, Udakki, Thalappara, Virandam, Viramorasu, Kansuthalam, Sinnam, Thammata, Nisana, Thambili Wu, Rodubera, Kudabera, Percussion, Silver Stream, Kahala, Thalam, Sirivili, Tantiripata, Vijayodhvani, Gavarahang, Vangi, Wasdandu, Waskulal, Tantiri, Dandi etc."*<sup>xlvii</sup>

Thus, it is confirmed that during the reign of King Vijayabahu, King Parakramabahu and during the reign of Kurunegala, there were ceremonies for the Tooth Relic based on dance, singing and playing. If performances and music were performed for the Tooth Relic in these eras, it can be deduced that the Sacrifice of the Tooth Relic may have taken place during the reign of the Tooth Relic at the Furnace Door in Uwa.

After Prince Wickramabahu came to power in Polonnaruwa, Princess Mitta's three sons Manabharana, Siri Vallabha and Kithsiri fled to MeghaRohana. Prince Manabharana ruled the Southern country, Prince KithsiriMegha ruled twelve "thousand" countries based on the city of Manavulu and Prince Siri Vallabha ruled eight "thousand" countries based on the furnace door. Princess Mitta was married to a prince of the Pandya dynasty. Thus, it can be concluded that the Pandyan culture may have been passed down to their three sons as well. When the three brothers divided and ruled Rohana, the sacrifices made in India were also performed in Rohana by Brahmins who knew the Vedas.<sup>xlviii</sup> The Mahavamsa states that the first acceptance of the birth of Prince Manabharana Prince Parakramabahu was the festival and yagahoma held in the area.

*"...and all the people of the Kandy city rejoiced, and the king rejoiced. Since then, MihipathiThemaBhikku Sangha, who has been seeking extreme happiness, has been chanting many Piriths. Wealth was donated in various ways to the Yadiyas every day. Sacrifices were also performed by Brahmins who knew the Vedas and were accepted as auspicious."*<sup>xlix</sup>

The festivals and Vedic offerings included in this description are performed by the Brahmins who know the Vedas and the standard offerings are auspicious, confirming that these festivals and Vedic offerings existed in the South at that time.

The Mahavamsa states that Prince Parakramabahu went from Manavulupura to King KithsiriMegha, who lived in the South, and mastered the arts, including poetry and dance:

*"...with the power of glass-like wisdom he soon learned a great deal of craftsmanship from his teacher, and coached him into various disciplines such as law, phonology, lyricism, dance, song, archery, and archery..."*<sup>l</sup>

According to the Indian tradition, a king has to master the four arts.<sup>li</sup> Since that custom was common in Lakdiva, the Lakdiva kings also had to master the sixty arts. These sixty arts included the Gandharva or music, the BheriThrotana or drumming, the art of painting, the Bharata drama and the evidence that these arts existed in Sri Lanka.<sup>lii</sup> Accordingly, it can be seen that sciences such as dance and poetry have been taught in connection with royal families.

Chronicles state that after King Parakramabahu became the king of Polonnaruwa, five theaters were built in Ruhuna.<sup>liii</sup> A theater is needed to deliver a work of art to the audience at an excellent level. It can be concluded that the actors and actresses who were knowledgeable about the use of theaters may have been in Rohana at that time.

Thus, it is confirmed that acting and music were very advanced in the Rohana kingdom even during the Polonnaruwa period.

## KURUNEGALA ERA

It is reported that various professionals and dramatists accompanied the princes who came to Sri Lanka from South India during the reign of Kurunegala. The Wannipuwa, a collection of Hyuneville pamphlets in the British Museum Library, tells the story of the arrival of five princes of the then Madras State of Sri Lanka seeking political asylum. Those who arrived were traditionally accompanied by their escorts. It is said that among the insulators who came were craftsmen of various professions. The mention of a Nadagam (poet) artist among them reveals information about the art of Lakdiva drama. According to the Vanni, the princes came to Sri Lanka in the thirteenth century. Although it is acknowledged that the first playwrights came here with this arrival during the reign of King BhUwanekabahu I, it is clear that the history of Lakdiva drama goes back nearly 700 years:<sup>liv</sup>

*"...Furthermore, during the reign of King BhUwanekabahu I, several of the PagukaraPaksa princes, descendants of the kings of Madras, came to Ceylon from the crime of those kings .... From the same god came the sea in a ship with various kapus and an elephant and various pachurya tones from the gods. They are Kalukumara Bandara, Ilangasinghe Bandara and Divakara Bandara. Wanaviraja Bandara. Ilangasinha RM Bandara collection b people kalukapu they played seven, rathācāriyāya, Pallankatoṭṭiyāya, dālisamannāya, mēvālakkarāyāya, vahuṃvalam industry, kālīmḡavarayāya, samkanāda teachers suddhahaḷuvāda, sumnamkhuvāya, sittalaccāriyāya, baliyagōsakayāya, nāñḡagamguruvāya, vidurusamukkṛkārāyāya, ManampariArachilage, yakkuḍinayidēda, siddambaravaru seven and, liyanakkāra seven Three months came by a ship with these people, King (BhUwanekabahu I) gave the proper offerings and handed over the Nindaganga and the Gabadaganga and ordered the god Ayyana to the east of Kataragama and to the West...."*<sup>lv</sup>



It can be considered that the princes who came to Lanka in this manner also settled in the vicinity of the Kataragama area and thus the classical dance traditions prevailing in India may have influenced the contemporary dance tradition.

### SEETHAWAKA ERA

The details of the opening of the SoraguneDevalaya at KandapallaKorale in the Badulla District of the Uwa Province are given in the MedagamaSannasa. According to the Sannasa, a local ruler named Yapa, who lived in the area during the Seethawaka period, enlarged and rebuilt the temple.

"...If only God had made the visit to the Devalaya which was celebrated at seven o'clock in the morning during the nine hours of bread on the full moon day of the month of Vesak Appuhamith Narayana Appuhamith, also known as Rama Chandra, dances in front of a crowd of actors and actresses, lighting torches in front of the audience on both sides of the UduviyanPavada Zak Palis Umbrella Flags. May the golden war of God Kanda Kumara lead to the Devalaya which was made by the great YapaMaharajottama from the great golden jug and the trinity..."<sup>vi</sup>

After the construction of these temples in MedagamaSannasa, it is also known as 'Piriwara'. The mention of 'NaluNataka' here confirms that the Uwa Province had a continuous theatrical tradition from the Anuradhapura period to the Kotte period.

### KANDY ERA

The Mandarampura story tells the story of the monks of Giruwapattu who belonged to Ruhuna during the reign of Keerthi Sri Rajasinghe.

|  |  |
|--|--|
| <i>"nalusathara<br/>ruhunugiriva<br/>dawulbeda<br/>pUwathakuthpevasuya</i> | <i>denena<br/>sagana<br/>natana<br/>edina"<sup>vii</sup></i> |
|--|--|

According to the verse that the four actors in this verse feel, it is confirmed that the monks had a knowledge of the play. This verse also reveals that the Daula, which is considered to be the main instrument of the Uwa and Sabaragamuwa dances, was played by the Sangha of Girivapattu. When King Keerthi Sri Rajasinghe inquired about this incident, he came to know that he had set out to train students in the arts.

|   |  |
|---|--|
| <i>"e puwathaesu<br/>sipsathapuhunUwa<br/>sisudarUwan<br/>davul gesubevpevasu</i> | <i>sada<br/>leda<br/>hada<br/>pahada"<sup>viii</sup></i> |
|---|--|

By the time of Keerthi Sri Rajasinghe, the performing arts in Uwa had deteriorated and the monks may have been tempted to do so. The musical styles used for the Uwa theater tradition from ancient times have deteriorated by the Kandyan period. Since music and drama were essential for the rituals, it is important here to encourage the laity to preserve it without distinction.

KudaMohottala was a talented poet in Uwa in the company of King Rajasinghe during the Kandyan period. This little

Mohottala of Uwa was also an expert in occult sciences and he also wrote pacifist literature.<sup>lix</sup>

This KahakuruluSandesha was written during the reign of Sri WickramaNarendrasinghe (1701-1739 AD). This memorandum was written by DickwellaSamanerayan, a student of GalagamuwaDevamitra Thera. The verse in this Sandeshaya gives an insight into the music and theatrical techniques used in the Kataragama Devalaya.

Evidence of the existence of five bands at the Kataragama Devalaya during the Kandy period is found in the KahakuruluSandeshaya:

|   |                                  |
|---|----------------------------------|
| <i>"gosavenibadapasathuruepurehivay<br/>lesaweyugathaseda nala van sayura me<br/>athawedepasahida rasa gee liyakiya<br/>besawethuratasithasamanayakara nada</i> | <i>ana<br/>na<br/>na<br/>na"</i> |
|---|----------------------------------|

|   |                                 |
|---|---------------------------------|
| <i>"sawath sura medurare diniwesawenuyu<br/>mahathsentharamahameweralayu<br/>wayathpasagathurugosagosayuthusayu<br/>balathepuranithiyenwenikirisayu</i> | <i>ra<br/>ra<br/>ra<br/>ra"</i> |
|---|---------------------------------|

|   |                                 |
|---|---------------------------------|
| <i>"pahaganakulugajadalakoka vela pipu<br/>badaranporonduidunuleladalawidu<br/>denapasathurumegosagajamadasisi<br/>dekamesiyalugemiyuru nee miyuru ka</i> | <i>la<br/>la<br/>la<br/>la"</i> |
|---|---------------------------------|

|  |  |
|--|--|
| <i>"wadaminsawathmihipathiruwawaranasi<br/>isurennoyekmahasenpirivara ava<br/>vayaminpasagathurupurawenikuthwi<br/>sudasun we suridu path siripeiewi</i> | <i>ta<br/>ta<br/>ta<br/>ta"<sup>ix</sup></i> |
|--|--|

According to the above verse, the verse "Pasathuruepurehivayana, vayatpasagathurugosa, denapasangaturumegosa, vayaminpasangaturupurave" confirms that there were five bands in the vicinity of the Kataragama Devalaya at that time.

The Yellow Bird Memoir mentions dancers in the Nalaganan Praise. The following verses show how the dancers performed:

|  |                                 |
|--|---------------------------------|
| <i>"sunimalduhul head mini abarana pela<br/>digunilvaraldehyesaman dam gotha be<br/>manakalruwinnetharasaduna thana e<br/>bala lol sithinnalaganaragana e masa</i> | <i>da<br/>da<br/>da<br/>da"</i> |
|--|---------------------------------|

According to this verse, the girl was dressed in long robes, wearing jewels, wearing purple flowers and performing in a way that was pleasing to the eye.

|   |                                 |
|---|---------------------------------|
| <i>"barathasatharepewathenaperakilesalesa<br/>denethayugathadepasehipamana<br/>sariwaraganathalamaddalagiyannowarada<br/>wisithanalabadutuwandiwawasan me</i> | <i>ma<br/>ma<br/>ma<br/>ma"</i> |
|---|---------------------------------|

According to this verse, the eyes were moved according to semantic rules. Accordingly, it can be seen that this verse reveals the differences of opinion included in Indian dance. It is further stated here that this girl acted according to the time and place.

*"beheda nisi thaladenagenasithulesa ta*  
*Pehedawayanamaddalasuddanade ta*  
*wirodanowanagathaathapayahelanawi ta*  
*sabadabalaragananalanagasithulesa ta"*

It is said in this verse that the artiste acted by moving her feet according to the Mattala tone with an understanding of the proper rhythms.

*"widaminesithiyanpatan gena peemennalagana wese*  
*thabaminepaleladiathbarathasathaniweradi lese*  
*wayamineberasuddathalathagadenu gee eka lese*  
*balaminenethdahasinenimawiyahekida un ethi lese"*

This verse also states that the limbs were moved according to the rules of economics. There is an important point that this verse reveals. That is, the ragas and songs used in music were used according to the Bheri period.

*"pee diyeruwala se athleladiwiduliya lese*  
*se disepirisada lese uwanindasan pee mada hise*  
*pee mese raga nekamasedigunuwanagin bellmen lese*  
*me lese nalagana rese dututhawarasindath koi lese"*

*"sura sabamaduwatapabadisi besa nobasitakakuta pade*  
*lesapabanalaganasubadutuwanlobakarathabana pade*  
*inalawa mini mevulwa pada e elabagathalee beede*  
*denanobanalaganasuba raga dena soba dutuwan noyade"*

*"surabunrusirenesawankalamuthragadenasedanowalasi*  
*ne*  
*padayenpadayatkiyamingeethayaleladun yuga komalathi*  
*ne*  
*lanaran rasa ekuwamenbeedayanowamanragadunsadi*  
*ne*  
*balaminmelesinnalaganaragadeeawasanwuwitanowalasi*  
*ne"<sup>lxi</sup>*

These three verses also explain how the actresses in the temple acted according to the time of the song.

It can be concluded that the verse is performed according to this Bharata Shastra according to the feet, as mentioned earlier in the Bharata Satara which belongs to the class of this verse. It is also confirmed that Bharata classical dance was used in Uwa at that time.

*"eka witasathsayuragodawedayana naada*  
*wilasataeseipawathinapasathuru naada*  
*lyasitaweedapasakiyana gee nada*  
*esuwitasakisadini ka sithu no pinada"<sup>lxii</sup>*

The meaning of this verse is that the sound of the five oceans is heard when the sound of the calm ocean is heard, and it is pleasing to hear the singing of women from both sides of the street.

## ARCHAEOLOGICAL SOURCE

You can also explore the art of dance in Uwa under the Archaeological Source. It is possible to explore the theatrical tradition of Uwa through the paintings, statues, carvings, scrolls and inscriptions associated with temples and monasteries.

## UWA THEATER TRADITION UNDER ARCHAEOLOGICAL SOURCE

Archaeological sources also show evidence of Rohana's acting and music tradition. Several cave inscriptions dating to the first and twentieth centuries BC mention several government officials who were in charge of the administration of that era, such as Asha Adeka, AtiAdeka, PakaraAdeka, Nacha Adeka, Pana Adeka, SivakaAdaka has been.<sup>lxiii</sup> Senarath Paranavithana points out that the word 'Adeka' or 'Adaka' mentioned in these inscriptions is similar to the director's posts in Kautilya Economics.<sup>lxiv</sup> Nacha Adaka here refers to the choreographer or playwright.<sup>lxv</sup>

It is confirmed to us in the second chapter that the posts of public servants held by the Kingdom of Anuradhapura were also used in the Kingdom of Rohana. An inscription found at Nachchiyaramalai in the Eastern Province mentions AbagamiyaNachadakaas"AdiSashasha".<sup>lxvi</sup> Accordingly, it is confirmed that the posts of Drama Director existed in the Rohana area during the period of 1-3 BC. The fact that this director had a canal shows that he was a high-ranking person in the society. Accordingly, the fact that a drama director in the past held a high social status confirms that the drama art tradition of that period was at a very advanced level.

Sithulpawwa and Korawakgala inscriptions also provide information on the traditional dance of Rangana in Uwa. These inscriptions refer to alms given by a playwright to the Sangha.

"ThotagamiyaGapathi-O'-Tisha-PuthaUpasaka-Nata-Tissa Dane SagashaPatidine"

(Son of Thotagamiya householder Ojaktatissa, alms dancer Tissa's alms restored to Sangha)<sup>lxvii</sup>

The reference to "Nata-Tissa" in this article means the playwright Tissa. The mention of the playwright Tissa in this inscription confirms that there was a drama tradition associated with these areas in the past.

It is mentioned that Shabda Pooja was also held at the head of the Piyangalu Vihara in Kotasara, Uwa:

*"...During the reign of King Saddhatissa, after the Chief Minister Tissa was sent to complete the work on the two-storey and three-storied temple and send letters, on the day when the offerings of fifteen "thousand" gold and other offerings were made for the temple offerings, Wimala, who was accompanied by a "hundred" Zak blowers, set out on his way. He planted a garland and shouted loudly and set the place from north to South to the Western tops..."<sup>lxviii</sup>*

According to the headline of this section Piyangalu Vihara, there were a "hundred" Zak blowers and the sound poojas at that time and the mention of a teacher named Wimala confirms that there was a leader in that group. Accordingly, it is clear that during that period, sound offerings, percussion instruments etc. were used in a very advanced manner in these areas and it is clear from the mention of a teacher named Wimala that percussion instrumentalists also lived here.



Ancient paintings can be seen in an ancient cave near the Kotmale Colony in the Gonagolla area of Ampara which belonged to the ancient Rohana Colony. This painting belongs to the period 3-4 AD.<sup>lxx</sup> Among the paintings is a painting of a girl performing in front of a glorious man. The male figure is holding a flower on the left and the colors red, yellow, green and white are used for these paintings. Paranavithana states that it is a maiden who performs for the god of rain and seeks rain.<sup>lxx</sup>

Archaeological excavations carried out by the Archaeological Department at the Rajagala Shrine in the years 1963-1964 have uncovered a number of sculptures depicting dancing postures. Among them is a sculpture of a couple dancing, a sculpture depicting dancers and a sculpture of a dancer. Archaeologists note the sculpture of a pair dancing.

Made of clay, it has two human figures. A female figure on the left and another human figure on the right. Its head is heavy on the left side. The left elbow is also bent at the elbow. The jata crown is slightly different. Woolrich mentions that they can be described as a dance couple who present a dance opportunity on stage. This is also the case in AD. A design dating back to the 6th-8th centuries.<sup>lxxi</sup>

Sculptures depicting dancers have also been found in the area. Those sculptural features are different from each other. Archaeologists say that the sculptures:

*"...The two statues found during the excavation of the monastery at the Rajagala Archaeological sites of tall are respectively 15cm and 14.5cm. These are male figures made of clay brick short face. The head of the first sculpture appears to be bent to the right. The right shoulder is short. The right arm is seen running around the body to the left side above the chest. The left hand is raised above the elbow and held on the left shoulder. The left foot is placed on the floor, the body is balanced, and the right foot is raised above the right leg and lifted close to the body. The tops here are naked. The lower body is adorned with a torch and a cloak is attached to the garment. Woolrich, who studied the subject, says she is a dancer. But there is nothing wrong with introducing this as a dancer who reflects a rhythmic dance posture. Two other statues similar to this one has been found during excavations at Rajagala. One of these statues is depicted with a body gesture that is very similar to this statue. This is AD. It is believed to belong to the 6th-8th centuries. There is a slight difference in the second statue. Among the differences are that the sculptor's head is tilted to the left, representing an occasion when the feet are moved to the same dance posture, and the earrings, necklaces and dhoti ornaments, and the facial expressions are preserved to a recognizable level. Another sculpture depicting a dancer was found in 2013 during the conservation of the tank bund at the Rajagala site by the Rajagala Archaeological Project. This statue was erected in 14.5cm. This is also the above sculpture and contemporary."<sup>lxxii</sup>*

Excavations in the Rajagala area have uncovered statues depicting other dancers. Archaeologists note:

The height of this statue is 20 cm and this is kept in the Dighawapiya Archaeological Museum. This male figure is

created on the short face of a clay brick. The hair on the head of this statue is not clearly identifiable. The face is slightly larger than the body. The facial organs are clearly identifiable. It is slightly tilted to the left. The eyebrows are opened and the eyes are closed. Lips wide. The mouth is not open. The upper body is naked. The left foot is raised. The underside is decorated with a torch. Here is a semi-conical jata crown on the head. The savannah is a circular earring with a three-stranded strap running from the shoulder to the waist. Woolrich believes it is a dance form of the 6th - 8th centuries.<sup>lxxiii</sup>

In the other sculpture, the face is slightly larger than the body too. The eyebrows are widened and the eyes are enlarged, and the lips are not parted and the mouth is not open. Two earrings in the ear. The hairline on the scalp is thin. The lower body is covered with a short cloth. A thread on either side of the waist is well highlighted. An abdominal ligament is placed between the abdomen and the abdomen.<sup>lxxiv</sup>

Archaeologists are still struggling to gather enough evidence before reaching the final conclusions about the whereabouts of the dancer.

"...helmet can be identified on this statue which height is 13.2 cm in size. It is semi-conical. The face takes on a slightly elongated shape and the eyes, nose and mouth are worn out. The head is tilted slightly to the right and stands in a triangular position. The full breasts of the naked woman are well highlighted. The lower body is adorned with a loose robe. The right hand can be seen holding an unrecognizable object on the forearm near the elbow. This female figure is simple at first glance. This makes you look forward to the opportunity. It is believed to belong to the 6th-8th centuries. Woolrich has been described as a dancer."<sup>lxxv</sup>

This sculptural observation shows that AD It is confirmed that an advanced theatrical tradition was used in the Rajagala area during the period 6-8. Indian influences can be seen in the features represented by these sculptures. The way the eyebrows are opened and the eyes are closed, the way the eyebrows are opened and the eyes are enlarged, represents the differences of opinion included in the dramatist. It is called light and tricycle, respectively. Also, the earrings, necklaces, jata makuta, thali, and the three-stranded straps on these statues can be used to gain an understanding of the theatrical costumes of the time. The costumes are similar to the costumes used in Indian dance traditions.

An inscription from the Rajagala area mentions the use of theaters and the sale of ration cards related to it:

*"natakasagehilahag ka maha  
palaludahamsenvathhimiya  
yanvana dun ran kaladindiaihi pe  
lenbuduvethva"*

MahaPalalu (Name Place Advantage), the leader who issues the rations (or permits) in the theater hall, is the gold necklace given by Lord Dharmasena. May you become a Buddha as a result of this.<sup>lxxvi</sup>

According to the above article, the contributor here is Daham Sen Waththimiya. That is, Dharmasena Thero or the aristocrat. The word "owner" is used to refer to lords and to refer to kings or nobles.<sup>lxxvii</sup>Paranavithana has pointed out that in the letter No. 52 (Veerankura) presented above, the word 'Waththimiyan' has been applied to the monks as well as to the Duke.<sup>lxxviii</sup> The area where he lives seems to be the place called Great Wide. His career in inscription is described as Sage Na in the play. In the Pali language, the word dance means dance and<sup>lxxix</sup> the word drama is used to mean drama.<sup>lxxx</sup> In this inscription, the word drama is used as a literal word meaning drama. Sagehi is a Pali word meaning hall or hall. The word lahagna mentioned in the article is worth inquiring about. The word Lahagna seems to have been formed by the conjunction of the words LahaAgn. Agna means chief leader. In this article, the word laha is used in the sense of ration. Accordingly, the aristocrat named Dharmasena can be identified as the chief issuing officer of a theater house. Early Brahminical inscriptions indicate that professional playwrights were still present in Sri Lanka as early as the second century BC.<sup>lxxxi</sup> The theater mentioned in this article was not located in the Rajagala monastery premises but may have been located somewhere in the urban area. The officer in charge of the post mentioned in the letter is only a donation made to the Rajagala Monastery.<sup>lxxxii</sup>

The statue of the dancing couple found during the Rajagala excavations has a rectangular platform. Rectangular platforms are square shaped platforms.<sup>lxxxiii</sup>

If a 6 - 8 AD square shaped stage was used, it would confirm that the artists of that period followed the rules of drama. These stage shapes are mentioned in the second chapter, The Variety of the Audience Auditorium.

Theater can be twisted, square or millennial. SusataRiyana and DetisRiyana.<sup>lxxxiv</sup>

Thus, the creation of stages using the rules of theatrical sciences, and the use of those stages for theatrical performances, confirms that there was an advanced theatrical tradition associated with the Rajagala area at that time.

Thus, the creation of stages using the rules of theatrical sciences, and the use of those stages for theatrical performances, confirms that there was an advanced theatrical tradition associated with the Rajagala area at that time.

It is said that on the day of King WattagaminiAbhaya, during a ritual of offering the temple at Kottimbulwala, a pious man was asked to play a bronze tambourine and offer the amount of land to the temple. The village has also donated the RidivitaGalhengoda temple built by King WattagaminiAbhaya.<sup>lxxxv</sup> According to the cover, it is said to be the two sides of the hevisikara's knee. Accordingly, these facts prove the existence of Hewitt playing at that time.

The Mahavamsa states that King Vijayabahu I used Kataragama as his capital for several years and then chose Mahanagahula or Mana Ulupura as his capital.<sup>lxxxvi</sup>

Accordingly, it can be concluded that the arts that existed in the Kataragama area in the early period were later developed in association with the ManauluRamba Temple. Evidence of the dances associated with Rohana can be found in the dances and instrumental carvings received from the Ramba Vihara. The carvings of a dancing couple and a dancing couple have also been found in the vicinity of the temple. In this carving you can see one person playing a drum and the other dancing. Theatrical costumes used at that time are also found in association with these carvings.<sup>lxxxvii</sup> Although the kingdoms migrated from region to region, the cultures and arts used there remained the same. The art tradition of the Kataragama area is reflected in the carvings of Manaulu Pura.

Archaeological sources confirm the existence of an ancient performing and musical art form in Uwa from the period 1-3 BC to the Polonnaruwa period. The words drama people, theater halls, theater women, actors, dramas, four actors mentioned in the sources confirm that there was an advanced theatrical tradition in this area in the past.

<sup>i</sup>Wansattappakasiniya, 48.

<sup>ii</sup>Deepavamsa, Chapter 1, Stanza 78.

<sup>iii</sup>Wansattappakasiniya, 48.

<sup>iv</sup>Mahavamsa, Chapter 10, Stanza 88.

<sup>v</sup>Wansattappakasiniya, 48.

<sup>vi</sup>Mahavamsa, Stanza 10.

<sup>vii</sup>Medhananda Thera Ellawala, *Historical Rohana*, (Colombo 10 :Dayawansa Jayakody & Co., 2005), 28.

<sup>viii</sup>Mahavamsa, chapters 10, 20, 21.

<sup>ix</sup>Dela Bandara, (2008), 19.

<sup>x</sup>Sinhala Bodhivansa, 183

<sup>xi</sup>DhammanandaThero.Naulle, *History of Uva*, (Hunupitiya:Jinalankara Press, 1945), 50.

<sup>xii</sup>Historical Kudumbigala, 58.

<sup>xiii</sup>University of Ceylon History of Ceylon, Volume 1, 137.

<sup>xiv</sup>Kadayim Book Reviews, 111.

<sup>xv</sup>Samantha Pasadika, 124.

<sup>xvi</sup>Wansattappakasiniya, 66.

<sup>xvii</sup>University of Ceylon History of Ceylon, Volume 1,142.

<sup>xviii</sup>Dhatuvamsa, 46.

<sup>xix</sup>That, 46.

<sup>xx</sup>C. D. S. Kulathilake, 2014, 199.

<sup>xxi</sup>Dhatuvamsa, 47.

<sup>xxii</sup>That, 82.

<sup>xxiii</sup>Dhatuvamsa, 81.

<sup>xxiv</sup>Music Code, 255.

<sup>xxv</sup>Saddharmalankara, 370.

<sup>xxvi</sup>That, 81.

<sup>xxvii</sup>That, 86.

<sup>xxviii</sup>That, 85.

<sup>xxix</sup>Saddharmalankara, 96.

<sup>xxx</sup>Dhatuvamsa, 100.

<sup>xxxi</sup>Vansathappakasiniya, 413.

<sup>xxxii</sup>Kumaratunga, Saman, (2018), 24.

<sup>xxxiii</sup>That, 25.

<sup>xxxiv</sup>That, 26.

<sup>xxxv</sup>That, 27.

<sup>xxxvi</sup>That, 28.

<sup>xxxvii</sup>Dhatuvamsa, 105.

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<sup>xxxix</sup>Thupavamsa, 169.

<sup>xl</sup>Mahavamsa, chapter 60, stanza 79.

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- xliii *Mahavamsa*, chapter 61, stanza 18.
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- lxvi Mudiyanse Nandasena, 2016, 92.
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