

A Study of the Foreign Architectural Features Revealed by the Low Country Temple Paintings of the Kandy Period

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The art tradition of Kandy is a turning point in the art of temple painting, which clearly explains the cultural background of contemporary society. It appears that the traditional Kandy painting tradition, which started with the upland region as a centre, later spread throughout Sri Lanka with regional diversity. On that diversity are two main traditions. That is the basic or central Kandy tradition and the southern tradition. Among these, the painting characteristics of the basic Kandy tradition have been adapted to slightly different styles and have been used in the southern tradition. It is evident that the colonial social environment that existed in the low country areas at that time has influenced it. That is, it is clear how certain cultural elements socialised in the face of foreign invasions have also affected temple paintings. Human figures, clothing, vehicles and other equipment, animals and plants, houses and buildings exhibit such distinctive forms. Accordingly, the research problem here is to study the foreign architectural elements and traditions with different forms expressed by the temple paintings of the low country Kandy tradition. By investigating the above proposition, this research aims to study the contemporary architectural features that were widespread in the lowlands and identify the difference between Sri Lankan architectural features and foreign architectural features in the lowlands. It is expected to gather information by observing several lowland temples and a library study. The hypothetical conclusions of this research are that the temple paintings created with a Buddhist face changed in the southern tradition of the Kandy era, that change is confirmed by contemporary architectural elements, and that some communication was given through these paintings to create a hybrid architecture.

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