

**LANDSCAPE AS DEPICTED IN SRILANKAN TRADITIONAL PAINTINGS
WITH SPECIAL REFERENCE TO KANDYAN PERIOD PAINTINGS**



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A dissertation submitted to the Department of Architecture University of Moratuwa in partial fulfillment of the requirements for the degree of Master of Science in Landscape Design 2009.



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**My ever loving Mother who helped me in various ways for my education since
my childhood & Father.**



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DECLARATION

I declare that this dissertation represents my own work, except where due acknowledgement is made, and that it has not been previously included in a thesis, dissertation or report submitted to this university or to another institute for a degree, diploma or other qualification.


UOM Verified Signature

✓ *R.D* Sanath Mahinda Bandara.

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ABSTRACT

Sri Lanka inherits a rich vibrant history of traditional arts. History of Sri Lanka is divided into two different categories, pre-historic and historic. In historic era Illustrations, Literature used to depict the Buddhist tradition in aesthetic manner. Past or the heritage will depicts what is the path that we traveled from exist.

Paintings of Kandyan period especially the religious paintings could be described as this climax of traditional Sri Lankan paintings. It reflects the both the religious influence together with the Landscape in the broad content. The art craft and architecture were to Sri Lanka with the advent of Buddhism in 3rd Century B.C. In a many ways Sri Lankan art is an expression of its long and enduring Buddhist tradition that has absorbed and internalized numerous regional and local tradition for thousands of years and inspired and influenced by both surrounding Landscape and socio cultural settings. Traditional historiography presents Sri Lankan arts and paintings throughout the pre-modern Sri Lanka and it appeared as religious and non religious influences largely by the Nature. Dynamic, complexion and expressive narration of the classical tradition was transformed and Sri Lankan paintings were

come to its climax during
to produce volume of
style underwent a transition



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The study has looked into two case studies of Kandyan period namely *Dambulla* cave temple and *Danagirigala* cave temple paintings. The surrounding Landscape and its responsiveness to the experience of the *Dambulla* and *Danagirigala* cave paintings were studied. An Anotatta Landscape (*Dambulla* cave3) painting was highly imaginative painting but really the inspiration of the surrounding Landscape and their experiences. It reflected the level of people, religious leaders, Kings and painters philosophical imagination and level of literacy, knowledge and competence appeared by this plate. In *Dambulla* cave paintings which can be seen variety of natural Landscape principles and elements such as Waterscape, Aquatic plants, Forms and Space creation etc, and were illustrated more things to the viewer. Among the Kandyan period temples, *Danagirigala* cave temple is identical with its indigenous design of surrounding Landscape and Landscape depiction by the paintings. It largely inspired by the nearby natural Landscape. It is evident that the Sri Lankan paintings were highly inspired and influenced by the religion and cultural settings at that time. Kandyan period paintings were of its climax and associated with the changes nature and life styles.

CHAPTER ONE

Introduces world History of paintings starting in numerous forms and sizes such patterns are based on the basic forms in the outer environment and its relationship with landscape. The dissertation starts describing briefly on the origin and objective of secular and religious, wall and non wall, graffiti ancient and modern the impact of Environment in Buddhist culture and summarizes Sri Lankan History of the painting. The ancient Cave paintings will be briefly discussed to provide an awareness of the Landscape environment.

CHAPTER TWO

Paintings in selected cave temples were discussed in detail; in order to learn Landscape Environment with principles and this will be discussed with the evidence found in books that are published, observing visual recordings, reading articles worldwide and visiting the sites and discussed with likeminded professionals. The graphical expressions; styles and techniques will be discussed in detailed by visiting selected Temples and with photographic evidences. A comparison and evaluation will be done in order to explain the subject matter. The study will limit to Kandyan period paintings due to the vastness of the subject. As well as in future there is a scope and opportunity to study akin to this topic by another student. Concept and the themes involved in the painting tradition Religious Art, Secular Art, and Impact of Buddhism on art will be addressed.

CHAPTER THREE

Dambulla Cave Temple and *Danagirigala* Cave Temple were selected as the case study as there are highly exist Landscape plates with compare to the other temples in Kandyan era and discussed with associating some plates of other temple paintings belonging to Kandyan period.

CHAPTER FOUR

Discussion and Conclusion

Culture of people, myth, spiritual values, their associative with the changes of nature, Life style of cultural and religious events, living with nature, close association with the environment reaping the benefits of the environment. The loss in the cultural life styles and religion belief which was part and parcel of good living. The havoc carried to the environment followers adopting western lifestyle unsuitable for a tropical climate. Taste values unsuitable for Srilankan style. We had vigorous landscaped history to study and inspired from them to face the state of existing imbalance.

ACKNOWLEDGEMENT

I wish to express my sincerely appreciation for the valuable contributions and helps given during the completion of my thesis by the following personal.

Senior lecturer, Archt. Mrs. Shiranee Balasuriya, for advices, guidance, resources and materials given to make this study a success, as the Course Director, Landscape Design Unit of the Faculty of Architecture, University of Moratuwa.

Prof. Nimal De Silva, who gave advice in how to read the paintings, what are the helping materials and places of observations, as well as granted me permission to refer PGIA library and given books from his personal collection to fulfill my dissertation.

Similarly, grateful to Prof. John Byrom, Director Landscape Studies, University of Edinburgh, United Kingdom for his constant guidance, numerous criticisms and corrections to complete this study.

Archt. Mrs. Sherine Amendra who guided me by tutoring, criticizing and also grateful for the assistance and advices given by Prof. Samitha Manawadu, and Senior Lecturer, Mrs Melani Dissanayake of the department of Town and Country Planning, University of Moratuwa, for the support given during this study.

I wish to thanks Dr. Nishantha Department of Archeology. Librarian of Central Cultural Fund and Department of Archeology. Mr Ranjith Liyanage Head of the Department, University of the Visual and Performing Art. The Guide, Mr. M.G Ranaweera, *Dambulla* cave temple.

Nayake Thero *Anandaramaya* and *Danagirigala* Cave temple, *Ussapitiya*, *Mawanella*. Nayake Thero *Degaldoruwa* cave temple, *Kandy* for the support given during the study and to Archt. L.K Karunarathne, former lecturer.

Special thanks to my friends Gemunu, Suresh Channa, Nuwanci and Kalyana for their support. Finally, Mrs Malkanthi Perera Landscape unit, Faculty of Architecture for the valuable contribution given to make this a success.