



SOUTH INDIAN MURAL PAINTINGS

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ABSTRACT :

Wall painting and collection artistic creations from the last a few centuries make due in some amount from the South Indian artworks; Hindu canvases from the more remote past made due to a lot lesser degree. Pallava period painting are known to us from slight sections recorded in the little holy places to set into the fenced in area mass of the Kailashnath sanctuary at Kanchivaram.

KEYWORDS : *Wall painting and collection artistic , Pallava period painting.*

INTRODUCTION:

That most every now and again portrayed Pallava Shaiva picture, the Somaskanda, has been distinguished as the subject of one of these little paintings. Of more substance, however still confined to one noteworthy site, are Chola period artworks again wall paintings. These have been found underneath later Nayaka wall paintings in the circumambulatory walkway of the Brihadeshvara sanctuary at Tanjore. Topic is given Shaiva (Dakshinamurti and Nataraja), however incorporates a figural gathering which has been distinguished as portraying Rajaraja and his master.

These early painting styles are noted for a high level of naturalism, connecting them, in any event comprehensively, with the Buddhist artworks at locales in the western Deccan, for example, Ajanta. It is, notwithstanding, for the Nayaka and the ensuing Maratha time frames that we have by a long shot the best measure of proof for South Indian divider painting. A significant number of the Chola-time frame sanctuaries had painting canvases included during these later periods, particularly where extended lengths of divider space were accessible, for example, in the external houses. Nayaka period painting can at present be seen at Madurai, Alagarkoil and Chidambaram.

The Brihadishvara at Tanjore brags a long arrangement works of art, however these are likely to be dated to the succeeding Maratha time frame, or even later. However different models are to be found in the Tyagaraja sanctuary at Tiruvarur (see map on P. 229), where very much protected and still splendidly shaded roof works of art are saved in one of the later mandapas. This style of painting is firmly connected with nineteenth century collection painting from south India.

Artworks on European watermarked paper of gods - nearly iconographic manuals - were created in huge numbers during the main many years of the nineteenth century and mounted in collections. Many are subtitled in Telugu, proposing a Tanjore provenance; Telugu-speaking brahmins were settled there during the Maratha time frame. A considerable lot of these collections are currently found in European exhibition hall accumulations, which proposes that they were made for Europeans inhabitant in India. On the off chance that this is along these lines, the utilization of Telugu inscriptions is unexplained.

At last, a word is required concerning the rich painting convention of Kerala. Early models are as a rule needing; the most punctual currently known presumably date just from the sixteenth century and later. A few remarkable groupings are saved in royal residences, for example, the impeccable Padrnabhapuram complex south of Trivandrum, when the home of the Maharajahs of Travancore.

Models are likewise recorded in sanctuaries, however the trouble of access to sanctuaries in Kerala for non-Hindus has for some time been a hindrance to their total assessment. The plans will in general fill the whole divider surface and utilize splendid and energetic hues. Harle (1987) reviews the comparability between this style of painting and the theater custom of Kerala - the Kathakali.

For quite a long time the extraordinary custom of wall painting in the South Indian territory of Kerala remained on the incline of elimination. It was old stuff, exhibition hall stuff, Keralites thought, and prepared to reuse. Who might miss it, at any rate? Turns out, loads of individuals. The craftsmanship that enlivened rulers and sanctuary ministers for a large number of years has been revived, this time by rich people and organizations who perceive its virtuoso and can pay for the benefit. This is one of the surprising advantages of India's monetary resurgence. Tremendous painting canvases, when discovered distinctly on the dividers of sanctuaries and castles, presently decorate five-star lodging halls and the homes of India's rich and well known - with 55 tycoons, India positions fourth on the planet. Workmanship sweethearts are roused by tasteful worth, however others buy craftsmanship as a grown-up toy. It's cool to be a specialist.

GOLDEN AGE

Kerala's paintings stand tall in India's aesthetic history, with their specialized greatness, spiritualized narrating, striking strokes, splendid hues and remarkably glorified individuals, creatures and trees. Just the Indian province of Rajasthan has a larger number of wall paintings than Kerala.

Specialists disclose to us Kerala's wall painting convention developed as a supplement to her one of a kind compositional style, starting with the ancient shake works of art found in the Anjanad Valley. Archeologists accept these works of art have a place with various ages, from the upper Paleolithic (before the last ice age) to the early memorable period. Shake etchings dating to these old occasions have likewise been found in the Edakkal collapses Wayanad and at Perumkadavila in Tiruvananthapuram locale.

Late wall painting history can be followed to the seventh and eighth century ce. It isn't improbable that the early Kerala wall paintings and engineering came intensely affected by the Pallava tradition. During the thirteenth century the main frescos were made at Kanthaloor, Temple in Tiruvananthapuram locale. From that point to the sixteenth century, several works bloomed in castles and hallowed chambers all through the express, a fortune trove of symbolism portraying the numerous signs of Siva, Vishnu in His different manifestations and the darling Ganesha.

Archeological proof demonstrates the most productive time of painting workmanship in Kerala started in the mid-sixteenth century. A considerable lot of the most wonderful paintings were painted during the fifteenth and sixteenth hundreds of years, when the second Bhakti development cleared through Kerala. That restoration was lead by extraordinary artistic masters like Melapattur Narayanan Bhattatiri (1560-1646) and Putanam Nambudiri (1547-1640), unadulterated bhaktars whose reverential writing encouraged otherworldly workmanship. It is plausible that the main names of the development, as Ezhuthachan, Melpathoor, Poonthanam, the revered sage Vilwamangalam and the eighteen writers of the Zamorin's court, were instrumental in restoring the convention of religious expressions in those years.

The best delineations of this period are viewed as the Mattanchery Palace boards, portraying the Ramayana and the marriage of Parvati, and the sanctuary works of art at Thrissur, Chemmanthitta and Thodeekkalam. Of all the antiquated works, just two are dated: one of every 1691 in the Pallimanna Siva Temple at Trichur, and a second in 1731 in the Sankaranarayana place of worship of the Vadakkunatha Temple complex.

Srikumara's Shilparatna, a sixteenth century Sanskrit message on painting and related subjects, probably been immensely valuable to early craftsmen. This treatise, which examines all parts of painting,

stylish just as specialized, has been acclaimed as an uncommon work on the strategies of Indian craftsmanship, the like of which has never been distributed.

DECLINE AND RESURGENCE

With the attack of the Muslim warrior Tippu Sultan (1766-1782) and the later takeover of the Travancore sanctuary trusts by the British (1811), divider painting craftsmanship dropped out of support in the eighteenth century. For a long time it grieved, and the individuals who realized the craftsmanship became less and less.

It took a catastrophe to stop the decrease. In 1970 a flame broke out in Guruvayur Temple, torching the dividers and wrecking the wall paintings. Looked with supplanting the perfect works of art, sanctuary specialists acknowledged, regrettably, what a limited number of skilled wall painting craftsmen were accessible. Just three veterans could be gathered for the entertainments: Mammiyur Krishnankutty Nair, M.K. Sreenivasan and K.K. Varier. "It is a direct result of them that we can appreciate the brilliant masterpieces in the sanctuary today," said an aficionado of Guruvayoorappan.

The episode stirred the Guruvayur Devaswom to the earnestness for recovery of this customary and remarkably Keralite work of art. Driven to some extent by the pushing of Dr. M.G. Sasibhooshan, the Institute of Mural Painting was built up in 1989. Today it flourishes, offering a five-year course inside the sanctuary premises (see sidebar this page). Establishments for learning and research in wall painting expressions have likewise come up at the Sree Sankara Sanskrit College in Kalady, the Malayala Kalagram in Mahe and the Vastu Vidhya Gurukulam at Aranmula. Wall painting is additionally educated in the Banaras Hindu University in north India.

Indeed, even neighborhood Christian places of worship, perceiving this recovery and the significance of wall painting craftsmanship in Kerala, have utilized this work of art to portray the Last Supper and other Christian stories, in the endeavor to give their imported history a particularly nearby look.

COLOR AND CONTENT

The subjects for wall paintings are ordinarily gotten from religious culture and messages, inhabited with exceptionally adapted photos of the Gods and Goddesses of the Hindu pantheon. Other basic subjects are rishis and sages, their endeavors and those of lords and warriors, just as imperial orderlies, parades and the huge occasions which characterize the historical backdrop of the spot.

Dr. Subbanna Sreenivasa Rao, a main essayist regarding the matter (see his work at Sulekha.com) let us know, "The human and the genuine figures portrayed in Kerala wall paintings are solid and voluminous, attracted running, smooth bends and inconspicuous obscuring of hues. The wonderful concealing portrays the completion and roundness of their structure, looking like the compositions of Ajanta.

"The figures are particularly adjusted and rendered with protracted eyes, painted lips, exaggerated eyebrows and express body and hand signals (mudras), completed with explain caps and indulgent, flooding trimmings. The strong and voluminous figures of Kerala divider artworks with their mind boggling hoods have an adjacent association with the characters from the move shows of Kerala.

"The declaration of the feelings, as well, turns out rather unequivocally. When contrasted with these figures, the creatures, winged animals and plants attracted the photos seem nearer to life. The wild and sexual scenes additionally are obviously appeared absent much reservation. The Gods, people and creatures are appeared in battle and lovemaking. The wall paintings adopt a comprehensive strategy to presence, nearly annihilating the flimsy isolating line between the brilliant and the ordinary, among religion and craftsmanship."

These subjects are not whimsical portrayals of the specialists' creative mind but rather themes exactly drawn from the Dhyana slokas, which are not simple supplications or psalms but rather word-pictures or verbal pictures of the Deities. These sections depict correctly the Deity's structure, viewpoints, face, the subtleties of facial and substantial appearances, act, the quantity of arms, heads and eyes, trimmings, objects held in the hands, and so forth. Suresh Muthukulam gauges there are in excess of 2,000

such sections which help craftsmen like him to envision and paint the holy structures. These slokas likewise set out the hypothesis of appropriate shading plans, the adroit administration of which gives adapted equalization and mood to the compositions.

Paintings portray the stories, similar to Ramayana, and the great skips of Krishna just as the spiritualist types of Siva and Shakti. They relate the Hindu legends and the Kerala types of love and way of life. As backgrounds to these exceedingly adapted works, greenery and different parts of nature are likewise envisioned.

In his Mural Paintings in Travancore K.P. Padmanabhan Tampy states, "The extraordinary and unmistakable craftsmanship showed in these canvases uncovers a brilliant imperativeness and power of inclination, reflective appeal, divine greatness, enriching delicacy, exceptional verisimilitude, inconspicuous appeal of shading, fine surface and heavenly draftsmanship. The Kerala wall paintings mix amicably with their encompassing design, wood carvings and enriching craftsmanship."

Dissimilar to the sanctuary divider artworks of adjacent Tamil Nadu, which identify with either Siva or Vishnu, Kerala wall paintings present Siva and Vishnu rather equally. There are compositions of Siva revering Vishnu, and Vishnu offering love to Siva. Kerala particularly worships the portrayal of Siva and Vishnu as one Being as Hari-Hara, a typical subject on the fresco dividers.

Interesting to Kerala wall paintings is the Pancha-mala (five laurels) framework, in which outskirts are brightened with help figures of creatures, fowls, blossoms, vines and such: the Bhootha-mala delineates trolls and smaller people; Mruga-mala, creatures, for example, elephants and deer; Pakshi-mala, lines of parrot-like winged animals; Vana-mala, flower themes; lastly, the Chithra-mala is made out of ornamental plans.

Kerala paintings are likewise epitomized by their rich, warm and uproarious hues. A conventional Kerala wall painting carefully pursues the Pancha-varna (five hues) conspire, utilizing just red, yellow, green, highly contrasting. Indeed, it is this adherence to a constrained natural palette that gives the paintings quite a bit of their particular look and feel.

White, yellow, dark and red are the unadulterated hues, as indicated by Shilparatna. The ocher yellow, ocher red, white, pale blue green and unadulterated green are the more significant hues.

All shades are gotten from regular materials, for example, minerals and stones, oils, juices., roots and herbs. The yellow and red hues are blended from minerals (arsenic sulfide and mercuric sulfide), green from the juice of a plant privately called Eravikkara, dark from the sediment of oil lights. White, the base, is set up with lime. Hues are blended in a wooden bowl with delicate coconut water and exudates from the neem tree. Different techniques, minerals and herbs are once in a while utilized, however constantly regular.

The hues identify with the gunas, or qualities, of the subjects. For example, green is utilized for delineating the sattva (adjusted, unadulterated or divine) divinities; red and yellow for rajas (dynamic, irritable) characters, and white for tamas (idle or base) occasions and animals.

The brushes utilized are of three kinds - level, medium and fine. Level brushes are produced using the hair found on the ears of calves, medium from the hair on a goat's midsection and the fine brushes from fragile pieces of sod.

EXACTING TECHNIQUES

Wall painting specialists are not simply artists but rather scientists too, making a perplexing mixture that won't just get the natural shades yet will at that point oppose the disintegration of the components for many years. Mr. K. U. Krishnakumar, Principal of the Institute of Mural Painting in Guruvayoor, clarifies that the dividers must be meticulously arranged with an unpleasant putting of lime and sand blended with the juice of kadukkai or of a vine called chunnambuvelli, all broke up with palm sugar (jaggery). A smooth mortar - a comparative blend with ground cotton included - is then connected. Following ten days, 25 to 30 layers of quicklime and delicate coconut water are connected, making a thickness of about a large portion of an inch. Lemon juice is utilized to smooth the alkalinity of the surface. The painting is painted simply after the divider

is totally dry, utilizing the fresco (Italian for new) strategy of wall painting, which includes the quick use of water-solvent shades in a clammy lime wash.

The workmanship itself is characterized in six phases, craftsman Muthukulam notes. Lekhya karma is, where portraying of the blueprints is done in a light yellow shading. Second comes the rekha karma which improves and offers measurement to the blueprints. The third stage, called varna karma, revives the subject with the expansion of hues. In the fourth stage, vartana karma, concealing is included for profundity and definition. Lekha karma is the monotonous sketching out all things considered, for the most part with dark. The last stage is called dvika karma, where life is given to the eyes of the Deities and individuals, "arousing or mixing the work to life." This is likewise called samarpanam, which means an offering from the craftsman. A fine layer of pitch is then painted superficially to give it a shiny look.

While the old techniques remain genuinely unblemished, present day times have brought changes. To satisfy the needs of customers and for presentation at far off displays, Kerala compositions are frequently executed nowadays on pressed wood, fabric, paper and canvas. Yet, the old virtuoso is as yet obvious in crafted by Suresh Muthukulam and his understudies, in their renderings of current Kerala town life, of contemporary Indian life stories and of the interminable Divinities. The old Kerala bosses may be frightened to see the wall paintings in the anteroom of the Mumbai Hyatt or on columns in Delhi's Imperial Hotel; yet even the most irritable of them would grin to realize that his art is perfectly healthy in the 21st century.

MURAL ART AROUND THE GLOBE.

Paintings have decorated dividers insofar as there have been people to scratch, paint, draw and cut them. From the ancient cavern craftsmanship at Lascaux, France, to the formal divider artworks of antiquated Egypt, Greece, Rome, India and Mesopotamia, the historical backdrop of wall paintings is rich and changed. The most seasoned wall painting interchanges, in Europe, go back 40,000 years. Saved by the rough havens they occupy, they normally delineate religious services, chasing scenes and sustenance gathering. New ones are ceaselessly being made while old ones are being found and reestablished -, for example, the 100 bce Mayan divider craftsmanship in Guatemala, found in 2001.

The capacity of paintings shifts from culture to culture. In Tibet they are a piece of thoughtful Buddhist practices. During the Baroque time frame in England, Germany and France, sovereignty and rich benefactors had symbolic and Biblical paintings extravagantly painted on royal residence dividers and roofs. In present day urban conditions from Berlin to Brooklyn, spray painting has turned into a type of wall painting workmanship showing the apprehension, insubordination and stories of disappointed city youth. From China to Russia and from New York to Milan, divider workmanship has been utilized to spread political publicity and, in antithesis, to propagate the way of life of mass commercialization. Director Mao and Calvin Klein alike have observed the wall painting to be incredibly helpful and gainful!

AGAINST ALL ODDS: KEEPING THE TRADITION ALIVE

At the point when a sanctuary fire wrecked notable divider showstoppers and just three living specialists could be discovered, the Guruvayur Temple Devaswom Board established the principal school for muralists in 1989. Today many youth live and work at the Sri Krishna Temple complex, planning mortars, blending shades and making brushes. Subsidized by the administration sanctuary board, the five-year course hand-picks understudies demonstrating phenomenal inclination and gives them food and lodging and Rs. 500 per month for individual costs. The rooms are somber explorer quarters and the sustenance is the no frills free supper, called prasadam oottu, which the sanctuary allows two times every day to visiting enthusiasts. In little classes, the generally twenty-something young men are made stride by venture through a restrained course under the thorough tutelage of occupant craftsmans.

With regards to the otherworldly underlying foundations of the specialty, understudies wash at day break in the sanctuary tank, at that point offer love and petitions at the first puja of the day. This and different religious orders guarantee that the youthful craftsmen see their work as a blessing to the Gods and

to humankind, an inward disposition thought about pivotal to accomplishing the most abnormal amounts of ability and beauty.

Sanskrit researchers are charged to instruct the acclaimed Dhyana Slokas, the aged blessed content which portrays the Deities and legends of the craftsmanship. The sections incorporate impeccable portrayals of the navarasas, the nine customary feelings communicated by the face: love, chuckling, rage, disaster, appall, loathsomeness, chivalry and miracle.

The top notch graduated in 1994, with Suresh Muthukulam (see page 67) positioning at the head, prepared by Mummiyur Krishnankutty Asan, who passed away presently.

As of late the Kerala government has added wall painting to its vastu science courses. The projects are much looked for after. A talented craftsman today can win considerable totals selling through displays. The best are winning a great many rupees a year.

TWO BOLD CONTEMPORARY INITIATIVES

In plain view at the Gandhi Smrithi Darshan exhibition in New Delhi is maybe the best aesthetic article of Indian history and culture: an eight-section wall painting arrangement on India's opportunity battle, made in 2001 by Suresh Muthukulam and his group. Observing India's 50 years of autonomy, it centers around eight minutes from the life of Mahatma Gandhi, father of the country. The principle piece, estimating four by six meters, took a half year to finish. Done in dry fresco, the ideal medium to deify Gandhi's peaceful vision, the compositions will suffer for a long time.

Embellishing the Mannam Samadhi in Changanassery is a work finished in 2005 by Suresh and group: the 'Saphalamiyathra' paintings on the life of Mannathu Padmanabhan, the late pioneer of Kerala's Nayar family. Six craftsmen labored for a long time to catch eleven minutes in this current saint's life, uncovering a man who committed for his entire life and riches to join his locale, leaving extravagance and abandoning even his wristwatch, strolling stick, pen and wooden shoes.

PORTRAIT OF A MODERN MASTER: SURESH MUTHUKULAM

At the point when next you land at the new Mumbai air terminal, a gigantic 10' by 80' wall painting portraying flight will welcome you, crafted by S. Suresh Kumar, famously known as Suresh Muthukulam. Customarily prepared and uncommonly talented, Suresh is apparently Kerala's driving muralist. His work can be found in inn anterooms, galleries and sanctuaries in 12 countries, and even at the Hinduism Today workplaces in Hawaii. (To be completely honest: we have been working with him for a long time and have no case of objectivity in recounting to his story!)

Suresh was conceived in 1971 of every a focal Travancore villa called Muthukulam in the Alappuzha area of Kerala, the 6th and most youthful offspring of K. Sukumaran and Pulamaja. His inclination ended up obvious from his youth when he drew delineations of the tales of Bhagavatham presented by his dad. Empowered by his instructors, he exceeded expectations in school workmanship rivalries. "At the point when as a kid I visited the Krishnapuram Palace, which isn't a long way from my tribal home, I was pulled in by the painting of Gajendra Moksham drawn on the divider contiguous the washing ghat in the castle lake. It roused me a great deal," Suresh disclosed to Hinduism Today.

"Father before long took me to Mr. Varier who was showing painting secretly. I was driven into a puja room inside the school where Ganapati was introduced. To acquaint me with craftsmanship, Mr. Varier took a brush, purified it with some pujas and offered it to me with the request to draw Ganapati riding a mouse. With the endowments of the Ganapati, I did it as per the general inclination of my first master."

He tweaked his aptitudes at a school in Mavelikara, took a three-year Diploma in Painting from the Modern Fine Arts at Mavelikara (1986-1989), at that point joined a five-year degree course (1989-1994) in the Kerala wall painting custom under a creative gurukula framework begun by the Guruvayur Devaswom. "There I was lucky to student under the late incredible Mammiyoor Krishnankutty Nair, an ace of the custom. Together we reestablished a wall painting at the Padmanabha Swami Temple in Thiruvananthapuram. It took us four years to finish and we remained at the site cheerfully, just accepting

boarding and cabin for our work. To us it was unadulterated, sacrificial craftsmanship, and an extraordinary chance to consummate our abilities."

Crude ability and diligent work earned him awards and commissions in India and abroad. In 1995 he turned into a meeting teacher at the Ravi Varma Institute of Fine Arts. At the point when the state set up the Vastu Vidya Gurukulam at Aranmula to educate vastu shastra and wall painting expressions, Suresh was picked to head the wall painting area. His understudies are flourishing in the field. He detects the customary expressions are in restoration, as individuals find wall paintings have more shading, style and beauty than present day works. He half jokes that "Cutting edge craftsmanship gives me the feeling that it is managed without annoying much with information of the essentials."

TEMPLE MURALS

Indian sanctuaries have not exclusively been focuses of love, yet have additionally been scenes for articulation of the imagination of the human soul utilizing a scope of media. Hence, sanctuary culture has advanced craftsmanship in an assortment of shapes and structures. Models incorporate and are not limited to music and move, engineering, figure, woodwork and artistic creations. Works of art structure the focal point of this concise component on Templenet.



The lexicon importance of the word painting is a huge picture connected straightforwardly to a divider or a roof. Surely, resplendent wall paintings are considered a few to be all over India as a piece of the mind boggling woven artwork of beautifying work that have developed through the ages. It might be a little well established actuality that perhaps the biggest wall painting at any point painted in Asia happens to be on the roof of the hallowed place at the Veerabhadreswara sanctuary at Lepakshi in Andhra Pradesh in South India.

The expression Indian wall paintings, promptly carries the Ajanta works of art to one's brain. The Ajanta works of art go back to the previous piece of the first thousand years CE and are principally Buddhist in religious connection. These wall paintings painted with vegetable and mineral colors in caverns were found in mid nineteenth century. The wall paintings at Ajanta speak to the Buddha just as occasions from the Jataka stories. The Ajanta and Ellora caverns structure some portion of very much visited visitor circuits in the province of Maharashtra.

The sixth century Chalukyan leaders of South India additionally utilized painting as a medium in communicating their innovativeness, as found in the wall paintings of Badami in Karnataka portraying for example the illustrious court of Indra the King of the Devas. Badami, otherwise called Vatapi was prevailed upon by the Pallavas later, and a picture of Ganesha took back to the Chola realm by Sirutonda Naayanaar is cherished at Tiruchenkaattankudi in Tamilnadu.

Sittannavaasal close Pudukkottai (close Tiruchirappalli) in Tamilnadu has Jain paintings from the Pandya time frame.

The Brihadeeswarar sanctuary in Thanjavur which goes back to the eleventh century CE has numerous wall paintings inside. The fenced in area encompassing the sanctum here has splendid show-stoppers, both regarding figure and painting. The antiquated Chola paintings once secured every one of the dividers and roofs of this walled in area. Later seventeenth century artistic creations of the Nayak time frame were included over them; anyway a portion of the more established Chola paintings have been reestablished. Found in this walled in area around the sanctum is a picture of the ruler Raja Cholan who was principally in charge of sanctuary focused social development appeared with his preceptor Karuvoor Devar. . It is to be noticed that this ruler redesigned (and remade with stone) a few of the sanctuaries in the Chola kingdom that had been visited and adulated by the Tamil Saints of the Bhakti development of the second 50% of the first thousand years CE.



Notice should likewise be made of a painting (in this walled in area) that delineates excellent grandiose move of Nataraja at Chidambaram. Delineated in this wall painting are pictures of Rajaraja Chola and his rulers. There is likewise a huge painting of Shiva as Tripurantaka, portrayed on the northern mass of the walled in area.

A huge circumambulatory entry (prakaram) encompasses the principle sanctuary. It is limited by fortification like dividers fixed with a pillared order. At the back of this pillared shelter that lines the whole stretch of the dividers, there are a few cells loaded up with Shiva lingams, and on the dividers are canvases having a place with an a lot later period.

The Vijayanagar rulers were among the best of sanctuary manufacturers. Lepakshi in Andhra Pradesh houses the Virabhadreswara Swami sanctuary. This sanctuary is known for its choice carvings in the incomplete Kalyana Mandapam just as for its colossal Nandi and its exquisite paintings which portray the different signs of Shiva. The wall paintings here are brimming with imperativeness. Notice must be made of portrayals of Kiritaarjuneeyam, Dakshinamurthy and the awesome wedding of Shiva and Parvati. The mukhamandapa has a 50 feet long board, which bears artworks portraying the legend of Manu needhi Cholan (additionally depicted in Tiruvarur which by chance likewise houses paintings delineating the legend of Mucukunda Chakravarti). The mukhamandapam likewise bears sketches portraying Krishna as a youngster, and scenes from the Mahabharata outlining Draupadi's wedding.

The ardhmandapam of the Lepakshi sanctuary bears sketches of 14 of the appearances of Shiva (Dakshinamurti, Chandesa Anugraha murthy, Bhikshatana, Harihara, Ardhanareeswara, Kalyanasundara, Tripurantaka, Nataraja, Gowriprasadaka, Lingodbhava, Andakaasurasamhaara and so on.)

The sanctum's roof bears an enormous painting which is said to be Asia's biggest wall painting. This huge painting of Veerabhadra measures around 23 feet by 13 feet.

Somewhere else in the Lepakshi sanctuary are artistic creations delineating the manifestations of Vishnu. The Lepakshi sanctuary is an incomplete sanctuary (to some degree), yet is an ideal combination of engineering, figure and painting.

The Vijayanagar ruler's support expanded profound into Tamilnadu and the splendid wall paintings in the Srirangam sanctuary are one more component in the endless showcase of workmanship loves in an

immense sanctuary complex that is likewise an archive of antiquated love conventions. In the deepest circumambulatory section in the Srirangam sanctuary are multi year old artistic creations delineating scenes from the sagas.

The Nayak and the Maratha time of the mid and later second thousand years CE likewise observed a flourishing of craftsmanship. Found in the Brihadeeswarar sanctuary are later wall paintings were covered up the more antiquated Chola artistic creations.



Huge numbers of the sanctuaries of Kerala gloat of stupendous wall paintings all around the sanctum in the deepest fenced in area. Notice must be made of depictions in the Ananta Padmanabhaswamy sanctuary in Tiruvanandapuram and the Ettumanur Mahadevartemple at Ettumanur.

Outstanding amongst other presentations of wall paintings is the Chitrasabha or the lobby of pictures. As the name Chitrasabha recommends, the very structure is a place of works of art. The Chitrasabha is an independent structure, that is found a couple of squares from the Kutralanathar sanctuary at Kutralam in southern Tamilnadu. It is a wooden structure , every last trace of whose dividers are fixed with wall paintings delineating scenes from the sagas. All things considered, the Chitrasabha looks like mandapams seen in Keralite sanctuaries. The Chitrasabha or the lobby of pictures is utilized for love just during Margazhi Tiruvadiraï where a picture of Nataraja is brought into the sabha. Chitrasabha is viewed as one of the 5 sabhas, or the Cosmic Dance Halls of Shiva Nataraja in the southern province of Tamilnadu.



There are a few sanctuaries in different pieces of South India. These sanctuaries have pulled in the admirers as well as been settings for articulation of the innovativeness of the human soul utilizing a scope of media. Different types of workmanship in an assortment of shapes and structures are advanced by these sanctuaries. The works of art like music and move, engineering, figure, woodwork and compositions are empowered by these sanctuaries of South India. The paintings of these sanctuaries are additionally extremely lovely and alluring.

The word painting has the lexicon signifying 'an enormous picture connected legitimately to a divider or a roof'. There are distinctive resplendent wall paintings found in a few sanctuaries all over India as a piece of the intricate weaving of enriching work that have developed through the ages. The wall painting on the roof of the holy place at the Veerabhadreshvara sanctuary at Lepakshi in Andhra Pradesh in South India is the biggest wall painting at any point painted in Asia.

The Ajanta works of art are the famous wall paintings of Southern India. These artistic creations go back to the previous piece of the first thousand years A.D. furthermore, are essentially Buddhist in religious association. These paintings were painted with vegetable and mineral colors in caverns and were found in mid nineteenth century. The wall paintings at Ajanta speak to the Buddha and furthermore the cases from the Jataka stories. The caverns of Ajanta and Ellora have turned into a well-visited traveler circuits in the province of Maharashtra for these wall paintings.

The wall paintings of Badami in Karnataka portray the illustrious court of Indra, the ruler of the Devas. These wall paintings were of the sixth century Chalukyan leaders of South India, who additionally utilized painting as a medium to express their inventiveness. The Jain paintings from the Pandya time frame can be found in the Sittannavasal close Pudukkottai in Tamil Nadu. The eleventh century AD wall paintings can be found in the Brihadishvara sanctuary in Tanjavur. The territory encompassing the sanctum here has splendid centerpieces, both as far as model and painting. The dividers and roofs of this nook were at one time all secured by the antiquated Chola wall paintings. Afterward, in the seventeenth century, the works of art of the Nayaka time frame got included over them. In any case, few of the more established Chola wall paintings have been reestablished a while later.

There is a picture of the ruler Rajaraja Chola I in this fenced in area around the sanctum. This ruler was principally in charge of sanctuary focused social development and in these paintings he was appeared with his preceptor Karuvur Devar. He likewise remodeled and revamped the vast majority of the sanctuaries with stones in the Chola kingdom. There is a significant wall painting found here, which delineates the terrific infinite move of Nataraja at Chidambaram. These paintings additionally delineate the pictures of Rajaraja Chola and his rulers. There is likewise a tremendous painting of Siva as Tripurantaka, delineated on the northern mass of the fenced in area. The principle sanctuary is encompassed by a huge circumambulatory section (prakaram). It is limited by post like dividers fixed with a pillared group. The wall painting depictions on the dividers have a place with a lot later periods.

The Lepakshi in Andhra Pradesh has the Virabhadreshvara Swami sanctuary, which was worked by the Vijayanagar rulers. Numerous stunning carvings can be found in the incomplete kalvana mandapam of the sanctuary. The colossal Nandi and its rich paintings which delineate the different indications of Lord Siva are additionally fascination purpose of this sanctuary.

The wall paintings here are loaded with imperativeness. These wall paintings incorporate the delineations of Kiratarjuneeyam, Dakshinamurti and the celestial wedding of Siva and Parvati. A few artistic creations portraying the legend of Manunidhi Cholan can be found in the 50 feet long board of the taukha mandapa of the sanctuary. These are additionally depicted in Tiruvarur which by chance likewise houses wall paintings portraying the legend of Mucukunda Chakravarti. The taukha mandapam additionally contains the works of art portraying Lord Krishna as a kid and scenes from the Mahabharata representing Draupadi's wedding.

The depictions of 14 of the appearances of Siva (Dakshinamurti, Chandesa Anu-grahamurti, Bhikshatana, Harihara, Ardha-narishvara, Kalyanasundara, Tripurantaka, Nataraja, Gowriprasada, Lingodbhava, Andakasurasamhara and so on.) can likewise be found in the ardhmandapam of the Lepakshi sanctuary. The roof of the sanctum has an enormous painting which is said to be Asia's biggest wall painting. This huge painting of Veerabhadra measures around 23 feet by 13 feet. The canvases portraying the manifestations of Vishnu can likewise be found in the Lepakshi sanctuary of South India. This sanctuary is an incomplete sanctuary (to a limited extent), however is an ideal amalgamation of engineering, model and painting.

The splendid wall paintings in the Srirangam sanctuary of South India depict the craftsmanship prizes in an immense sanctuary complex that is additionally a vault of old love customs. These wall paintings demonstrate that the support of the Vijayanagar rulers broadened profound into Tamil Nadu. The multi year old works of art delineating scenes from the legend sagas can be found in the deepest circumambulatory section of the Srirangam sanctuary.

The Brihadishvara sanctuary of Kerala contains later wall paintings, which were covered up the more antiquated Chola works of art. These were disparaged by the Nayaka and the Maratha leaders of the seventeenth to nineteenth hundreds of years A.D. The Ananta Padmanabhaswamy sanctuary in Tiruvananthapuram and the Ettumanur Mahadevar sanctuary at Ettumanur additionally have the wall painting works of art inside them.

The chitrasabha or the corridor of pictures in the Siva sanctuary at Kuttralam is extraordinary compared to other presentations of wall paintings of South India. The chitrasabha wall painting is a place of works of art. The chitrasabha is an independent structure, which is found a couple of squares from the Kuttralanathar sanctuary at Kuttralam in southern Tamil Nadu. This is a wooden structure and the dividers are secured with wall paintings delineating scenes from the incomparable Indian legends.

Indian Temples are not simply places of Worship. They have additionally been fields for individuals to display their inventive abilities like move structures, music, craftsmanship and engineering. They likewise shaped a canvas for Temple paintings in south India. The advanced painters lean toward canvas and paper, yet the craftsmen of yesteryear made their artful culminations on dividers, particularly in heavenly structures. Sanctuary wall paintings are found broadly in spots of love around South India. Here is a little look into these delightful and ageless paintings, an impression of mastery of specialists of those occasions.

ANDHRA PRADESH

Veerabhadraeshvara Temple

The Biggest Temple painting in Asia is found in Veerabhadraeshvara Temple, Lepakshi, Andhra Pradesh. The components of this colossal canvas, found in the bet chamber called Arth Mandapa of the sanctuary, measure 23 by 13 feet. This painting delineates the 14 symbols of Shiva – Andhkasurasamahara, Tripurantaka, Bhikhtana, Nataraja, Gouriprasadaka, Kalyana Sundara, Yoagadkshinamurthy, Hari Hara, Chandes Anugrahamurthy, Lingodhbhava, and Ardhanarishwara The Ranga Mandapa roof in this sanctuary is loaded up with wall painting portraying the Ramayana, Mahabharata, Das Avatars of Vishnu and Puranas. Additionally in plain view is the lavishness of Vijayanagara realm which ruled at that period ever.

The strategy utilized for painting the Temple wall paintings is as underneath: First, a layer of lime mortar was connected. Vegetable and mineral hues were then used to paint the vital picture on this put divider. The basic hues that were connected included yellow, dark, green, blue and ochre. The foundation was in red shading.

TAMIL NADU

1. Sittannavasal temple

Sittannavasal sanctuary is situated in Pudukottai, Tamil Nadu. It is home to Jain wall paintings painted during the Pandya rulers' system.

2. Ranganathaswamy temple

The Ranganathaswamy sanctuary likewise gloats of lovely sanctuary paintings that were made somewhere in the range of 300 years prior. Worked by the Nayaka rulers these wall paintings have the magnificent stamp of Vijayanagaram domain. The Temple Murals can be seen around the holy place of the Goddess Ranganayaki and on the dividers of the Vasantha, Oonjal and Serthi Mandapas. They portray scenes of Ramayana and the Mahabharata and the day by day customs of the sanctuary.

3. Brihadeshwara temple

While this sanctuary was worked by Cholas in the eleventh century, augmentations and changes were made by the Nayakas in the seventeenth century. Sanctuary depictions in the circumambulatory way and sanctum dividers of Brihadeshwara sanctuary reflect:

Shivaite themes, mythology

A enormous wall painting of Lord Shiva as Tripurantaka, a warrior with 8 arms holding weapons and riding on a chariot driven by Lord Brahma,

Mural of the incredible ruler Rajaraja Cholan and Karuvur Devar, his Guru King Manunidhi Cholan's legend which is 50 feet tall.

Here, characteristic colors were joined with limestones to accomplish dazzling outcomes. As a portion of the paintings were blurring, rebuilding was brought out in 2000 through the de-stucco process.

Kerala

The vast majority of the sanctuary wall paintings in Kerala were made between the fifteenth and nineteenth century. Obviously, some go back to even the eighth century. The materials utilized here were common colors sourced from plants and minerals, brushes and gum. The mainstream hues connected were brilliant yellow, yellow, white, dark, red, green, saffron yellow, blue, white and saffron red.

The most established Kerala style painting is found in the Thirunandikkara Cave, presently a piece of the Tamil Nadu's Kanyakumari locale.

1. Anantha Padmanabhaswamy sanctuary

Anantha Padmanabha Swamy sanctuary is devoted to Lord Krishna. The sanctuary is renowned for different engineering highlights in its areas. Kalahasti.

2. Etumanur Mahadevar sanctuary

This sanctuary is one of the most established religious structure in Kerala. Pandavas and Sage Vyasa are said to have venerated here. This sanctuary is the site of a wonderful painting of Pradosha Nritham (move of Shiva). There are likewise various other Dravidian artistic creations on the two sides of the primary passageway of the sanctuary.

A significant number of Kerala youths are rehearsing this old craftsmanship. Those keen on learning or looking into this workmanship can join the exceptional wall painting craftsmanship courses offered by Sree Sankara Sanskrit College in Kalady and wall painting craftsmanship school at the Guruvayoor sanctuary.

Karnataka

Badami Rock cut temples.

The Temple paintings at Badami, Karnataka are the most seasoned enduring sanctuary wall paintings this side of Vindhya. These Murals appeared during the time of standard of King Mangalishwara, the child of Puleksin I. The wall painting system is like the depictions found in Ajanta Caves. The most punctual of wall paintings in the south, they have been a wellspring of motivation for other wall painting craftsmen who worked in sanctuaries of Tamil Nadu. Four caverns at this site delineate Hindu, Buddhist and Jain Temple themes reflecting religious resiliences at that timeframe.

There are a lot progressively such wall paintings around the four states, yet in various phases of disintegration. A few works of art have been completely eradicated because of absence of upkeep. Endeavors are being made by private and Government bodies to spare these ageless bits of craftsmanship. Expectation these endeavors prove to be fruitful, else an incredible fortune trove of craftsmanship will be lost until the end of time.

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