

Chapter 5

Mural Painting in Kerala

We can see a unique history of the art of paintings in Kerala. In olden days the people of Kerala had maintained an unequal mastership on the art which is primarily brought out through the rock carvings. The paintings which belongs to Mesolithic age, found in Perumkidavilla of Thiruvananthapuram district are treated as the ancient examples in this regard. The first example of mural paintings found in Kerala pertains to Marayoor rock paintings in Idukki district. As to the period of these paintings the historians hold different opinions. But the period is supposed to be from upper Paleolithic to early historic period. The surface had not been arranged before painting during those days. The paintings had been done without any preparation of surface. The paintings of 8th century A.D. found in Tirunandikara cave walls are considered as the best paintings. Since Tirunandikara paintings, we see a wide gap of five centuries as the subsequent paintings are seen taken place after five centuries. Paintings belonging to 14th and 15th centuries are available subsequent to this period. In 17th and 18th centuries the art of paintings reached its climax. But in 18th century the history of paintings is seen disrupted to a certain

extent. In 19th century this art is seen completely disappeared which makes us assume that the social structure during those days boycotted the artists and they sought some other jobs for livelihood. Miniature paintings and oil paintings became popular in those days. The paintings of Rajaravivarma (1848 - 1906) and K.C.S. Panicker were highly popular. Miniature and oil paintings were the means of earning money in those days. The mural paintings were done by collective efforts not as a result of a solitary effort. The paintings of Gajendramoksha belonging to 18th century seen in Krisnapuram is an example for excellent paintings in the history of paintings in Kerala. In the half of 20th century Guruvayoor and Aranmula devaswom opened study centres for the uplift of learning the art of mural paintings. This traditional art of paintings are now a days taught to the students who have deep interests in that field on the basis of a study package. The remainings of the mural paintings are being protected by Government agencies such as Archeological Department of Kerala and Archeological Department of India on parallel lines. The said agencies protect the paintings by adopting various chemical methods and analysis and other useful methods. For want of proper protection some paintings are completely ruined. A new generation that deeply loves and understands the significance of the art of mural paintings has to come up. The survey conducted by the

Archeological Department of India in 56 different centres enlightened the various factors in this regard. In Kerala the survey has been taken place in the following centres.

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|----|----------------------------------|--------------|
| 1. | Padmanabhapuram Palace Thucklay | 16th |
| 2. | Rock cut cave Thiruāndikara | 9th century |
| 3. | Vishnu Temple Thiruvattar | 15th century |
| 4. | Sreekrishna temple Neyyattinkara | 18th C |
| 5. | Thrivikramangalam Thamalam | 18th C |
| 6. | Brahama Temple Mitranandapuram | 16th C |
| 7. | Vishnu Temple Mitranandapuram | 18th C |
| 8. | Padmanabhaswami temple | 14th C |
| 9. | Krishnapuram Palace Kayamkulam | 18th C |

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|-----|-------------------------------------|---------------|
| 10. | Narasimhaswami temple | |
| | Munnoothimangalam Niranam | 16th & 18th C |
| 11. | Panayannarkavu temple Mannar | 16th & 18th |
| 12. | Siva Temple Mannamcherry | 17th |
| 13. | Parathasarathy temple | |
| | Thiruaranmula, Chengannur | 17th |
| 14. | St. Georges Orthodox Church Chepped | 13th |
| 15. | Paliyakkara church | |
| 16. | Subrahmanyaswami temple perunn | 17-18 |
| 17. | Vishnu temple Gauthamapuram | 17-18 |
| 18. | Cheriyapalli, Kottayam | |
| 19. | Siva Temple | Taliyil 17-18 |
| 20. | Vishnu temple Thrikodithanam | 17-18 |

21.	Aymanam Vasudevapuram temple Aymanam	17-18
22.	Subrahmanya temple Arpukara	16-17
23.	Govindapuram Temple	
	Kudavechoor Vaikom	17
24.	Siva temple Ettumanoor	17-18
25.	Si. Subrahmania swamy temple kidangoor	17
26.	Pundreekapuram Vishnu temple	
	Thaieyoaparambu	17
27.	Mahadeva temple, Vaikom	14-16
28.	Pazhur Siva Temple, Piravam	17
29.	Mattanchery Palace	16-18
30.	Subrahmaniaswamy temple	
	Elankunnapuzha - Vypen	17
31.	Vishnu Temple	18

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| 32. | Durga Temple, Cheranallur | 16, 17 |
| 33. | Sankara narayana temple
Nayathode, Angamaly | 17 |
| 34. | Syrian Jacobite Church
Akparamb, Angamaly | 16 |
| 35. | Kañjoor church | 17-18 |
| 36. | Orthodox syrian Church
Mulanthuruthi | 13 |
| 37. | Syrian Catholic Church
Udoyamperoor | 16 |
| 38. | Kunnumpuram Church
Fort Cochin | 18 |
| 39. | Sankaranarayana temple
Peruvanam | 18 |
| 40. | Vadakkumnath temple | |

	Thrissur	16-18
41	Śiva temple, Chemmanthita	16
42.	Muduvara temple Puzhakkal	16
43.	Krishna temple, Narayanakulangara	
	Vadakkumuri	17
44.	Vettikkavu temple peramangalam	19
45.	Śiva temple Mundur	19
46.	Śri Rama temple Triprayar	17-18
47	Vishnu Temple Panjal	18
48	Śiva temple Pañjal	17
49	Siva temple , Cherukannapuram	
	Vadakkanchery	18
50	Śiva temple	

	Killikurrissimangalam	17-18
51	Thiruvegapura temple	18
52	Bhagavathi temple Thirumadamkunnu	
	Angadippuram	18
53.) Siva Temple Kottakkal	18
54.	Bhagavathi temple Kollam, Quilandi	17-18
55.	Bhagavathi temple Balusseri	17-18
56.	Pisharikkavu temple	14-16
57.	Kalliampalli temple	14-16
58) Sreekrishna temple	
	Tiruhambaram, Taliparambu	17
59	Morazha temple, Taliparambu	17-18
60	Temple at Thoodeekalam	17-18

Comparing to Ajantan paintings these paintings are excellent in colours they are beautiful in line sketch. This art was made prosperous and extensive with helps of various factors. These factors may be political, social, communal, religious etc. The art developed mainly in peaceful atmosphere under the eminent rulers who loved various arts including the art of mural paintings. Comparing to costal area and mountain places excellent paintings are mostly seen in central part. The impact of bhakti movement is seen behind this progress to a certain extent and even amidst of the conflicts between local rulers and the foreign invasions. Though in 16th and 17th century we can see a rapid progress in the field of paintings. In the 18th century there destines a sudden depression. After the invasion of Tippu Sultan the major revenue of temples were controlled by British rulers. These resulted in a poor economic conditions as far as the temples are concerned. The encouragements of arts became drastically impossible due to the above negative forces.

Due to the unfavourable climatic conditions the paintings were wet and got ruined. The lack proper maintenance resulted in heavy loss of their beauty and the paintings on the temple walls thus lost for ever. The loss was also resulted by old age. We do not know whether the paintings were done using the same method as to

which adequate details are propounded by various literary works. Though various techniques are narrated in those books, we have no proof to come to a conclusion that the same techniques had been put to use at the time of painting. The raw materials used were often disfigured and discoloured due to oldage. After independence, the Central Government and State Government took adequate measures for the protection of the painting. For encouraging the art of painting in Aaranmula and Guruvayoor two academic institutions were started.

The mural paintings in Kerala was in existence as a traditional form of art. The legendaries of Ramayana and Mahabharata are mostly seen painted on the walls of temples and palaces. The theme of paintings seen on the walls of churches centres round the stories of Bible. The lifestyle as well as art activities of the people of Kerala had been tremendously influenced by epic stories like Ramayana and Mahabharata. The theme of the paintings included the characters of these stories. In Kerala cast system and untouchability had been in previlence. Even then the influence of Hindu thoughts were highly extensive. Regardless culture and education the low class people as well as high class people had choosen different stories in accordance with their standards and painfings were done basing on this stand-

ards. In the devotional songs different kinds of adornments and ornaments are narrated. The thoughts of all artists were more or less the same. Religions were made friendly for the subsistence art and literature. Places attached to temples were chosen for art exhibition¹. The walls of temples were chosen for mural paintings. Many of them had been ruined. Some of them are still kept in tact. In Kerala different kinds of focal and imaginary stories had been spreaded. Some of them relates to the Kirata story of Siva, Arjuna, The Story of Bhima, Hidimba etc. Relying on these stories leather toy play , Kathakali, Theyyam, Thirayattam, Krishnanāttam, Ramanāttam etc. are had become popular.

The mural paintings are the exposition of some fabricated stories or rural legendaries. Imaginary goddess and asuras were incarnated through mural paintings. Among these paintings the birth of Rama, Bheema, Hanuman Siva in the form of Kirata, The Jealousy of Ganga and Uma etc. The art forms existed in temples got enormously developed. From 10th century B.C. the art of mural paintings originated in Kerala and reached its zenith in the 16th and 17th centuries. The art of painting and the art of culture got developed parallelly. They were dramatical. The expand eyes due to heroism, love and hatred were the usual expressions which

1. Stella Kramsisch. The Arts of Kerala Kshatram, Paico Publishing House, Madras 1970. P.48

had been conveyed to us through paintings. These paintings had claimed a uniformity in all part of India irrespective of certain variations due to local touch and influence. In Kerala they were unique with certain modifications Bhima and Hanuman were treated as brothers in the story Kalyanasaugandhikam. So also the Goddess Parvati become jealous where the Mohini incarnation of Vishnu joined with Siva. The same jealousy occurred in Uma when she found Siva carrying Ganga on his head. Parasurama created terror towards Srirama. Siva who rendered Arjuna to testing, the slain of Hiranyakasipu by Vishnu, who incarnated in the form of Narasimham are the main incidents of paintings. The wall surfaces of temple are seen used to narrate the above stories.

Most of the legendary characters had worn crown ornaments bangles etc. like the characters seen in Kathakali. But the expressions ~~Paca, Kathi, Tadi~~ are not seen given to these characters. This is the notable difference seen in Kathakali and paintings. According to a survey conducted by the Central Archeological Department about 60 characters are found out in Kerala. Many of them are highly attractive. Some characters are seen repainted and some others are blurred. Basing on the themes the mural paintings of Kerala can be classified into 4 categories¹.

1. Kapila Vatsyayan - The Arts of Kerala Kshetram. Published by Sriramavarma Govt. Sanskrit College Committee, Tripunithura 1989 P.17

1. The incidence of Rāmāyana
2. Siva, Vishnu in the form of Mohini, Parvathy who stares at Siva and Ganga with anger, Narasimha and Hiranyakasipu
3. Vishnu in the form of Venugopal, Govardhana Mountain
4. Dancing Siva

These pictures are repeatedly painted from Padmanabhaswamy temple on south to Vadakkumnatha temple at north. Though there are certain changes the substories of Mahabharatha are seen painted. The paintings of characters centre round on the stories of Bible. When we take into account Indian Mural painting, we can assign a unique position to the mural painting seen in Kerala.

The paintings seen on the roof of Thirunandhikara temple in Kanyakumari district of Tamilnadu belongs to 9th century. The history of mural paintings in Kerala starts from this stage. The reason is that Kanyakumari was a part of old Travancore. Treating Tirunandikara paintings as the oldest, the history of 10 centuries can be ascertained. But our government have started on this aspect.

Considering the peculiarities of paintings the mural paintings of Kerala can be classified into three stages. In the first stage the paintings of Tirunandikara, Kantalur, Padmanabhaswamy temple, Tiruvambady temple, Citaral cave temple and in the second stage Mattanchery palace, Vadakkumnatha temple, Thiruvancikulam, Pisarikavu, Elamkunnapuzha, Mulakkulam, Balussery, Kottayam, Tazhatangadi, Vasudevapuram, Thrikodittanam and in the third stage Akaparambu church, Kanjoor palli, Thiruvalla church, Kottam cheriya church, Chepadu church and Ankamaly church and also the christian churches of Kottakkal, Pundareekapuram, Thriprayar, Panayannoorkavu, Lokanarkavu and also in the temples of Padmanabhaswamy temple, karivelapuramalika, Mattanchery palace, Kovanithalam are to be considered.

Like Saints ordinary people were represented through paintings. Subsequent to the age of Ajantan paintings all the Indian mural paintings are conveyed through line sketch. The thick line represents heaviness. Thin lines distance, flowing lines inseparability. The traditional floor drawings and Kathakali were under the grip of mural paintings. The geographical features of Kerala is also portrayed through different kinds of pictures. The possessiveness of passions was expressed through

paintings. The creations of mural paintings were with i the confinement of devotional songs and science of idols. The colours were immersed in outlines. They were rythematic and unequal. The artist adopted the traditional methods regardless remuneration for their work which were really in pursuit of goddiness as a result the artist did not assign any significants on their personality or their individuality. The situation created some difficulty to the subsequent generations. We have to guess as to the persons who worked behind these beautiful creation. They didn't claim any recognition either for their personality or for their creativity. They were actually incognito and unknown to future generations. As far as the concept of beauty is concerned we can note some region wise differences. The creators made the creations basing on the ideas and ideologies they confronted directly or indirectly in their experiences of ordinary life. The beautiful lady characters of Padmanabhapuram palace are long faced and of stoutly built bodies but the ladies of Mattanchery palace are with round breasts and fleshy bodies. The former belonged to Sankini type of ladies and the later to Padmini type of ladies class.

The practical approach towards painting was somewhat difference then what has been described in the literary works. Most of the paintings are seen on the

arranged walls except those are seen in the cave walls. The surface of the walls was initially made rough and the same was again arranged before painting. Different kinds of gum was used to make the surface more impact. The saps of some plants were used to make gum. Lemon juice and coconut water were used to eliminate the concentration of the paints. The paints so prepared were kept in wooden pots and used according to the need. The brush used for painting was also made according to need of different kinds of paintings. The paints and brush were arranged before the painting being done. The bamboo stick which was made sharp and long grass roots of some plants were also used to make brush. The outline was drawn using yellow paint with the brush made off bamboo sticks. And these outlines were made hard using red paints. The grass brush was used to brush the paints on the surface. The roots of some plants were also used in this connection. After the painting is over, the sap of pine tree mixed with one fourth oil and filtering the same with the help of a piece of cloth, the hardness of the painting is assured.

The mural paintings in Kerala is mostly seen painted with the colours orange, green, red, white, blue, black, green blue, yellow, golden yellow etc. The minerals excavated from the earth, the sap of plants and vegetables, the powder of stone

etc. were used to mix these colours. Blue colour is produced from Nilamari plant. Green colour is also mixed with different colours. Black colour is produced from oil carbon. The concentration of calcium had been eliminated by smearing crystal on the walls. The chemical action of calcium was remarkable understood during those days. The lime juice was used to eliminate the concentration of Calcium. In Kerala the calcium walls were prominently considered an important factor for the construction of walls. Therefore the chemical qualities of this factor was given high regards.

While illustrating the epic characters, suitable colours were given considering the peculiarity of each character. The colours were symbolic and qualitatively Satvika, Rajasa and Thamasa. It is to be believed that the art might have adopted traditional beliefs in regard to the art of paintings. A sum total of all these factors are seen externalised on the mural paintings. The art having been traditionally handed over to the subsequent generation, high regards were given to this art without any adulteration.

Green colour was given to the Satvika gods and red colour to Rajusa gods. For Tamasa gods white colour was given according to Vaisnava thoughts and black colour according to Saiva thoughts. Srirama, Srikrishna, Trimphant Durga, Sastha

were given either green or green blue colour. Ganapathi, Narasimha, Varahamurti etc. are considered as Rajoguna gods. Parvathy, Visnumaya are considered as the goddesses which were painted in golden colour. White colour for dancing Siva, Dakshinamurti etc. Golden colour for the God of Kailasam. The colour of Bhadrakali was the colour of clouds. Crimson colour to Brahma and Saraswati. White colour to Balasaraswathi. Yellow robes for Srikrishna. Blue robes for Sastha. The robes of Siva was in blue colour. The prominent colour which is seen Kerala mural painting is light red colour.

According to Natyasastra¹, Srīngaram was expressed in syama colour and hasyam in white colour, anger in red colour, terror in Kṛṣṇavarṇa, wonder in yellow colour etc. Each colour thus conveys to us the expression of each passion .

The pictures of Sastha well acquainted in Tamil nadu are ordinarily seen in Kerala temples. Most of the pictures are seen as hunting, sitting on the horseback etc. The pictures of Sastha sitting on the elephant are not rare. The concept of Sūryānārayaṇa instead of the God Sun is also seen painted. Significance is given to dancing Śiva in Śaiva paintings. The paintings of Gaṇapati Subrahmanya and Pārvati in Kailasa with Siva are plenty in number. On the northern side of the inner

1. Vedambandu - Rasabharati, Kerala Sahitya Academy Thrissur 1985 Ch. 6 35, 36.

shrine, the picture of Siva in the form of Dakshinamurthi is seen painted. On the southern sides of inner shrine different kinds of pictures are painted. The God Sadasiva with five heads. Kiratasiva, Akhorasiva, Bhikshatanamurti, Ardhanarisvara, Bairava are different forms of Siva which are made subject to the theme of paintings. So also the stories of Dasaradha and the object of each incarnation of Visnu are exhibited in Vaisnava paintings. The pictures of Sri Padmanabha are differently painted. Santanagopala moorthy, Guruvayurappan, Mahalaksmi, Vishnu, Gajendramoksam etc. have been painted. The praising of Srirama, Srikrishnalila play of Krisna the incidence of Ramayana from birth to coronation are among the paintings. From the above it is to be assumed that Uthararamayana has been abandoned for the purpose of painting. Putanamoksam, Kaliyamardanam, lifting of Govardana Mountain, stealing of the robes of Gopa ladies are painted. In many pictures Srikrishna who is reading flute standing among the gopa ladies can be seen. The slain of Mahisa, the demon, the picture of Durga, Bhadrakali etc. are among the paintings.

In christian churches too, large number of paintings are seen and all the stories are related to Bible. Eve, who is eating the forbidden fruit under the instigation

of Satan, the birth of Christ, the wonder of Christ, his tortures, crusification, resurrection etc. are seen painted in the church walls.

1. Tirunāṅdikara Paintings¹

The ancient mural paintings of Kerala is found out in the cave walls of Tirunandikara temple. Inside of the cave a large chamber of is seen abound in many paintings. But today we can see only a few outlines of such paintings. This outlines, however, convey to us the excellence in ancient paintings. The paintings of Siva and Parvati are beautifully done. These paintings are supposed to be done in 9th century A.D. Even in the absence of colours the true shapes of the characters are excellently painted.

2. Ettumanur Paintings²

Subsequent to Tirunāṅdikara paintings, in 16th century the paintings of Ettumanoor supposed to be taken place in Kerala. On the southern wall of this temple the picture of dancing Siva is significantly painted. The picture is 3.60 metres length and 2.17 metres height. The paintings denote the Brahmananda Tandava (violent dance) of Siva on the Asura Mulayaka. A group dance as to which mention

1. K.P. P. Thampy Thiruvattar and Thirunandikara, Travancore Information and Listener, February 1945
2. K.P. P. Tamy Ettumanur, Travancore Information and Listener, April 1945

is made in Nāṭyaśāstra is also seen painted here. The spectators of dancing Siva, Gods and Goddesses and other dancing figures are painted. The paintings include the picture of Saraswati, Devendra, Visnu, Brahma, Laksmidevi etc. The attractive picture is of Pārvati who is holding lotus flowers in her hands. Nandi who is viewing the dance of Śiva is actually appreciating the dance with a devotional ecstasy. On the top of the paintings Sanaka, Sanandana and Sanathkumara are painted. In the middle of the picture Ganapati is painted sitting on the mouse. Subrahmanya whose the vehicle is the peacock has taken place on the left side of Śiva. Bhadrakali views the dance of Siva with devotional fear.

Though the idols of Natyaraga are rare in Kerala the paintings and sculptures of Natyaraga are plenty. The dancing Śiva has 16 hands.

The colour of the body of Śiva is the moon white. In the inner part of the western tower, the paintings of ananthasayanam can be seen. It is of five metres and 80 cm length and two meter and 47 cm. height. On the foot of Mahavisnu, Bhumidevi and on the head, Lakshmidēvi are seated. Garuda is seen worshipping Visnu.

The paintings include Astadikpalakas (keepers of the eight cardinal points) ,

are seen in Vaikuntha. In the bottom portion, the picture of milk ocean is painted. A large fish is also painted which swallows a tiny fish. Mahavishnu is painted with thilak of Vaisnava type, sacred thread, necklece of hearts hanging on the chest, crown, ear rings, garland of wood flowers, neckleace, armlets.

The pictures of ananthasayanam and Sivatandavam have been rendered to renovations. The paintings on either side of Nataraja is in a terrible way. From fear to wonder and wonder to heroism is the method adopted for paintings. The Aghoramurti has eight hands in each of which different weapons are held.

Among the God and Goddesses who are viewing Anantasayanam and Natarajanrtam, the picture of Siva is peculiarity painted. Sasta who is hunting sitting on the horseback is 2.40 metres height and 55 cm breadth. The paintings of Dwarapalakas is 1.50 metres length and 1.20 metres height. These pictures are seen painted on the outer wall of the tower. The picture of Balakrisna who is stealing the robes of Gopa ladies and the picture of hunting Sasta, Gopikas who are standing in water and begging for their clothes etc. are among the paintings.

The wild animals are portraited through the picture of hunting Sāstha painted in many of the temple walls. A man who is ready to shoot with a gun is also painted.

The gun indicates the guns used by Portuguese and Dutches. On the upper portion a forest, in the middle portion Sastha sitting on the horseback, and in the bottom portion hunting with help of followers are the sequence in which the picture of the paintings are seen arranged. The Dwarapalakas painted on the walls have close resemblance with that of seen moulded with bricks on either side of the walls.

The structural beauty of the female Goddesses like Parvati, Laksmi, Saraswati, Bumidevi etc. indicates the Kerala females, their beautiful body structure and their deep influence in the minds of the artists who created the paintings. Not only the body structure but also various expression on their face too have influenced the artists enormously. But in their clothing the Kerala style is somewhat absent. But the earring called as Thakka and the neck chain indicate the Kerala style. While painting the pictures of Gods, the artists were keenly cautious not to assign Kerala Style to the Gods. All these pictures represent 16th century. Hasty attempts for the renovation of the paintings have often created some problems against their originality.

The paintings of Padmanabhapuram

Padmanabhapuram was the capital of Venad¹ otherwise known as Kalkulam. Kalkulam was a place which was contributed by Martandavarma Maharaja to Padmanabhaswami. Many of the paintings are seen in the inner chambers of the Thevarappuzha of the palace. Thevarapura might be intended for meditational purposes or such other purposes. On the western wall, the paintings of Ananthasayanam is seen. On the foot the picture of Laksmidevi and on the head the picture of Budevi are seen painted. The saints and the sages, sun and moon etc. praise Ananthasayanam in a devotional mood. Like other Kerala temples, the picture of Sun God is painted in the form of Sooryanarayana. Vishnu in Ananthasayana form has two hands instead of four hands unlike other paintings. In the eastern walls another picture of Ananthasayanam with the same beauty seen painted. The other paintings include Venugopalan surrounded by Gopikas. One of the Gopikas is painted in white colour and this gopika is supposed to be the eternal heroine Radha. With the presence of Srikrishna the Gopikas are seen painted in ecstatic mood. Hearing the sweet music from the flute of Srikrishna the Gopikas become overjoyed by emotions and their views unify in distant point in the eternity. The expertedness of three different artists can be visualised in the paintings of Padmanabhapuram

1. K.P.P. Tampy - Mural Painting in Travancore Silpi October 1947

palace. One of the above artists has given due significance to drawings and colours alike thereby exposing his mastership on the art. The second artist can not be treated as so adept like the first artist and the third artist may be an Iranian artist. The picture of Eakadasa Rudhra (eleven rudras) is painted on the northern wall. The sivalinga of Thripparappu, Dakshminamurthy, Ganapatypuja, Sasta on the horseback who is hunting, Visnu worshipped by Sridevi and Bhudevi, Visnu sitting on Garuda are the other forms of pictures which are seen painted on the walls. All these pictures might have been painted by excellent artists who lived in those days. On the other hand the picture of dancing Siva, Bairava, Parthasarathi, Krishna, Girijakalyanam etc. seen on the northern wall may be accredited by the artists who stand second among the artists. The other paintings like the paintings of Muruka, Sudarsanachakrmurti, Visnu etc. may be the creations of the said artists.

The paintings of Padmanabapuram Palace had tremendously influenced the art of paintings of southern Kerala. It is guessed that the paintings of Padmanabhapuram has taken place after third January 1750, the date of first Tripaditanam. The impact of this paintings can also be seen in the mural paintings of Tiruvattar temples.

The ancient culture of Kerala, to a certain extent, is conveyed to us through that paintings of Padmanabhapuram. The detailed accounts of royal assembly, various ornaments, robes of dancers etc. are also brought to us through these paintings. The codifications and unification of Saiva and Vaishnava thoughts, their importance among the social and meditational set up, their cordiality etc. can be very well understood with the help of these paintings. One of the artists who painted the picture is Pandavas temple of Kottayam where name was Narayanabhata is supposed to be the disciple of Kaikkotta Namboothiri who was supposedly the main artist of Padmanabhapuram.

Paintings of Vaikkam Śiva Temple¹

The picture of Parvati at Vaikkam Temple must have been painted subsequent to the paintings of Padmanabhapuram Palace. Genesa and Siva of Padmanabhapuram palace are equally excellent along with the paintings of Parvati. Besides we can see the paintings of Rāma and Lakṣmaṇa here. All these paintings are supposed to be taken place in 16th or 17 century².

1. K.P.P. Tamy - The Udyanapuram Mural Painting Travancore Information and Listener, August 1947.
2. K.P.P. Tamy - Vaikam and Its Favour Temple Travancore Information and Listener, January 1945.

Paintings of Tiruvattar Adisesaperumal temple¹

The paintings of hunting Sastha and the worship of Ganesa are beautifully done here. They are supposed to be belonging to 15th century.

The Paintings of Mattanchery Palace²

The palace is situated in Jew Street at Mattanchery which is adjacent to Cochin. Arch windows and doors seen here indicate the European way of construction and the restricted use of woods in those days. The influence of European countries is proclaimed by way of this construction. But the three temples which are situated on either side of the compound and in the central part and the pond on the western side represent the Kerala Style. The mural paintings of Mattanchery were destroyed by Portuguese invaders when they robbed the temples. The ruler of this palace who got angry with the unprecedented attack made by the Portuguese, was made pleased by them by way of constructing a palace and contributing to the said ruler³. The ruler as well as his successive generations continued their attempts in regard to painting of various pictures. Nearly 300 sq. ft. area is covered a painted picture which depicts the whole Ramayana story commencing from the ritual made by Dasarada to the coming back of the triumphant Rama from Lanka after killing Ravana.

1. K.P.P. Tamy Thiruvattar and Thirunandikkara, Travancore Information and Listener February 1945
2. Chita V.R. & S.Srinivasan - Cochin Murals Published under the special authority of his Highness the Maharaja of Cochin 1940 P.38
3. P. Anujan Achan - Annual Report of the Archeological Dept. Cochin State 1934 - 35 A.d.

Pictures pertaining to Krisna is also seen painted here.

The western chamber which was situated near the chamber for coronation was used by the rulers to sleep at night. In the walls of all these chambers a number of pictures are seen painted. In the lower middle portion of the walls, textile designs are seen painted in a simple way and in the upper middle portion the epic stories are splendidly painted. The incidence of Ramayana is portrayed through 60 paintings¹.

The incarnation of Mahavisnu is seen painted here. The first picture painted on the northern end of the eastern wall indicate giving instruction to Sumanthrar by Dasaradha for the arrangement of the ritual "Putrakamesty" (a sacrifice performed to obtain a son). The ritual is conducted by Rsyasringa. In the next painting god Agni (fire God) who carried rice boiled in milk is seen painted. In another picture the King who was so pleased in getting payasam from God Agni is seen. Golden colour is seen given to Kaikeyi among the wives of Dasarada. This denotes Dasarada's special love and affection towards Kaikeyi according to the justification of the artists. The next picture shows the delivery of the wives of Dasarada without any screening.

1. M.G. Sasibhushan - Keralathile Chuvarchitrangal , Kerala Bhasa Institute, Thiruvananthapuram, 19994 P.71

Another beautiful painting gives us the picture of Tataka and sending of Rama, Laksamana along with Viswamitra in pursuit of the sacrifice. Breaking of the bow and marrying Sita by Śrīrāma are painted in another picture. The obstruction to coronation, the conflict of Rama and Parasurama, journey in the boat of Guha, Crossing of the river Gaṅga are seen in the paintings. The slain of Virada, the passions of Surpanakha towards Rāma, cutting of her breasts by Laksamana, meeting of Sugriva and taking vow killing of Bali etc. are seen beautifully painted. While killing Viradha, an unprovokable stillness is expressed on the face of Rama and a wonderful clemency on the face of Sita. The shedding of blood from the body of Surpanakha is seen painted¹. The jumping of Hanuman to Lanka, the obstruction created by Surasa, Simhika, Lankalaksmi etc to the journey of Hanuman to Lanka, the fight of Ramāyana, the slain of Rāvana, the fire sacredness of Sita, welcoming of Rama, Sita and Laksamana by the people of Ayodhaya etc are among the paintings. The northern wall where Śrīramapattabhisekam (The consecration of Srirama) had to be painted is found without any painting. The picture of lamenting Srirama due to the loss of Sita is beautifully painted on the western wall. The vanaras who are looking at Rāma who attempt to launch arrow are also painted. Hanuman who gets escaped through the ear of Suraṣa, sleeping Kumbakarna are among the paintings. Srirama

1. M.G. Sasibhushan - Keralathile Chuvarchithrangal, Kerala Bhasha Institute, Thiruvananthapuram 1994 P.73.

is a legendary character who visualised life as a dramatic play. Hanuman is adventurous character and a devotee of Srirama. The peculiarity of each painting assigns great significance to each of them. Over crowded paintings eliminate their significance and beauty to a certain extent. Some of them are, therefore left unnoticed.

In the second stage of Mattancery paintings we can see six paintings from the stair room to the chamber for coronation. the fleshy characters are seen beautifully painted. These paintings convey an irresistible tender feelings in the minds of the viewers.

Thiruvanchikulam Śiva temple paintings

Five pictures are seen painted here in an area of 105 sq. ft. One is Mahabharatha fight and the other is the incidence of Ramayana. Dancing of Siva, Parvathy, Srikrishna surrounded by Gopikas etc.

Chemmanthitta Śiva temple paintings

Here the dance of Lord Nataraja, hunter Ganapati, Durga etc. are the items of paintings.

Pallimanna Śiva temple paintings

Śaiva and Vaisnava paintings are seen here¹. The picture of Goddess Mohini playing with a ball, Kiratha Śiva, Arjuna; Dhaksinamurthy, Krisnalila etc. are seen painted here. The characters have some similarity with the Tamil Characters. The Śaiva paintings are done by one Gopalan who was an inhabitant of Kollam and Vaisnava paintings by Meghaturama in the year 1691 according to a wall script.

Paintings Vadakkumnatha temple

Under the instigation of Azhvanchery Thamprakkal, the paintings in this temple are done by one Krishnan, a disciple of Narayana in the year 1731. This is brought to us from a script received from here. The paintings mainly include Mahabharatha fight, the pictures of Siva, dancing Siva, Ganesan, Daksinamoorthy, Gajendramoksam, Santanagopala etc.

Thitragode Siva Temple Paintings

The paintings here are supposed to be made in the second half of 17th century. The paintings include Śiva, Vishnu, Subrahmanya etc.

1. Kapila Vatsyayan - The Arts of Kerala Kshetram, Publishd by Ramavarma Govt. Sanskrit College Committee, Tripunithura 1989 P.20

Padmanabhaswamy Temple Paintings¹

The legendary stories taken from Ramayana and Mahābharatha are seen painted here. All these paintings are supposed to have been made during the period from 1729 to 1733.

Udayanapuram Temple Paintings

All the paintings here are believed to be taken place in the second half of 16th century and in the half first half of 17th century. The paintings include the picture of Ganapati, Siva, Parvati, Subrahmanya etc. The peculiarity of the paintings seen here is the pictures of Namboodiris who lead the high class social life. Their culture and inheritance are brought to us through this paintings. A Namboothiri who is worshipping Ganapati and another worshipping lady have been painted.

Aaranmula Vishnu Temple Paintings

Four mural paintings having 63 inches length and 50 inches breadth are seen painted on the walls either side of the inner shrine.

1. K.P.P. Tamy Mural Painting in Travancore Silpi October, 1947

Undarisapuram Temple Paintings

A clear distinction as to the old paintings and the new paintings can not be ascertained from the blurred paintings and the new paintings. They may belong to 16th or 17th century. Here 8 large pictures and more than 20 tiny pictures have been painted. Siva and Parvathy was sitting under a coconut tree and Durga was attempting to kill Mahisasura are among the paintings.

Kottakkal Temple Paintings

Through 40 types of paintings, heroism, clemency, passions, terror etc. are brought to us. The paintings include the family of Siva and Visnu. The name of the painter is available from the script here according to which Sankaran Nair and his disciple Bharatapisarody are the persons behind this painting.

Paintings of Elamkunnappuzha Subrahmania Temple

The incidence of Mahabharatha, Ganapathipooja, hunting of Sastha are painted here. A goldsmith who is sitting near his wife is smoking. This is an interesting painting seen here.

Thriprayar temple paintings

Here the picture of Venugopalakrishnan Gajer:dramoksham, Lord Narasimham etc are seen painted. Such paintings are seen in Vaniamkulam, Cheerakattukulam Thrikkaderi Moonu Moorhy Temple¹, Panjal Ayyappan Temple and Pandavam Sastha Temple, Trichakra puthanchira, Lokanarkavu, Thodikalm Siva Temple, Krishnapuram palace, Panayannarkavu etc.

1. M.G. Sasibhushan - Keralathile Chuvarchitrangal Kerala Bhasa Institute
Thiruvananthapuram
1994 P. 96

Chapter -6

The History of Mural Painting

When we examine the history of Indian portrait we can see that those portraits were drawn by ancient people on the cave walls, interior places of the dwelling houses . Later due to the transitional phase of time some changes took place in the art of portrait. The portraits included the acquainted figure of different animals and such other objects. The portraits which are found out in certain places near Mirzapur in 1880 are supposed to be the ancient portrait based on some available evidences to that effect. In different parts of India mainly on four centres there were a large number of caves which where suitable for human inhabitants. The first rock painting was found out from Admagarh Quarry Shelter near Hoshanagabad . Such paintings were available from 50 different centres which were inhabited by our ancestors. These places are located around Pochamadhri known as Mahadev Hills. The figures of Singanpur and Kabrapahar were found out from Madhaya Pradesh. Such examples have been found out from the river banks of Likhunia, Khobar, Mahrara, Bijayagarh and Bhaldaria in Uttarpradesh and also from Suavely in Mirsapur and Mankipur in Bonda District. Flat shining stones where ordinarily seen in The Vindhya mountains. These stones and the redoxide of pigment washaematite where

used to mix paints. The paintings included things which were projected in ordinary life. A picture received from Likhunia indicates a man who is hunting a wild elephant sitting on a horse back and also another man latching a large bird. In Mahararia Shelter a wounded wild pig scene painted. In another painting scene in Singanpur a huge animal is attacked by a number of people using a large rail and sticks. The use of bows and arrows, Sword and shield are incarnated in another picture which indicates a fighting. A worship of "Swasthik" which appears in the form of a heroes is seen painted in the case of Baniyaberi. In another painting monkey is seen standing on its legs reading a Claret. This portrait indicates some jokes and a man who looks at the monkey lying on his coat and makes gestures in accordance with the music. This appears to be just contrary to orpheus theme.

From the old remains excavated from Mohanjadaro and Harappa a civilized society had evidently existed in those places in ancient time. The art and literature were progressive among those civilized societies. We have got some proof at having existed the art of dancing, art of sculpture, portraits, music and the music with the help of various musical instruments. The existence of the above arts is evidently obvious from various portraits available from these parts. The creativity consists of familiar objects in all ages. The pictures of elephants, bullocks etc are

seen engraved on some objects and these engravings are seen done with unique master ship. The cotton clothes were adorned using different colours of paints which is disclosed when we see terracotta.

ANCIENT PAINTINGS

In ancient Greece the portrait was supposed to be taken place with the emergence of ceramic art. Though the proof of frescoes was destroyed we can see that fighting, hunting etc had been represented by those portraits. Those portraits had been engraved in tiny scales on mud pots. The pots received from Indus valley are seen painted with such tiny pictures. Using wheels the mud pots of red in black colour were painted with pictures and these pictures were not only symbolic but also agreeable with natural percepts and also adorned in geometrical way. Among those portraits significance was assigned to those which are simple in nature and not ornamental but the pictures which were drawn in geometrical pattern were also considered superb. The portraits were in the form of lozenges, triangles, rectangles, circles, parallelograms and also completely filled along with simple bands, wavy lines and loops. The plants and trees, animals and birds which were abundant in nature during ancient period were the object of paintings. The portrait of a fisherman with net is seen drawn on the cave wall. The main theme of Saurastrian

portrait included animals such as deer and birds such as crane, peacock etc. Besides the portrait of snakes are also seen drawn in ancient days. Pots having uneven surface were used to be painted with the pictures pertaining to nature. In the beginning stage reflective paintings were done which is subsequently developed into naturalism and later stylisation. Natural beauties are seen painted on the surface of Lothal Pottery. In another painting a deer is seen drawn looking back and another one standing royally under a tree, a snake a couple of crane twittering, birds making nest on the branches of trees and birds having tiny fishes in its beaks etc are seen painted in those days.

A Tibetan native Tharanad visited India in 1608 A.D. in connection with learning of Budha History¹. Simultaneously he studied about Indian Painting comprehensively and the study comprised of various stages commencing from the very beginning of Indian portrait to his contemporary period. Though he stayed only two weeks in India the details he collected were highly comprehensive and perfect. Various literary works indicate the growth of Indian portrait from the second century B.C. The art of portrait was depended upon for religious propaganda by which the former was enormously encouraged. But for on religious ground the art was only for entertainment. The ancient portrait which are still in existence pertaining to Ajanta caves.

1. The History of Indian Painting. The Mural Tradition in
Abhinav Publication, New Delhi 1976 P.8

The ancient art of portrait was made friendly by the Buddhist for their religious propaganda and we have adequate proof to come out that the Hindu religion was also propagated with the help of the art of portrait.

The ancient Buddhist art can be classified into Deva style, Yaksha style and Naga style. In between fifth and third century B.C. Deva style had existed in Bihar and Yaksha style was progressive in 3rd century B.C. and Naga style in 3rd century A.D. In later stages this significance of the art of portrait got weak and finally came to an extinct. In A.D. 5th and 6th century the Deva style was popularly in progress in the name of the school of Bimbisara. In 7th century Srīgadhara and his disciples had caused for the renaissance of Yaksha style in Rajaputana. Also the Bengali such as Dhiman and Bitpalo made their contribution for the renaissance of Naga style. In those days the theme of portrait included supernatural creations or the creations which have been blessed in Deva and Yaksha Style. This shows that Tharanath had relied on superstitions in elucidating various themes of portrait.

The golden age of Indian portrait is started with Ajanta's art. The old remains of some of the real pictures are seen completely spoiled in Ajanta caves. We have got some clues from various literary works which indicate the development of the art of portrait. A magnificent heritage can be claimed for a long period prior to Ajanta

Art. In Divyavadana the artist belonging to the palace of Bimbisara had drawn a picture pertaining to an incident of Budha's Life¹. A portrait of the Emperor Asoka is believed to have been brought to China according to the prevailing conviction of Japanese. We have got some proof to the effect that Buddha religion had depended on various arts for religious propaganda. The learning of Patanjali revealed that the art of portrait was enormously used to teach various religious doctrines to their followers. The saint Patanjali² has subjected the art of portrait to elucidate Krishna Caritam & Kamsavadha. The pictures seen on the cave walls of Ajanta represents a civilized society. This art is supposed to have developed as a part of religious culture. We have got some proofs to substantiate this fact. A Buddha religious literary work which was supposed to be written in 2nd or 3rd century B.C. gives us some details to the effect that the king Paschnada had constructed a number of palaces for entertainment with beautiful paintings and sculptures in each palace. The epic Ramayana says as about some chambers which are painted with beautiful pictures. The king Prasenajit had protected the houses for portraits. In the drama Uttararamacarita³, Srirama & Sita are said to have visited the houses of portraits where their own portraits had been painted Narada Silpashastra⁴ comprehensively narrates the significance of the chambers where the portraits

1. Krishna Chaithanya - History of Indian Painting - P10, Abhinav Publication, New Delhi 1976 P.10

2. Mhabhasya of Patanjali, Chowkamba Surbharti, Prakasham New Delhi 1981 P.46

3. Uttararamacharita of Bhavabhuti, Motilal Banarsidas New Delhi 1981 P.44

4. Naradasilpasastra Ch. 66 or 71, The Indian Historical Quarterly

are to be kept in fact and the classification of this chambers etc. Usinara says that the houses of portraits are to be located in the central portion of main street of the town or where the street ends. In ancient time houses of portraits are supposed to be inexistence. Apart from permanent art galleries there were travelling exhibition halls, water pavilions (Jalamandapa) had existed in forts and interiors places of the places. In all these places the art at portraits were in full swing.

The carved ivory panels which are supposed to be pertaining to the first century A.D., had been found our begrom of Afghanisthan. The houses of rich communities had been beautifully painted using mixture of paints. The object which were recognisable by human sensation were painted. In Ajanta too the same objects are seen painted. According to the Kamasutra¹ of Vatsyana pertaining to 3rd century A.D. all the city inhabitants except uncivilized people were able to paint. In Mruchakatika of Sudraka belonging to 4th Century A.D. there are indications about the clay cart and the exposition of art exhibitions. In a jaina literary work, Brhat Kalpa Suthra Bhashya belonging to 6th or 7th century A.D., a story is narrated about saint like. In that story, a palace female servant is also narrated. She had a collection of portraits were by she was able to understand the various temperaments of different people. She used to exhibit her collection of pictures. From the

1. Richard Butorn & F.F. Arbuthnot. The Kamasutra of Vastyayana
George Allen & Unwin Ltd. London 1963 P.18

reflective moods of the viewers their character, nature, their interesting arts etc can be measured in this way. The cooperative movements of Hindu and Buddha religions detained the progress of the art of portrait. The villagers as well as the rich society were influenced by this art to a large extent. Banabatta who lived in 7th century A.D. upholds that in the palace walls and around garden of the Emperor Sri Harsa, beautiful portrait had been painted. The artist who had done painting in the public places such as markets, cities etc. had been collected round by children. In another painting the portrait of an artist with brush in his left hand, pointing to Yama who sits on the buffalo in the hell is seen painted. In the well known political drama, Mudraraksasa¹, Chanakya finds out a ring while a painter with a picture roll in his hand is seen addressing to a public.

AFGHANISTAHAN PAINTINGS²

The art of portrait took a prominent part in the growth of Buddha Religions. This art migrated to many countries along with the spreading of the religion to other countries such as, Afghanistan, Srilanka, China, Japan etc. Trade and political relations, various invasions between the cultural unifications etc lead to the emergence of a new culture among these countries.

1. Mudrarakshasa of Viraghadatta, Edited by M.R. Kala
Motilal Banarasidas Delhi, 1974. P.36
2. Krishna Chaitanya - A History of Indian Painting
The Mural Tradition, Abhinav Publication New Delhi 1996 P.48

Bamuyan, situated in between Peshawar and Balksh Patha was a popular trade centre in those days. Large number of portraits are seen in the caves which are faced to the valley. The caves are dug in the shape of cliff face and are seen like halfmoon. When compared to Ajantan caves, these caves are more deep and broad. All the paintings are seen either on the walls or in the inner Chambers. The surface is uneven and vertical cliff. Here two colossal statues of Sri Buddha are seen erected. The paintings here are supposed to be done either prior to 3rd century or after 6th century. The remaining found out in these caves are supposed to be the oldest remaining ever found out in this continent. The paintings include Buddha who sits among his disciples with Veercakramudra, the flying Apsaras, and various articles for rituals. More these paintings can not be treated as superb in beauty, the claim Indian inheritance. The paintings include females with long and beautiful lotus eye and eyebrows, large hands, and fingers. They indeed represent the Indian portraits. The face of males, their hair, cloth adornments etc hold resemblance with Indian way of paintings. The inheritance of Fundoykistan Art found out from Bamiyan gives us an indications to Ajanta art

SRILANKA PAINTINGS¹

The Pak straits separates India from Srilanka. The remains of the palace built

1. Krishna Chaitanya - A History of Indian Painting The Mural Tradition, Abhinav Publication New Delhi - 1976. P.49

near Ananthapura during the reign of the Mahavamsa King, Dutta Gamani in the second century B.C., was found out in the fifth century A.D. The portraits of Swan (Hamsa) and animals are found out from Versantaya Jatka - though there pictures are partly reviewed, we get some knowledge about the Budha religious way of making portraits, we have got some evidences to come out that the frescoes were drawn under the command of Kasyapa. He built a notable gallery on the palace walls and the gallery was known as Lion Rock. In two different places in this gallery, frescoes are seen. Besides 20 figures of females who lived in palaces are also seen. The figures may represent royal ladies and their maid servants. They pick out flowers when the flowers are showered like rain. These paintings are similar to Ajantan paintings. Though the paintings were done in religious pursuit, the impact of the same spreaded to the nearby countries and developed in this reliance of even unreligious subjects. The preparation of surface, unification of colours, etc were remarkably obvious in those days. Earth red, Yellow, Copper blue, Spectrum in place of blue saffair etc were used. Ornaments were enormously used. Ornamental cloths were beautifully worn by the people. Female figures were seen bent forward due to the weight of breast. Beautiful flowers were held in between long fingers of the formal figures. The walls which are pasted with graffiti claim the oldage

of 8th century. To many males, there beautiful females were fatless. These figures are seen crying and standing with begging eyes. One might think that they are talking each other with hearts.

In the rock paintings of Hindajala, which belongs to 7th century the paintings of Versantara Jataka, Maitribala Jataka etc are seen and in the northern temple of Polonnaruwa built by Parakramabahu the same paintings are seen. Though borrowed from neighbouring countries, the hereditary arts have been subjected to changes in accordance with the prevailing culture of Sree Lanka.

CHINA PAINTINGS¹

In former days India and China had trade relations as a result of which Buddha religious thoughts, yogatantras, the thoughts of Upanisath etc were happened to reach China. Since the reign of Yue-Che dynasty on the eastern part of China during second century. Indians had visited China for the further 10 centuries. There were a number of sea routes and passages to connect these two countries. In this way art and culture of both these countries got unified to a certain extent. Gunavarma had painted a Jathaka seen at Canton in China where a number of other animal paintings had existed in different stages of time. In a ruined temple at Miran, Versantara

1. Krishna Chaitanya - A History of Indian Painting. The Mural Tradition, Abhinav Publication, New Delhi 1976. P.52

Jataka is seen painted at the interior part of the Altar and this is considered as fresco painting during 4th century. In another painting, which is supposed to be belonging to 7th or 8th century seen in Dandan Viliq, beautiful lady, half naked and a naked boy are seen in the fresco in a lotus pond. Besides the triple headed God Siva is seen sitting on a set of bullocks. In Kucha region, another painting visualise some birds quenching their thirst, drinking drops of water available from the clouds. Lightning in the shape of snakes are seen painted. In the mural painting at Chortchut we can see the painting of Sidhartha who got enlightenment. The great kings belonging to Wei, Sui, Tang dynasties, got a number of caves dug into different centres. Tun Huang made hundreds of caves at Kansu from all these places, we had received a large of number details of painting in the year 1906. The paintings seen in China and Central Asia are precise and exact in nature and they externally human passions significantly.

JAPAN PAINTINGS¹

As a homage to the past, the prince Umayado is known as the Saint of Sanctity in the history. He constructed a temple at Horiyuji at Nara. The fresco paintings founded here are believed to be either brought from Korea & China or painted by the artists of Japan itself. The paintings included a group of Goddesses, the saint Sakya,

1. Krishna Chaithanya - The Mural Tradition, Abhinav Publication, New Delhi - 1976 P.55

Amitabha Bajsajya Guru, Rathna Sambava all are the disciples of Sribudda. The golden Crown adorned with flowers, garlands, braselet on the shoulders etc found among the paintings indicate Ajanthan model paintings. The beautiful parts of body indicates the reincarnation of Ajantan beauty. Apart from beauty this paintings are the symbols of Super humans.

In Mandala painting, Lichen with ten helpers and Mantrayana Sutra are found. In one painting we see Buda, Bodhisatva, Siva belonging to Hindu devas, Visnu, Brahma Ganapati, Uma Saraswathy etc. All this paintings have been enormously influenced by the Japanese culture.

INDIAN PAINTINGS

In Ajanta we can see seven caves each having 60 sq.ft. area. The ancient paintings of Ajanta is believed to have been taken place around BC 200 after the decline of Mourya dynasty. By this time Satavahanas had become strong powers here. We have got some proof to the effect that the paintings of Ajantha pertains to 1200 or 1300 B.C. The inheritance of Ajanta is believed to be procliamaing the remains of a golden era. The Ajantan caves were discovered by a retired British Army Captain in the year 1819 while he went out for hunting to the near by forest of

the State of Maharashtra. These caves must have been utilised by the Buddha monks for meditation. Not only on the wall but also in the chambers and even on the pillars the paintings have been effected. Two kinds of caves are seen here. The first being in the same distance having pillars that continues round apace to form an ambulatory model Chaitya. The material remains of Sribuda and his disciples are kept in one of the caves. The other caves are used for residential purposes with common courtyard and tiny chambers there around where in nearly 300 Buddha monks could live comfortably.

The Ajantan paintings could not been treated as real fresco. The paintings were on the surface of the wall, smeared with Calcium Carbonate and the paintings were devoid of any strong colours but as far as fresco paintings are concerned the colours are to be mixed when the calcium carbonate is wet. But in Ajanta paintings are seen done on the dry surface of Calcium Carbonate. The white calcium is smeared on the rough surface and paintings are done using clay dust and red-stone dust. The calcium is smeared on the surface very thinly using "Kumaya-karamty". The smooth surface like ivory is prepared for painting using red, yellow dust the green sap of leaves, madder and blue colours. The colours are fastened with the surface using gum obtained from vegetable plants. The lapis Lasuli which had been used by

the European artists till recent time was discovered from the banks of the river Oxus and there are certain proofs to the effect that the Lapis Lasuli had been used since 5th century in Ajantan paintings.

The era of Ajanta paintings is considered as a classic period as far as the ancient Indian paintings are concerned. Infact this era is the golden period which destined the technical growth of parabolic curve. The documents pertaining to the last stages of this era have become shabby and blurred which seem to be an external impression of the paintings of Ellora caves. The main theme of the paintings were either the concepts relating to the life of Buddha or the indications relating to various incarnation or Jataka stories. Sribudda is seen symbolised as bird, Elephant and in the last stages the real life of Siddartha is illustrated the colour and complexion of Siddartha clearly brings to us that he belongs to Arya gothra. The portraits painted in Ajanta caves include the legentary figures of history as well as the figures of some fabricated stories. Moreover the animals, bushes, vegetables etc are seen painted significance has been assigned to the adornments of various ornaments of ladies and the transparent traditional life they lead during those days. The princess as well as the noble ladies had worn transparent Muslin clothes and

the middle class ladies had worn clothes with flowers on it. The maid servants had worn the same type of clothes during those days. They wore light Kancuka and adorned blouse on it. They wore another dress exposing the waist and a shirt or a sari revealing the shape of body.

The diversification of human beings in those days are also significant. The paintings reveal the king who sits in his throne inside the palace chamber and chatting with his wife often getting angry with her, doing his kindly duties towards his subject. One of the palace guards is seen carrying another guard in a swing in a music entertainment. Different musical instruments such as flutes, drums, conch etc are used. The paintings include Jokers, Magicians strangely robed foreigners, snake catchers etc are seen. A group of people who carry swing and some cruel huge fellows with ash coloured hairs holding knives in their hands are seen painted on the Ajantan caves. The ghandarvas who are believed to be diving in the sky. Yaksas, Yaksis etc flying in the sky blessing others are also painted.

The paintings include some portraits of jokes. Two friends are sitting with alcoholic pots placed near by them of which one appears to be a foreigner who had worn socks and trousers and a scarf around his neck and a hat made of silk. When the foreigner offers a cup of alcohol to his friend that man pulls the other's chin. In

another painting two dwarfs with large belly show some gestures and a third man retorts with insultation. Another figure appears to be an angel with joke and clemency on its face. They had worn socks and a short cloth around its waist.

An awareness which was not in any were related with the story of Buddha had existed in the imaginations of the artist who lived during those days, is brought to us through this paintings.

BAGH PAINTINGS

Painting are seen in nine cave of The Vindhya mountains near Gwalior. These caves are seen on the bank of Bagh a subriver of the river Narmada and they lie in the steep valley of the river. We do not get any precise knowledge or informations with regard to the period during when these caves were constructed for the reason that the rock of the caves are very weak. The Mahayana thought of the Buddha religion is supposed to be the hose of painting. These caves are supposed to be made with in a short span of time by way of an uninterrupted act. The main theme of the painting is the story of a coronation. In the royal procession there were election the warriors who mounted on the horse back etc. Large number of crowds standing on their portico are seen painted visualising the procession that passes through the

royal street and answer, who is confined to a ring, do frok dances. A group of people make discussion on religious aspects. Some angels are seen painted flying in the sky. All this painting represents a festival season. A morning lady is consoled by another lady and whose failure in doing so has become the theme of painting. The transcissions of tears and smiles emerged from the life problems are also made subject to the theme of paintings. (The females who has worn tiny clothes without covering the breasts). The lady musicians whose nakedness on the waist is exposed though they had worn a small piece of cloth are also seen among the paintings. Noble men belonging to the society had worn broad hat. The figures wearing braselets galets earrings, hand rings etc are seen painted. Some ladies have worn chains with pearls and indranila. Huge elephants noble horses, bullocks, doves etc are the subjects of paintings. Though they had the chains of rocks the land portions were rare. We can see in the paintings the falling of flower buds to the springs which are collected by some flying figures. A lady musician has adorned her hair using a bucket of flowers.

The mural painting claims a magnificent heritage that has been spreaded all over India. The history of mural paintings lies in the paintings pertaints to Orrisa, Chalukyan, Pandyan, Pallava, Rashtrakuda, Chla, Vijayanagara, Nayaka, Cera,

Jaina etc. The growth of history can be visualized under different cultures.

Though the people belonging to high class society adopted the art and literature as the means to suppress the weaker people of the Society, the art of literature was encouraged. We can see political and religious transcriptions with regard to the history of painting. To satisfy the rulers the artists combated among themselves the influence of the art of portrait can be visualized in the religions like Buddha, Hindu, Jaina, Vaisnava, Jaina etc. Among this the influence of Hindu religion was pre-dominating. Most of the Hindu temple had been adorned with beautiful paintings. Such temples are increasingly seen in South India. The different dynasties in South India competed among themselves of Supremacy which often lead to mighty conflicts. At time when welfare and tranquillity were in existence the art of mural painting was given considerable encouragement.

ORISSA PAINTINGS¹

When we closely examine the remains, we find that the caves Udayagiri and Khandagiri found in Orissa are suppose to be built by Kharavela and his sons. The remains of paintings are found in the caves of Ravanachahaya of Kunjhara district. According to hereditary believe Srirama and Sita had been residing here during

1. Krishna Chaitanya The Mural Tradition Abhinav Publication, New Delhi 1976 P.60

when they lived in the forest. Ravanachaya is a residential cave built on a rock. This is found to be built in the shape of a half open sunshade, using two round rock-stones. One stone is built in the form of altitude wall and the other is linear. This cave is built as a chamber and paintings are seen inside this chamber. The painted surface being very thin the pigment got loosened. Due to moisture, wind and rainfall and by the attack of some flies the portraits are seen ruined. In this painting four colours are seen used¹. They are white, ash, light yellow, dark yellow, light red and dark red. The theme of the painting is the royal procession on this rock the words Maharaja, Sridhasavhanja are seen inscribed. In another painting a king who is sitting on the elephant followed by soldiers, another soldier on the horse back, a maid servant and on the back a servant holding a royal umbrella in his left hand are seen painted. In this the maid servant is in Ajantan style and the rest in Bagh style. It was seen that all the people in the gathering is bedding forward resembling that it was moving. Depending on the style of painting and the art and sculpture it was concluded that this was during the period of 6th and 8th B.C.

The portraits known as Ramanuja painted on the lakshmi-tomb popularly known with title Kanci-kaveri is seen painted in the chambers of Jagannatha temple. The antiquity of the painting goes to the period of Ramanuja the leader of Vaishnava who

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defeated the disciples of Sri Buddha in an intellectual debate thereby compelled to adopt Hindu religion. These paintings are made subject to renovations from time to time the reality of the paintings are seen clouded. In another painting the adventure of Rajapurusatamadeva and his army march to Southern region and his trim on Narasimhadeva Saroova of Kanci and finally his marriage with the daughter Roopambika of the conquered wing can be seen. These pictures are supposed to be painted in 1490 and later they were renovated in different stages and the shining of the paintings may be due to the above renovation.

CHĀLUKYAN PAINTINGS

A number of portraits have been found in the Vaisnava caves in Badami. Among these the painting indicating the marriage of God Siva with Goddess Parvati is considered to be the best painting. According to a stone script all these paintings were done by Mangalesh, a Vaishnava¹. In another painting God Siva is seen entertaining the dance and music in his assembly. Another paintings indicates a king who sits with his wife. Chalukyan paintings are seen adapted the inheritance of Vagbaa of Ajanta. The drawings are nature and colours are excellent where by the shapes and figures are formed. The cheeks are thin, the legs & hands are painted in a dance mood that convey some moments. The figures of females are beautifully and

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passionately exhibited in paintings. A female figure which supposed to be the Goddess Parvati had worn earrings. The use of ornaments indicates Ajantan Paintings. The soldiers are arranged in different rows which represents an excellent organisation of the army set up. The dance, musician, the king, The queen tribal leader servants etc are seen painted under different classification which proclates the naturality and diversification of each class Kanyakas are painted in blue brown colours. The way in which the drawings were deltued and the concave surface on which the drawing were made. The excellent ability to do drawings etc confirmed the acquaintance of paintings in those days.

PALLAVA PAINTINGS

The King Mahendra Varma I who ruled over Pallava empire in the 7th century was deeply interested and showed excellent mastership in literature, culture and paintings. He built a temple on the rock of Mandagapattu. He was popularly known as "The tiger" among the artists¹. The temple Joyveae dubreyil of Panamalas and the temple Kailasnatha of Kancipuram are the excellent examples for the art of portraits . A figure of a Goddess painted there hods similarity with the paintings of Ajanta in regard to its waist, legs, sitting etc. A group painting of Siva, Parvathy and a child Skanda are seen in the remaining pictures of the temple Kailasanatha. Mur-

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muring the hymns of Veda mother embarrasses a goddess child in another painting. The legends of Krisna is also seen painted. Most of the paintings are in the homely surroundings. Siva and Skanda looks at jokingly Punyaganapati, Durga in whose ears a leaf is pulled down. In the remaining pictures we can see the form of Parvathy the palm of Siva and the face of a child all these pictures fetch similarity with that of being painted in Ajanta. Besides an oval shaped king figure with half closed dreamful eyes, long nose, noble mouth beautiful neck with ornaments etc are among the paintings.

PĀNDYAN PAINTINGS:

The pallava princess reached Pandyan's homes by way of matrimonial relationship. The pallava ladies were deeply interested in various arts¹. When the Pallava kings were conquered their culture was also defeated by the Pandya kings. The interest of Pandya king in cave temple got developed. We have received some remains of Pandyan paintings from the cave temples. This temple is 12 ft. height and without any steps to go upward. Indications are there to come out that the chambers, walls, and the roof had been evosed for painting. Facing the constant wind the painting are partly ruined. A heaven body is painted riding on horrible lion. From these painting we can understand the ability to paint the mixture of colours and

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the movements of body. In another painting some heroes travel with a group of ladies. A bear is seen hanging on the shoulder of a hunter. All these pictures may represent the relation and interactions of opposite sex. In a chamber painting a music group is seen painted one among them reads a drum. His head has turned towards the dancer and his eyes are seen fixed on his movements.

All the female figures are lean and having more bodies. Their eyes are intensely passionate and their face are of oval shape¹. Female figures are comparatively less comparing to Ajantan paintings the ornaments and clothing are less. Some females had worn rings. The animals and plants are beautifully painted. The different stages of a blossomed lotus is seen painted in the chamber. The paintings are done on a back ground which is white and blue. The bushes the leaves and the flower buds have been given undue important in the painting. The colours used were dark red, red, black, blue and green. The outlines were drawn in red colours and subsequently drawn in dark. The paintings of Sitanna vassal being seen on a rock. It may belongs to the creation of Pallavas. All this paintings are supposed to be made during 9th century according to the indication available from them. Though the drawing's and colours are perfect, the external of the visions of the figures seem to be crazy to a certain extent.

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RASHTRAKUTA PAINTINGS

The precessors of Lord Srikrishna established their own empire in decan in the 8th century. The famous temple Kailasanatha was built in the 2nd half of 8th century by Krishna II. The Kailasanatha of Ellora Lankeswara Indrasabha, Ganejadayana are the famous temples which are adorned with beautiful paintings. In the chamber situated on the second floor of Kailasanatha temple contains super paintings. They are supposed to be painted in 2 stages¹. In the 1st stage Vishnu and Laksmi are seen riding among the clouds sitting on the bird Garuda. These birds are of small legs, tiny wings, human's face long and sharp nose. Gandharvas and Vidhyadharas are seen flowing among the clouds. All the pictures are filled with clouds. All the figures were equistatically and rythematically flowing and they satisfied themselves in this way. The figures were thin but strong and alert. The structural shape of the body of the figures were suitable for flowing through the clouds. The 2nd stage of painting the portrait of lotus was significantly painted. A lotus pond is painted around in elephants and fish. The peculiarity of the second stage was the unification of the processions, Jaiva Godesses. Notable differences are prevailing with regard to the two stages.

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CŌLA PAINTINGS

In the 11th century the rule of Cola king brought stragnet especially during the reign of Raja Raja Chola and Rajendra Cola. When Rajendra Cola built his new capital at Gangaikonda cholapuram in Trichinappilly district¹, He had constructed palaces and temples. The Narthamalai of Thanjavoor is considered as the finest example for the art of painting. A small temple made of stones are found there. The indication available from the wall paintings make it clear that they belong to the end of 9th century. In the chamber the figures of Gandharvas and other dancing figures are seen. Besides in the temple Bhrihudeeswara of Thanjavoor mural paintings are splendidly seen. In the lower portion of the pew of the main shrine the paintings are hidden. The life story of Sundara is significantly illustrated in the theme of paintings. Among the paintings only two numbers are remaining. One is the vision of a court and the other is the last departure of Sundara. In a large wall having a number of pillars are crowded by youth, old men, ladies and gentlemen. In the middle Sundara and an old Brahmin stand face to face. The male members are of strongly built constitution broad shoulders and chin. Their faces express different psychological moods. In the departure scene Sundara, the youth, mounting on four white elephants who is overridden by Cheraman perumal who travels sitting on horseback

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and both of them crossing a river¹. This indicates obstacle of human life. On the left corner, a group of Gandharvas and Goddesses who concealed themselves partly are seen painted. As a part of entertainment and pandemonium, they use various musical instruments and let lotus flowers falling down. Besides Lord Siva is seen painted in different moods. Lord Siva is painted resting in the Kailasam in whose feet Nandi takes rest. Siva is also seen painted in the form of Nataraja in whose left hand a fire and a head are also seen. He seems to be in an intoxicated mood. In another place the slain of Tripurasundara by Siva is seen painted. Holding different kinds of weapons in eight hands and mounting on a chariot, he fights standing on his left elbow. Seeing this group the women hang on the shoulders of the warriors, crying. These ladies are seen half naked on their breasts. Some female figures are seen on resting mood, others worshipping the God Siva and some other ladies are seen indulged in homely affairs. For adorning the forehead flowers and pearls are worn in the shape of halfmoon and stars. Their eyes are long and shining. Long nose closed lips are seen painted. They had worn necklaces which incarnate their beauty. The apsaras (celestial damsels) who have adopted Sivathandava have risen a fantastic mood. The upper portions completely and the lower portions partly have been painted one by one. The passionate body and the alert steps of the

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figures are also seen painted. The powder of conch and pearls have been used in the mixture of paints, excellent brightness have been resulted on the paintings. The colours are plenty such as yellow, earthen colours, red, black, brown, terraverty, blue etc..

VIJAYANAGARA PAINTINGS

The empire of Vijayanagara was established by Devaraya on the south zone of the river Tungabhadra. Krisnadevaraya the mighty ruler who ruled the kingdom in the early stage of 16th century was a popular ruler. The Sultan of Deccan and the rulers of Ahmaednagar, Bijapur, Golkonda were jealous towards Devaraya. They conspired themselves and attacked Vijayanagara Kingdom and concurred it. They destroyed the temples and palaces. The remains of Vijayanagara paintings are seen in Tirupparuttikunram, Humpi, Lepakshi, Anegundi, Somapally and Pillaimari. These paintings are classified as belonging to two different stages. The 1st stage is based on the ancient hereditary concepts and the second stage is based on the middle hereditary concepts. In the 1st stage crowns, ornaments clothing etc are seen painted but the outlines of the figures are uneven and smooth. They resemble with the traditions of Ellora. The figures are seen lean and the curves are seen made smooth on the lateral positions the nose seems to be high and sharp. The

theme of paintings include the incidents of Jaina religion. The paintings in Virupasa temple of Hampi are supposed to be pertained to 15th century. The incidents of Mahabaratha and Ramayana and the adventures of God Siva are seen among the paintings. In a procession Vidyadhara is carried in a swing. The joys people are seen crowded in another painting Arjuna is seen launching an arrow towards a fish which is placed on the back of a rotating wheel seeing the shadow of the fish in the water in a pot. In another the marriage of Srirama and Sita is seen. Tripurasura is defeated by Kamadeva in a fight is also seen painted. The paintings of Vira bhadra swamy temple of Lepashi are believed to be done in the middle of the 16th century. The theme of the painting is based on the stories of Saiva. Siva is painted in the form of a teacher and also as the killer of Ajnanasura. The miseries of Goddess Parvati resulted from Siva's relation with Ganga is remedied by marrying Parvati. The poet Bharavi has made a poem viz Kiratarjaniyam which has also been made the theme of paintings. God Siva made Arjuna subject to various experiments and ultimately donate some divine weapons to him.

A number of portraits are seen painted in this chamber of Uchayappamatha in Anegundi. In one painting a bush is seen blossomed in one side and a squarrel and 2 females on the other side. A man wearing a crown on his heads rides on a camel

in front of which an elephant runs. A man with long hair and chin sits on the back of an enchanted elephant where the elephant being artificially created by five ladies. The same man sits on a horse back in front of which another lady holds an umbrella on the upper portion of the painting the garlands of lotus flowers are seen hanging. The figures painted in the picture being lean. They are believed to have been painted during the middle ages. The blossomed bushes and the squarrels represents Ajantan paintings. The temple Chenna-Kasava of Somapally is believed to represent 18th century. A number of paintings which illustrate the epic story Ramayana is seen in the front chambers of the portico. Among the paintings the Ashtadikpalaka (protectors of eight corners of the universe) and their prayers to God Indra for the incarnation of Vishnu is seen painted. The slain of Tataka by young Rama, the breaking of bows in front of Janaka and Sita etc are among the paintings.

In the temple of Pillarmarri the incident of Palazhimadhana (churning of milk ocean) is seen painted. This paintings believed to represent 12th century. The pictures must have been painted in the last stages of the glories of Vijayanagara. In one place the fighting between Rama and Ravana is unobviously seen. The lateral faces are obviously sharp and the external lines are made soften.

NAYAKA PAINTING

Consequent on the Thalikota war in the year 1565 the Royal families of Vijayanagara got weakened and the rule of the kingdom was undertaken by Varghanaralias. The paintings of 17th century must have been made due to the encouragement of Nayakas. The Palazhimadanam of Thanjavoor temple and the Sivathandavam of Thiruvalanjuli are examples for popular paintings. The Srikrishnaleela and in the temple Thiruvallur a monkey is seen sitting on the Bhilwa tree and a leaf falling on Sivalaya and receiving to boon of Siva etc are seen among the paintings. The God Siva gave the monkey a rebirth as a king besides Visnu and Siva together made experiments regarding the possessiveness of some yogis and purify their minds. Thus painting is seen in Cidambara. The method of painting adopted in Vijayanagara is also seen adopted by Nayakas with certain modifications. Here, Sehematism is largely used. The male members of leapaolish paintings are seen large stomach and the female members with short waist. But in the paintings of Nayaka the male members are seen with handsome waist and female members are lean and in the shape of hour glass and these figures are very tall. The lateral views are very excellent and the movements are quite natural. The external lines express the natural flowing of the moving figures. The portraits of Mohini

and begging are illustrated in a hasty but arranged way of interpreting the incidents.

The paintings which are seen effected from right to left with the art of demonstration make this painting a peculiar and indentifiable from the other paintings. Sixty paintings are seen in the front chamber of the temple of Chengam in Arcot district and these paintings are resulted by the encouragement of Nayakas. For the coronation of Sri Rama, Laksamana and Indrajit are seen fighting. This may relate to the tamil Ramayana written by Kamban and may represent 17th century through they can't be treated as excellent. We are seen in Lealiakshai the demonstrations brought out in the paintings are the result of alertness in telling the story.

PAINTINGS OF JAINA RELEGION.

Like Hindu and Budda relegion the Jaina relegion has made commendable contribution to the art of paintings. The temple of Mount Abu, the Gomedeswara Statue of Sravana Balagola are the best examples of Jaina sculpture and paintings. Likewise the portraits belonging to eastern India bring us the Jaina subjects. The peculiarity of China paintings was the angular method, but this was not true. The paintings had been rentered to some transitions when they were able to be taken out from the walls and painted on leaves and later on papers. A painting of Indrasabha has been received from a Jaina cave temple of Ellora. In a painting belonging to

14th century the life of Vardhamanamahavira is seen portrayed and this painting is received from Tirupparuttipuram built by Irugappa, a minister of Vijayanagara Kingdom. The paintings of Jaina teachers, the followers of Jaina and the kings have been found out from various Jaina madoms in Sravanabelagola and all this paintings are believed to be made during 14th century. In this painting beautiful mountain views and moving wild animals are seen.

The inheritance of Indian mural painting claims and antiquity of 2000 years. Now it reaches Gajendramoksham painted in 19th century. As a result of a long process and in the end the pictures got down from the walls and found place in the palm-leaves and papers. We can see such a magnificent history as far as the art of mural paintings are concerned.
