

Aarur Paintings On The Brink Of Destruction - Protective Factors On Study

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Abstract— Tamil Nadu has a rich history of art. The rich cultural diversity of India is well reflected in the vivid, distinct and enchanting art and paintings. It is a reflection of the Ancient historical evidence. It comprises of Painting, Sculpture, Music and Dance. Among these various distinct arts the one which holds the precious place is painting. One of the most fascinating resourceful information is obtained from various paintings even from rock painting and roadside wall painting as well. In recent times, paintings are on the rise. However, the plurality of Tamil Nadu, is based on many of the paintings depicting traditional life situations and biological celebrations has been destroyed. The remaining wall mural paintings which are specially brushed in temples of Tamil Nadu is the source to express thousands of feelings, emotions and thoughts. The best known amongst are the paintings of Aarur temple (Thiruvavur). The paintings of the throne, painted in the Devaasriya Hall in the Thiagarasar Temple, the time when it was painted, its elegant appearance, the stories which is expressed in the scenes, in addition current status and the preservation of these paintings-Live Field Exploration, about scholar's opinion has been submitted in this study.

Keywords- Painting, Depicting, Destroyed, Preservation, Studies.

I. TAMIL ART AND ART HISTORY BACKGROUND

The Arts are the manifestation of human intellect and their evolution. In which, sophistication is the most significant place in human life. Ancient Man lived in forests and caves. He then painted the everyday events of his life with sharp stones and painted small figures with few lines. Paintings thus drawn are called "Boulder Carving." Another saffron jaundice with a stick Painted in red and white is called "Painting the Boulder."

Thus, centuries ago, the "Perumukkal" of Villupuram district was the site of the rock carvings. The sun, star, and moon as depicted in the palladi rock painting in the Nilgiris district reveals that our ancestors worshiped sun as God. The rocky outcrop is located in the hills below the Kotagiri in Nilgiris "Eluttupparai" in which a part is the cucumber rock sketch. It is depicted as a sacred Yagya during the worship. This view has been stated by Dr. R Kannan, Commissioner of Museums, in his book "The Complete Creation Theory". In the later rock paintings of the cucumber horn, a human figure with sheep, goat and rod was drawn (possibly as sheep).

Among the rock paintings in the Villupuram district, the "Keezhavale" rock paintings are remarkable. The "Brahmi handle" is thought to have evolved from these museums. There are three portraits of crescent paints found in the basement, depicting a male and a female figure taken by the clergy. The scene may be a scene of worship and in a painting a man and woman are shown on a pile of something. It may be an animal or a rock. The paintings found in "Alambadi" in the same district are painted in the form radiographs. Yes, in

these paintings, the internal structures of the animals are painted. This shows that humans were aware of the anatomy in prehistoric times. Cave painting in Thirumalaipuram, Thirunelveli District has the image of the reader of the plot, the male, female leaves, vines, and ducks which are in a state of decay. Small paintings can be seen in the mountain top cave temple. There is a cave painting by Rajasimha Pallavan in the Panemalai cave temple in north aarkad district. The crown of the woman in the shrine and the beautiful umbrella over the woman's hair indicates that it is the image of a queen. The rest of the painting is interesting, even in the state ruin. Similarly, the rock paintings are located in the Gudiyatham circle centriyaan palli.

The cross or addition code drawn on it indicates the symbol of prosperity. Underneath the painting are two birds and a humanoid in the center. These designs may be the basis for recent paintings. This is a picture of a bird flying in Alappadi in Villupuram district. Thus the man began to paint in his habitations on the rocks, in the vicinity of the place where he lived, according to the climate. It is with, these paintings, that man has been able to discover many social changes. Based on these paintings new innovations were born. He created a habitation, saw a change in civilization, and began to rise to many structures, such as family, worship, celebration and entertainment. These are the benefits of early paintings. Some of the caves which the man painted were found as places for worship.

It was painted in two periods at Sittannavasal in the Pudukkottai district[600 -630] .This king is a master of the arts of music, drama and sculpture. According to the Mamandoor cave inscription, this king wrote a book titled 'Dakshina Chithram'. Later, the Jains stayed in the caves and started meditations and worship. Thus, Jain caves and paintings are located in many places in Tamil Nadu. A few of those paintings are on the threshold. These paintings depict Jain and Buddhist monks of the 8th century AD who lived in these caves. Here you will be able to find three sections of the series. In both scenes the celestial dance scene [Absurus] is seen. In another painting, the samana is as beautiful as the flowering of the pooja, the floating of the fish, the elephant swimming in the lake, and the birds being in such a state that all creatures rejoice and overlap. Sittannavasal paintings can be compared to Ajanta paintings. These include yellow and poetic paintings dating back to the 7th-century Pallava period, and a portrait of a lotus-filled lake and a Jain monk, followed by 8th-century Jain monks. These are painted with herbal and mineral dye products. Some of the paintings that were damaged were also preserved in the twentieth century for forty to fifty years.

Thirunadikarai Cave paintings of Kanniyakumari District, another cave temple in Tamil Nadu, are very admirable . But they are now one and the same. Often the walls appear to have been painted in fresco style. Two of these look like a king's head and the image of a left-handed nose and wide-eyed figure with two soft cheeks. And the image of Ganesha is painted in thin lines on one wall. These are paint stakingly painted. These paintings are similar to the Sittannavasal paintings. Thus the long history of Tamil art. These include temples, palaces, murals, paintings and times.

Mural technology and color scheme

One of the wall painting methods is "Fresco". It painted in many parts of the world. The paintings in our country are not considered as inferior to those paintings. Of these, the walls which contain fine paintings such as the Thanjavur, Thirupudaimarudur etc., are very impressive in Tamil Nadu. All we need to paint in fresco style is lime, salted sand, coconut milk, egg whites, cotton , lemon juice and a wall to draw . The walls are painted in such a way that their moisture is dried up. After scratching it with a sharp tool, or completing the markings on the side of the hole, the moisture rushes into it. Fresco painting is the method

of painting with colors. Five colors are required for coloring. They are red, yellow, long green, and dark colors. Paintings thus drawn into the dryness of moisture penetrate the inside of the framed wall to the color of two to three layers of the newly formed wall, which dries up and lasts for a long time. Vitruvius writes that the colors used on wet are permanent.

Natural pigments were used for the paintings thus drawn. For example, reddish-brown soil was used for boring red. And yellow stones and powdered blue stones. And, using tamarind leaves for tattoos, they used the charcoal to make the color black and the oil was applied to the top of the lamp to make it charcoal.

The secco ("dry") fresco is a somewhat shallow process. It is spread on a very tight wall with a wet plaster. Instead, the dry, finished walls are painted with lime and as soon as it is dry, the paintings are painted. Colors do not penetrate into the plaster like other colour paintings and the secco is underestimated by its durability and work, than fresco by any means.

II. PAINTINGS IN TAMIL NADU TEMPLES

The Kanchipuram painting is of a later date than the Sittannavasal painting. Yes, the paintings of Kailasanathar Tirukovil in Kanchipuram were built and painted during the reign of Narasimhavarman II. These long-standing paintings were discovered in 1931. But there are no paintings with the full text. Unfortunately it has only the one side of each painting.

The painting at Periyakovil of Tanjore dates to 11th century AD. The temple contains paintings of the Chola period, built during the reign of Rajaraja Chola and painted in his own time. These paintings were hidden for a long period of time. On top of these paintings the chola period is written. In the 17th century, asylum was ruled by the Nayak kings [who ruled for the Vijayanagar Empire]. Most of the Chola time paintings have been replaced by a new painting. Hidden Sketches, Under the Canal Paintings, was found by Annamalai University Professor SK. Govindasamy.

These ancient paintings are not extinct. The colors were only slightly pale. This painting is mostly about the history of Sundaramurthy Naiyanar. The lord of the age-old Brahmin came to the scene Addict When appealed to Sundaramuthury's Cheraman Perumal Nair's visit to Kailayy angiri, Kailayy angiri Paramasivan, Parvathi's house, and some dancing with music and music. There is also a scene where Rajaraja Chola is worshipping the Lord along with three of his companions. The colors and patterns in these paintings are stunning. The field study found horoscopes of religious events, festivals, and astrology, respectively, at Gonerirajapuram, Thiruvarur, Thiruvaiyaru, Thirukalachari, Tamil Nadu.

We know that the Navakar period paintings were drawn on many parts of Tamil Nadu. the rulers were the Navaks, the Chola period paintings were painted in Thanjai Periyakovil. During the time of the Nayak's, they had built a Mahal in Madurai and painted it.

The temple is in Ambasamudram Circle, Tirunelveli District. The paintings of the Vijayanagara Empire and the Nayaks of the 16th and 17th centuries can be seen. These paintings depict the temples time and trade. The temple depicts the mythical festivals and events. Ambasamudram Circle, located in Mannargovil, 11th century Sri Rajagopalaswamy Temple was built by Cheramannan Rajasimha for the Chola king Rajendra Chola. The temple was given to Kulasekara Aliyavar in the 16th century AD. The side walls of the temple have whitewashed murals. While the rest of the paintings on the walls of the sanctum sanctorum are white, the coronation ceremony of Rama (Pattabhishekam) and Dasavataram on the one side. On the opposite side, a

masterpiece of Narasimhar has been disappeared under lime plaster. The Pallavas' Kanchipuram and Vijayanagar rulers were conquered by the Nayaks in the 17th century, who painted various leela of Rishabadeva. And Tirthankara, Vardhaman, Krishna, painted Jain themes of Neminatha. These paintings are interpreted as long elaborate panels on the roof of the Samana temple in Kanchi. The panels are in addition to the portrait of Poornakumba, flowers and dancers and musicians.

Nayakar time paintings can be seen in the Kundantai Ramaswamy Temple, Patteswaram Tenupureeswarar Temple, and the Tarichi Perumal Temple. These temples often tell stories of the Ramayana, such as Lord Rama. Most Nayakal paintings, for example Thiruvaiyaru, Thanjavur and Patteswaram, have been painted on Chola paintings during the Vijayanagara Empire. most importantly painted portraits are worshipped as gods. These are well-known in live field analysis.

II. COLORFUL SKETCHES DRAWN BY CHITRAVELAI SINGHATANAM DEPICTING THE THRONE

Of the myriad paintings found in temples in Tamil Nadu, most of those painting's creators are unknown. But a special painting gallery in Thiruvavur and the Tamil artist who built it can be found in this article. In the 18th century, Sahasi and later Sarabhoji I were in the asylum. At Thiruvavur, he was appointed as a representative of the king. Singhatanam is one of the best of his work. The great artist saw the work of Rayasamandan as the head of the state and was a master painter of Tamil Nadu. The painter who painted a magnificent painting with the colors of his brush, his paintings proves to be the best of mythology and cultural elements. These paintings take us back to that century, showcasing us in the 18th century, the celebration of the life of the people of Aarur, the celebration of the people in the streets of the temple, music, dance, temple festival. This is the highlight of the artist's throne. This is the image of the lion on the face of the torso on the head, the beard and the waist of the hip.

One can see the throne of the throne. Below many scenes in these paintings are seen "the throne which writes this portrait, the Nidham Sada Sarva," and the "Ryasamanthamar Vasthu Chitravelai Singhatanam" Particularly in many of the scenes featured in the costume is a little bit of "throne" that makes the painter uniquely identifiable. He has written and illustrated the scene in five of his paintings. He has painted Swamyi Puranam, Aurur ceremonies, fireworks, accessories, costumes, musical instruments, music and other trademarks of beauty. In the second section of the south wing of the Devasriya Mandapam, one of the most beautiful thrones, the first of the paintings, sits with a monkey camp.

"Emperor in the Ayodhya Hunger of the Oasis The scene shows that the nine soldiers were flanked. There is a decorated chariot followed by a dance scene. The scene where the Mukundan and the nine warriors follow Devendra's call and depart from the heaven. Before the chariot of Elephant marches, elephants decorate ready for battlefield Guests. The warrior's shield also sits on the elephant carrying it. The highlight of this painting is the faces of the soldiers with the pride of going to the battlefield.

The painting depicts the elephant riding on nine horses with the chariot, the elephant and the horse. It is written that Mukunda Chakravarti Valasuran is going to campaign for Devendra under the footage of the infantry. This visual series began with the south second row, followed by the south first row This is a series of visual sketches that began, followed by the first line of the south Continues. Devendran is seated in a

horse-drawn chariot. Devendran's arm with four arms is tucked in. The visual descriptions below this area are unreadable.

Devendra and the Devas march in front of the Asurapatti in the opposite direction. This is followed by another scene in Chariot Devendran's bow is attacked by Valasuraran and his guards are attacking the gods. The sketches, which go into two series at the south gate, then continue on the second floor at the basement of the hall and head north. Its south side is on Devendran Chari and Musukundan White The monster is attacked by the bow. Devendran, Mukundan on the one hand and Valasura on the opposite side. The battle is very fierce for the troops. There are plenty of rolling heads and legs. Vajirakodi flies on Devendra's chariot, banana trees are built. In the scene, the elephant in front of the back, and the back of the seat, the bow is very spectacular. Standing upright, the other It is shown that Valasuraman's body was pierced with Vajrayudham and punches. And Musekundan and Devendra, who were arguing with Valasura, are in the opposite position. There is Vajrayudham. The clouds are drawn over the heads of the both. Painted like a sprinkle.

Mukundan, Devendran, Nine Veeras and the women are standing on top of the orchards, and the girls are standing above them, and Devendran Mukundan is in a state of prosperity. There is also worship of Thyagaraja. Head down to the pad in the first part below Mukundan is sleeping, and in his dream, Thyagaraja appears on a black background and tells Mukundan. Mukundan sits in the other party, opposite the Dindilasayandavanam Mukundan and the gods. Mukundan stands in the view of the Lord in this scene as the fishes of the sea. The sea in white color is written as "Thiruppal sea". There are six views in this area. Behind him is Viswakarma, holding a bowl of water . The mythical sketches and paintings of God stands before our eyes.

III. SCHOLARS OF AARUR PAINTING:

Various scholars have commented on the current state of Thiruvavur paintings, which has a great beauty and importance. This is a national heritage in Tamil Nadu if not taken any action Treasures might disappear "in Tamil, Telugu, Sanskrit and the arts as a scholar Shulman traumatized, 17th-century Mukund emperor of the masterpiece creations Thiruvavur in tiyakarajasvami temple tevaciriyahall ceiling" shameful neglect of the infected ".He told the South Sketch masterpiece Force Pukal tevaciriyahall utkuraimitu hall is in despair. The hall is a landmark in Tamil Saiva literature, and the hall is a place where the Saiva Goddess Singer Sundaramurthyayanayanar and 63- Nayanmar (Saiva Volunteers) stayed. Nowadays people use it as a warehouse.

Another artist. Prof. Chandrasekaran, former Chief Minister of Art Gallery, Chennai Organizations such as the Heritage Foundation (INTACH) are present. He also advised to consult traditional artists before conserving murals.

IV. FACTORS FOR PRESERVING THE AARUR PAINTING:

The hall that holds the epic, is a treasure of art for us. Yes, in the life of man, art and culture are the blood that blends with his life, where art is celebrated. There are many examples of happy human life in our epics , Is filled with prefixes. Preserving the Artur Paintings is ours . As a result of examining what are the obligations and their factors,i have listed them below

- These paintings have to be reconfigured to the roof of the existing hall. Because the hallway is only partially dilapidated due to the watercourse and the magnificent sequences of it are damaged, evidence of this can be seen in the photo taken during the study.
- The art should be preserved and not damaged or repurposed as a reconstruction.
- Those who study culture, religious history, etc., and those who are learning the art of ancient art, must use these myths to reconcile them. You should also consult the technical experts on painting safety during such renovations.
- Use natural and herbal colors in paintings.
- The digital security of these paintings to be ensured .
- The temple-based government must take action to make this gallery a spectacle and make it a painting feast for the people.

V. CONCLUSION:

Through this study, the historical sketches of the Thiruvavur Mukkunda Chakravarti, the Aruran Festival, the religious scenes, the art, the sketches, and the importance of color are considered as the main cause. Chitraveli Singathanan who painted these paintings left my mind immortal. The defense and endeavor of these historically authentic paintings has become crucial. I hope this study is a supplement to that and I'm glad to do a study on it. It is important to note that the testimonies of these preserved paintings. Despite various systems to protect, leave it to work more half-heartedly, without trying to tidy up the wall, and teach the history, technology, and preserve of the Thiruvavur paintings.

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