



ANALYSIS OF THE TANJORE MARATHAS' PAINTINGS

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ABSTRACT

Tanjore, Tamil Nadu's rice bowl, is also home to the arts. The kings' paintings are excellent examples of their Maratha painting abilities. During their rule in the Tanjore Maratha era. These are pieces of art that will not deteriorate with the passage of time. Tanjore style of painting is a style that flourished in Tamil Nadu from 16th to 18th century. It was influenced by the Andhra style of the Nayaks, Maratha and Mughal style and English Manatee style. Tanjore paintings adorned the interiors of the palaces. These style paintings were created by them as a clan profession. The Tanjore Brihadisvara Temple is the only temple in the world with a thousand-year-old artwork as well as a range of subsequent works. The art that grew up in this temple eventually gave birth to a new painting style known as Tanjore style painting. That is the current depiction of Tanjore artwork.

Keywords: *Maratha, Painting, Artwork, Sarapoji*

Introduction

Tamil Nadu painting has an ancient history. As well as paintings from various eras found throughout, in ruins, in caves, old palaces, temples, and other buildings. Tanjore style painting are one of the traditional arts of the world. These are a thousand years old Vijaya Nagara and Nayakkara paintings in Tamil Nadu particularly Kanchipuram, Thiruvannamalai, Thiruvarangam, Thiruveezhimalai, Chidambaram, Tanjore, Kumbakonam, Madurai, Thiruvellarai, Algarkoil, Natham Kovilpatti, Koodalahagar Temple, Thiruvilliputhur Andal Temple, Pudukottai Gokarneswarar Temple, Thirukkotiyoor Soumyavel Temple, Tirupudai Marudur, Alwarthirunagari, Srivaikuntam, Ramanathapuram Ramalinga Vilasam. of these, Kanchipuram and the Sangeetha Mandapam of the Mahavira Temple in Featuring a 14th century A.D painting Some of these scenes are over.

In the hall in front of the sanctum sanctorum of Kanchi Varatharaja Perumal temple, in the hall in front of the Andal swing hall and in the hall in front of the Narasimhar sanctum. ⁱ 16th century paintings by Rathi-Manmadhan, Vastira Apakarnan and Kalyan the monster. Tanjore – Krishna Leelas is found in the Thiruveezhimalai Shiva Temple. Thirumalla Dasavathaaram and Ramayana paintings are housed in the Chithra Mandapavithanam of the Thiruvellai Pundarikatchar Temple. Especially in that “These Tanjore style paintings, which originated during the reign of the Chola kings, were also supported by successive kings. Tanjore paintings adorned the palaces of these kings. This study has been done to point out the influence of the paintings in Tanjore and the Marathas in other arts.”ⁱⁱ

Tanjore during the Maratha period

The Vijayanagar Empire, which ruled southern Tamil Nadu well into the late 17th century, lost its strength and the Marathas headed for Tanjore. Venkoji, Shivaji's cousin in the Marathas, is sent by Shivaji to Tanjore. He arrives to help the son of a Viswanathan man, a Viswanathan, and to defend the dilapidated Viswanathan empire. But due to the circumstances and the support of the people, Vengoji had to take over Tanjore and create a Maratha dynasty and rule over the Maratha dynasty. Shivaji, the Maratha emperor, wishes his rule to flourish in South India. After him, one after another, Akoji, Shakaji, Sarapoji and Tukoji ascended the throne and established Tanjore as a complete Maratha kingdom and carried out many rare tasks. The Marathas, a little shaken by the Mughal invasion, managed a little and maintained their rule by befriending the East India Company.ⁱⁱⁱ

The East India Company, with the support of the Marathas, exerted its dominance over the Tanjore region. The Marathas and the English came to rule the country by exchanging friendships as if they were living with one another. Due to the change of time, the East India Company saw the incomparable skill and wisdom of Tulsaji's son Sarapoji during the period of their ownership in the Maratha dynasty and handed over Tanjore to him to rule. And his intelligence, Schwartz succeeded in trying to unleash his combined knowledge and his unique talents on Danishism. Sarapoji's art, science, linguistics and literature all came to the fore. During the Maratha rule, science, music and drama became a specialty in South India and attracted many people. Kumbakonam and Tanjore functioned as two major centres for art and culture.



Tanjore painting plate

Tanjore Art Plate, Tanjore Painting Plate, Tanjore Decorative Plate, or Tanjore Plate is an artificial decoration made in Tanjore. This round plate is made as a gift item. This craft is made of metals such as silver, brass, and copper, with embossed carvings with images of gods or goddesses in the centre. This work of art is registered under the geographical code protection of the agreement on aspects related to the trade of intellectual property. This is the Tanjore Portrait of the Geographical Code of the Government of India Act, 1999. Listed as the 63rd Items. Like the Tanjore Veena, the Tanjore Art Gallery embodies the pride of Tanjore.^{iv}

Tanjore painting or decorative plate was introduced in Tanjore by Sarapoji II (1777–1832) during the reign of the Maratha government in Tanjore. Created by Tanjore artisans on the advice of the king as a gift item reserved for a select few. Only the size of the item is allowed to vary. At the same time the other alloy, the details are the same without change according to the geographical code. Only the size of the object is allowed to vary. At the same time the other alloy, the details are the same without change according to the geographical code. This artwork was carved by the Tanjore Vishwakarma community.^v This hereditary art also forms their livelihood. It is defined as a cottage industry as it is mainly made by home craftsmen. Its production is the sole prerogative of the local people.

They are called Kanmala, Panchalatta, Anchupanchalatta, Rathikara, Sthapati, Thattan, Perunthattan, Datsan, Perunthachan, Kollan and Perungollan. A 20th century decorative panel was on display at the Tanjore Government Museum Road in 2011. The raw materials for Tanjore artwork are lacquer, brass plate, copper plate and silver plate. The tools used to make these plates are chisels, pliers, black lacquered wood (melding boards) and lead melding

Significance of The Tanjore Maratha Paintings

Tanjore style of painting is a style of painting that flourished in Tamil Nadu from the time of Tanjore Nayak to the time of Tanjore Marathas and British rule. Growing up in different periods, this style was influenced by the Andhra style of the Nayaks, the Maratha and Mughal style of painting by the Marathas and the English Manatee style. From the 16th to the 18th century, Tanjore paintings were supported by the Maratha kings, the Rajouri community of Tanjore, the Nayaks of the Vijayanagar Empire, the rulers of Trichy, and the

Madurai Naidu. So, they grew and prospered during these times. Tanjore paintings adorned the interiors of the palaces. They belong to a painting community in Tanjore called *mooches*.^{vi} These style paintings were created by them as a clan profession. They were supported by the kings of that time. Sarapoji, the Maratha king of Tanjore, was very fond of the arts.^{vii}

He provided ample opportunities for painters and supported them. Unlike other painting styles, Tanjore painting flourished with a new look, mixing craftsmanship with painting. During his time the administration of Tanjore was completely under the control of the British. However, Sarapoji was nominally king. Many Englishmen who knew about the Tanjore style of the time through the paintings in his palace approached the painters and obtained the paintings.^{viii}

There were changes not only in techniques but also in content. The practice of drawing mostly based on gods and kings changed, and the lives of ordinary people began to feature in the paintings. Today, this style of painting has become universal. Neither the image nor the core of the colours in the painting changes modern colours have taken the place of tradition. In the Indian art tradition, painting is a specialty that has been growing and flourishing for thousands of years. The Tanjore Big Temple is the only temple that houses a thousand-year-old paintings and a variety of later paintings. The art that developed in this temple later brought to the world a new painting tradition called Tanjore style painting.^{ix}

The gist of the Tanjore Painting

The theme of Tanjore paintings has always been Hindu. Images of gods and images of mythical monsters were painted on it. The shapes were frozen. This can be compared to the Western style of face painting. Movements, events, etc. seem to be avoided. The paintings of 'Butter Eating Krishna', 'Baby Krishna on the Alley', 'Rama Pattabhishekam', and 'Images of the Goddess' were repeated. They were loved and bought by the people. This type of painting, which is usually large, is located in the middle of a wooden frame with very fine carvings. The law is also considered a part of the painting.

The images drawn are unrelated to each other on the image scale. The image of God will largely fill most of the canvas. Other figures are arranged in rows or in a group at the bottom of the painting. The figures are created with a rounded body. Feminine hue will



prevail in them. They are found to be rude and polite. The background colour for these style paintings is black, dark blue, and light red. The centrepieces are in blue, yellow, green or white. The dashes determine the boundary for the colours.^x

The figure will always be the backdrop of the interior of a mansion or the interior of a temple. Although the background has no building structure, the curtains, curtains, etc. are located in such a way as to make it feel. Solid and tight lines form the painting. These paintings shed light on the dark room. In the early days, paints were widely used in these paintings, and there was room for pale colour combinations. The colours for this were made naturally. For this purpose, leaf, leaf, vegetable, limestone, mustard, cone, nectar, turmeric, etc. are used. The pillars, cloths and arched arches of Tanjore paintings are adorned with gold leaves and gems of different colours. The stones embedded in the pictures are also made by hand. Just glass is transformed into coloured stones. They began to become more luxurious, with more gold carvings to attract the eye of the beholder, and painted in intensely light colours. Row dots on the outside of the lines around the figures, and lace curtains hanging loose at the top, exaggerated the prosperity.^{xi}

The flowers and garlands were arranged in a decorative way away from nature. Flying human figures can be seen on the surface of Tanjore paintings. They are arranged like a flower on top of the image of God in the centre. Flying human figures in Indian paintings and sculptures are not new but these figures are created with their wings folded behind their shoulders. This form may have been derived from the Iranian and Christian traditions. Found on the surface of paintings depicting Krishna as a child Such figures can be seen rising from behind the designed cloud and pumping flowers from the flower basket.

Thematic material for painting

Tanjore paintings are often painted on mango or jack board. Grind the tamarind and glue the thick cardboard to the top of the board without glue and without air bubbles. The first step is to glue the cloth in two layers on a well-dried board. Mix the limestone with the powdered stone, mix well with the gum, knead lightly and apply two to three times on top of the board. Rub the surface of the board well with a smooth stone to make it a smooth, smooth surface. Currently modern artists use plywood. Artists were stationed in the nearby states of Tanjore. It was this Tanjore style that paved the way for the current style of Tanjore paintings during the Maratha rule.

The Marathas, being patrons of the arts, encouraged Tanjore artists. Mixing local art with Maratha style finally gave way to modern Tanjore style. These are pieces of art that have survived the passage of time. The kings' paintings are excellent examples of their Maratha painting abilities.^{xii}

Conclusion

They brought the paintings found in North India to South India and introduced them to achieve amazing development. This art and culture were further enriched with the style of the Viswanathan period. Later the Tanjore Marathas spread the new style in the south by mixing their ideas with Viswanathan style and North Indian painting and developing it into a unique one. These date back to It became very popular in the mid-18th century, and the ivory and wood-carved southern sculptures and artefacts set an example before other art objects.

The paintings here are painted in pure unadulterated colours. The most common colours are red, yellow, blue, black and white. It is because of its uniqueness that Maratha period paintings have gained so much uniqueness and uniqueness. The paintings depict the ornaments, costumes, curtains and architectural masterpieces, as well as the majestic eyes and balconies of the paintings. The costumes, the crowns, and the portraits of the kings exemplify their ingenuity, and the costumes and embroidered crowns are embellished with gold threads, and precious stones encrusted with them. The mirrors and the Tanjore Maratha painting continue to be a masterpiece of the uniqueness felt by the international community when viewed together. Tanjore Maratha paintings have a unique reception among the people of the world and can feel its specialty. The statues of kings painted in the Maratha period and the Maratha durbar hall, their costumes, roof paintings and the woodwork-like structure displayed inside are astounding. The kings, other figures, and beautiful women seen in the paintings here can be guessed at how prosperous they were when they saw the physical appearance and strength of the soldiers.

ⁱThanjavur Paintings in Koviloor by C. Nachiappan, Kalakshetra Publications 14 Nov 2004,

ⁱⁱ South Indian Paintings – A catalogue of the British Museum collection by A. L. Dallapiccola Published by Mapin Publishing in association with the British Museum Press

ⁱⁱⁱ Anna Libera Dallapiccola. South Indian Paintings: A Catalogue of the British Museum Collection. Mapin Publishing Pvt Ltd. ISBN 978-0-7141-2424-7.



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