

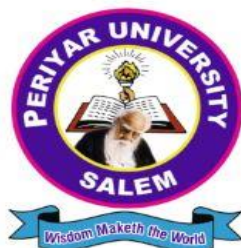
PERIYAR UNIVERSITY

(NAAC 'A++' Grade with CGPA 3.61 (Cycle - 3) State University - NIRF Rank 56 -State Public University Rank 25)

SALEM - 636 011, Tamil Nadu, India.

CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)

M.A HISTORY SEMESTER - I



**CORE II: SOCIO - CULTURAL HISTORY OF TAMIL NADU
UPTO 1565 CE**

(Candidates admitted from 2025 onwards)

PERIYAR UNIVERSITY

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M.A History 2025 admission onwards

CORE II

Social Cultural History of Tamil Nadu up to 1565 CE

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SEMESTER I
CORE II
Socio - Cultural History of Tamil Nadu upto 1565 CE

UNIT I

Sources of the History of Tamil Nadu – Ancient Tamil Civilization - Sangam Literature – Concept of Tinai– Social and Economic life –Roman Trade Contacts and their impact – Religious life– Murugan and Korravai – Nadukal

UNIT II

Pallavas: Origin, history and contribution to South Indian culture –Socio-religious condition – Bhakti Movement and the State – Growth of Saiva and Vaishnava Traditions – Institution of Temple – Art and Architecture – Education: Ghatikas – Literature

UNIT III

Imperial Cholas: Socio- religious condition – Local Self Government and Village Autonomy – Landholding System and Society – Economic Life – Art and Architecture – Overseas expansion and cultural impact

UNIT IV

Pandyas of Madurai: Social Classes –Religion: Saivism and Vaishnavism – Art and Architecture: Later Pandyas, Marco Polo's Account – Society: Valangai and Idangai– Religion – Art and Architecture: Madurai Meenakshi Temple – Religion: Mathas – Saivasiddhantam and Virsaivism

UNIT V

Society and Culture under the Madurai Sultanate – Vijayanagar Empire – Krishnadeva Raya – Royal Patronage of Literature, Art and Architecture – Social Life – Position of Women.

Books for Study

Karashima, Noboru, *A Concise History of South India: Issues and Interpretations*, OUP, New Delhi, 2014

Subramanian, N., *Social and Cultural History of Tamilnad(upto 1336 A.D.)*, 2011

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UNIT – I

SANGAM AND POST SANGAM AGES

1:0 Introduction

Aryan influences had their effect on the Social and economic conditions of the age, the Cultural ideas accepted and cherished by the people, institutions and activities which embodied and sustained them, and on the literature of the Sangam Age.

The Sangam age was the classical age of the Tamils. It was an age of the greatness of the Tamil mind. In no other period do we come across so unblemished a way of life as in the sangam age. Prof. K.A.Nilakanta Sastri beautifully summarises the salient features period were certainly discreditable connoisseurs of good life, fine sentiment, expert knowledge and healthy traditions. The multi faceted character of their life, where all the elements of gracious living, unaccompanied by ostentation but certainly accompanied by nobility, self respect, aesthetic perception, and intellectual hunger were present in generous measure. Tamil culture, particularly as reflected in the Sangam classics, was not a unitary, monolithic entity. It was, by and large, the flowering of a social group, whose earlier processes of germination and building belong to its pre-history and proto-history and spread over a large part of India.

1:1 Objectives

- Having gone through this unit you will be able to highlight the socio-economic status of people during the sangam era.
- Explore the trade experiments of during the ages.

- Acquire knowledge on the religious ideals existed during the sangam times
- Appreciate the art and architectural marvelous of this period
- Assess the socio-economic status of people in the post- sangam period

1:2 The Age of Sangam

The social and political institutions were generally replicas of what obtained in northern India. According to the Sangam literature, in the Tolkappiyam only the five-fold geographical divisions were, for the first time mentioned. The Tamil Land was divided conventionally into five regions; namely; 1. Kurinji (the mountainous region) 2. Palai, (the desert region) 3. Mullai, (the pastoral region) 4. Marudam, (the agricultural region) and 5. Neydal, (the coastal region). This was a natural geographical division. The people, in their respective regions, remained isolated, due to lack of easy communications and due to people's unwillingness to move from their places. The names of the communities in the Sangam Age were regional and occupational. Kunravar (Kunru Meaning Mountain) was the name of people inhabiting the hilly region, i. e., Kurinji. Idaiyar or Poduvar was the name of the community occupying the forest region, lying midway between the mountainous and the agricultural regions (Idai or Podu meaning between). They dealt in cattle and traded in milk products. Ayar, Vettuvār, Valaiyar, Umanār, Ulavar, Kalamar, etc., are their names given after their occupations. Ayar refers to the shepherds who go about with their cows (a means cow) from place to place in the pastoral region. Vettuvār is the name of the community in the hilly region whose occupation is vettai or hunting. The people of the coastal region who caught fish with their valai or net were, therefore, called Valaiyar. They were also called Minavars or

paradavars. They occupied the littoral areas. Fishing was their main occupation. The Ulavar is the name of the society in the agricultural tract, whose occupation is Ulavu or Agriculture-peasant farming. The labourers working in the fields known as Kalamar. The Purananuru mentions four tribes- Tudiyan and the Paraiyan (employed in beating drums and proclaiming royal orders.) Panan (nomadic bards playing on musical instruments), and Kadamban. The Kadambars were pirates on the sea. Maravar was a common name for the martial community. But this is not literally true.

Every society had its own leader. The names of these leaders were also more or less regional. Verpan or Cilampan was the name of the leader in the hilly region as the words Verpu and Cilampu refer to the mountains. Turai or Cerppu means the sea-shore and so the leaders of the coastal region were called Turaivan or Cerppan. Uran was the title of the leader in the agricultural tract as 'ur' refers to a village in that region.

Whether the four-fold castes, namely Brahmins, Kshatriyas, Vaisyas and Sudras were in existence in the Sangam period is an interesting and important question. It is curious to note that none of these caste names is found in the Sangam works. We come across the words like Andanar, Arasar, Vanikar and Ulavar in the Sangam literature. There is also a term 'Narpal' (four-fold divisions of society) occurring in Purananuru, which may refer to Andanar, Aracar, Vanikar and Ulavar. The Brahmins (Andanar) by birth enjoyed a status of primacy in society and this is stated by **Tolkappiar** in the Marabiyal.

Occupations: (a) Cultivation was the main occupation of the Sangam people. The economy of Tamilaham was based on agriculture. Irrigation facilities were provided by rulers and other aristocratic land owners. The rulers (esp. Karikala) encouraged reclamation of wasteland and fresh cultivation of

virgin soil. (b) Animal husbandry was intimately connected with cultivation. The pastoral region depended on the rearing of cattle for its existence. The people of the desert and mountain areas had to depend on: (c) hunting for their food. The fisher folk, known as Paradavar and Nulaiyar had specialised in: (d) fishing in the sea. (e) Pearl fishery was also famous in the southern coast of the Tamil land. (f) Collection of honey and (g) the manufacture of liquor were very popular among the mountain folk. Even the women prepared special kinds of liquors and thus the manufacture of liquor was a domestic industry, Sangam literature gives some details about spinning and of the women employed therein. (h) Weaving: The weavers were called Kammiyer. The clothes were indeed so fine that it was impossible to trace the yarn therein. Weaving was ancillary and supplementary to agriculture in the villages. Cotton textiles were manufactured in Uraiur and Madurai. Silk cloth was also manufactured (i) Carpentry: There were the carpenters called taccar with their chisel. They fashioned strong carts, chariots, doors, doorways windows and beautiful cots. (j) Metalsmiths: The metal workers worked on a variety of metals, each group working on one particular metal. Gold, Silver, copper and iron were some of the metals used in the Sangam Age. The gold was melted and made into a variety of ornaments, sometimes studded with precious stones. They had the touch-stone known as Kattalaikkal to find out the purity of the gold. Silver was used for making eating vessels and cups. vanakkar is the name given to makers of jewels with precious stones (k) Blacksmiths: The blacksmiths were called Kollar and their workshop was known as ulai, Rope making, manufacture of leather sheaths, wicker basketmaking, pottery were the other domestic industries. In those times, Industries had naturally to be domestic-based and not factory based.

Food and Drinks: Various kinds of grains like rice and millet were cooked and served with various kinds of meat, fish, roots and fruits varying according to the regions in which the people lived. The rich people, merchants and the Kings led luxurious lives and they took the best unbroken jasmine-like rice. They spent lavishly. They ate and drank according to their wealth and status. But there were many who were suffering from chronic hunger. The poor musicians could only prepare a dish of greens plucked from the heaps of rubbish and, that too, without even a pinch of salt. (The ascetics and widows were content with very simple food). Non-Vegetarianism was quite prevalent. Vegetarianism was popularised by the Jainas, the Buddhists and the Brahmanas. In the cities like Madurai and Puhar there were choultries where food, rice and milk, rice and meat, greens and vegetarian dishes, roots and fruits were distributed to the poor and to the needy. Drinking liquors was looked upon as an innocent pleasure. All kinds of people the rich and the poor the men and the women enjoyed a morning cup of liquor. The toddy was considered to relieve one of physical pain and fatigue. There were several kinds of intoxicating liquors like teral, makil, naravu, kal, toppi, pizhi, madu and mattu. Some of them perhaps were fermented honey. Toppi was distilled from fermented paddy. Food and drink habits do not seem to have much changed in Tamilaham since then. Chewing of betel leaves was common. It was a custom with them to offer betel leaves to guests.

Clothes: The Kings preferred the silk cloth with bunches at the ends of the clothes. They had another flowing cloth thrown over their left shoulder, often kept in proper position with their left hand. The Ministers of the State with the title of Kavithi wore a kind of white turban. The merchants wore a dress tightly fitting their waist. They also wore a belt like “Kaccu” to which was knotted

a rapier. They had also armour like gown. The Yavanas also were dressed in the same manner. The shepherds wore only one sheet of cloth. The poor musicians and others had nothing but a single cloth. The rich women wore silk clothes full of flower patterns when they were happy with their husbands at home, but preferred solid cotton clothes whilst their beloved ones were away. The women wore 'Kaccu' around their breasts. The womenfolk, especially of the mountain and coastal regions, wore frocks of beautiful leaves and flowers.

Ornaments: The people of the Sangam Age-both men and women-were fond of adorning themselves with ornaments made of gold, pearls and precious stones. The words ani, izhai, kalan, pan, etc. are found as generic terms for ornaments. Kings and other heroes wore a heroic anklet called kazhal in the leg as the symbol of their heroism. Kuzhai, the ear-ring, thodi, the armlets, vilakkam, the finger-rings, etc. were worn by both men and women. Tevra utti, valampuri and mokaaravay were the ornaments of their hairlocks. Velai and Vantikai were the ornaments of their soliders. Their waist was adorned by the ornaments known as chilikai and palkal made of precious stones. The Tali is a sacred ornament of Dravidian origin. Cilampu and kinkini producing a jingling sound were worn by them in their ankles. There is no mention of nose-screw in literature. (Tamilnad did not know about it till the 13th or 14th century. It might have come into use due to Muslim impact). Also, there is no reference to it in epigraphs; nor is there any sculptural or painting representation. Apart from these jewelleries, they wore various kinds of flowers and flowergarlands, namely kanni, kal, kodai, tar, theriyai, todi, pinaiyal, malai etc. They were crazy about flowers. They named their literary situations (of Kurinji, Vanji etc.) after flowers. They held the view that Gods patronised particular flowers and that their goddesses were seated on flowers. They loved perfumery. (Madhavi used

a delicate kind of perfume). The Pandyan ambassador in Augustus's Court used perfume (Strabo). The Tamils made and used looking glasses. Women plaited their hair in different ways.

Games and Pastimes: The games and pastimes were, to a certain extent, governed by geographical conditions. Women spent their time in the company of parrots which were trained to repeat their words. The girls in the hilly regions were surprised by their own voice coming back to them as though they were the replies of the mountains. The bath in the rivers, especially in the first foaming freshes in tanks and cataracts, and in mountain panas was greatly enjoyed by the womenfolk. The female children of the sea-board played on the sand-dunes, constructing small toy houses. This game was called "vandal ayaital", a cooperative game. They were also playing games of bails in their balconies. Kazhangu was played by them on the sand dunes with nut-like toys thrown up and caught with the hand in ever-increasing numbers. The fisher-folk on the full moon days took a holiday and enjoyed playing with their women teasing the crabs, dashing against the waves and shaping' like women toys. The youngmen enjoyed in making the sheep or the fowl to fight against each other. There was a sport among the herdsmen "to capture a bull at large, as a proof of bravery, by a man seeking in marriage the hand of a woman" and it was known as eru koll or eru tazhuval (bull-fight). The most cultured amusements which were open to the upper classes in those days were poetry, music (particularly singing) and dancing. The poets were men and women drawn from all classes of society. They were rewarded well by Kings (e.g. Karikala's giving 16,00,000 gold pieces to the author of Pattinappalai), The courts were also enlivened by roving bands of musicians followed by women who danced to the accompaniment of their music especially the panar and

viraliyar). Among other sports and pastimes, the hunting with dogs of hares, wrestling and boxing matches were important. Old men engaged themselves in dice-play. People took delight in mixed bathing and in picnic parties.

Marriage: Pre-marital love without any base motive and inspired by high ideals was looked upon as something prompted by nature or God. As against these, there are suggestions of marriages being brought about by the parents after considerations for the future-the family greatness, the conduct and behaviour, the interest of the relatives, the equality of the couples, etc. The marriages were performed in public; and great men (and women) assembled together to witness and bless the couple. There were marriage feasts and there was no prohibition against non-vegetarian food then. Hospitality was considered to be the end and aim of married life. Free and willing entertainment of guests was praised as a social virtue.

Beliefs and customs: There was much faith in superstitions, omens, and astrology. One song mentions the portents (comet) which preceded the death of the 'Sey of the elephant eye', A woman with dishevelled hair was a bad omen. There were fortune tellers who plied a busy trade. They thought that dreams foretold events and that planet influenced the life of human beings. They believed in auspicious days and auspicious hours. Children were provided with amulets for warding off evil; and rites were practised which were supposed to avert the mischief of demons pey (evil), to bring about rain, and produce other desired results. The banyan tree was considered to be the abode of gods. They believed in and feared ghosts and spirits. Eclipses were held to be the result of snakes eating up the sun and the moon. The cawing of crows was believed to announce the arrival of guests, and particularly the return of the absent husband to his lonely wife Crows were fed regularly in front

of royal palaces as well, perhaps, as in every household. Mass feeding of the poor was also known. Sneezing was taken to mean that someone else was thinking of that person. It was considered that persons whose near relations had been born or had died were polluted and hence could not perform rituals for a certain number of (say 11 or 13) days.

The Status of women: The women's devotion to God is patent everywhere in the Sangam literature. Her status was one of subordination to men. The wife submitted willingly and unquestioningly to her husband. They toiled hard along with their husbands for their livelihood. The shepherd women were very economical and went about selling their milk products. "They ploughed back the capital into their trade without desiring to wear gold jewels. The unmarried girls of the mountain regions helped their parents in guarding the ripe fields. The women of those days were also known for their hospitality. The guests were welcomed and addressed by their children as members of their family. Sangam literature is great for its emphasis on the chastity of the women. The ladies never adorned themselves in the absence of their husbands. The lot of widows was a hard one; they had to cut off their hair, discard all ornaments, and only eat the plainest food. The tonsure of widows was obviously a pre-Aryan Tamil custom taken over and perpetuated into later times. Besides the housewife; there was a body of courtesans who led a free and merry life. The dancing girl was often a serious rival to the wife (e.g. Madhavi in Kovalan's story). In the Manimekhalai it is mentioned that the dancing girl underwent a regular course of instruction over a number of years and comprising court dances, popular dances, singing, playing on the lute and flute, cookery, perfumery, painting, flower work and many other fine arts.

Slavery: The Silappadikaram refers to Urimaichurram (meaning adimaittirai) or a group of slaves. Slaves were called adiurai. They were adimais in status, Slaves were branded on the chests (as stated in Kalittogai. We may say that Tamils knew and practised slavery and even Brahmins were not exempt from it. People who could not clear their debts became their creditors's slaves and thus paid off their debts by slave labour. But slaves were treated humanely. There was no slave market as such in Tamilham.

1:3 ECONOMIC LIFE – AGRICULTURE INDUSTRY AND TRADE

Economic Conditions: Agriculture Tamilnad was a domestically agricultural country. Agriculture was practised on primitive lines. The Tamil peasant was able to produce sufficient grain for himself. The peasant's property was determined on; (a) the basis of the heads of the cattle he kept and (b) the number of ploughs he owned. Valluvar has praised agriculture as the noblest occupations. The continuous warfare which took place greatly affected the economy of the land. Lands were classified as arid and fertile according to the quality of the soil (that is natural fertility). i) Failure of monsoons and, ii) floods would affect the fertility of the soil. The terms of tenure governed the relations between the tenant and the landholder. The landholder alone had to pay taxes like land tax, water Cess, tank duty etc. It was very common for people to make transfers of property (though, in later times, these were done legally and recorded on copper or stone under royal order, especially if it was of public interest).

Irrigation facilities were provided by the rulers as well as by the landed-aristocracy. For this purpose they collected suitable taxes. The rulers (like Karikala) encouraged reclamation of spoilt land and bringing under the plough virgin land.

Industry: Industry was ancillary to agriculture. It was largely confined to the manufacture of iron wheels, wooden vehicles, ships and simple carpentry. Building construction, spinning, weaving of cotton textiles and silk cloth manufacture of salt, construction of temples, making of procession cars and casting and carving of images etc. were the other major industries pursued by the people. These industries were mostly domestic. They were not factory-based. Only simple workshops were in vogue. In such workshops the blacksmith made the iron wheel, the carpenter made the wooden articles etc. The products of these workshops were either hawked by individual sellers who went from door to door; or, they were sent to market places called *Avanam*. Weaving was the most important industry. Cotton textiles were manufactured in *Uraiyr* and *Madurai*. The epic *Manimekalai* states that foreign workmen flocked to the workshops and worked alongside with the local artisans. Silk cloth was also made, though not to the same extent as cotton textiles. As the clothing needs of the people were only limited, the textile industries were not on a large scale, nor highly technically advanced. Other well-known industries are: (a) rope-making, (b) manufacture of leather sheaths, (c) making of ornaments, (d) manufacture of wicker baskets, (e) pottery.

1:4 TRADE AND COMMERCIAL ACTIVITIES

The **Periplus** and **Ptolemy** give a fairly full account of the many ports of South India and the commodities in which they traded and the conditions of navigation in the second half of the first century A.D, Ptolemy, the geographer of Alexandria, exhibits a fair knowledge of many internal cities of South India, He also gives some account of the important marts in Indonesia and Indo-China.

Sea-borne trade: The economic prosperity of the Tamils depended on foreign trade. The Tamils were a sea-faring people. They developed their overseas trade to a large extent. The hoards of Roman coins found almost throughout the Tamil land, especially of the first two centuries of the Christian era, confirm the seaborne trade stated in the Sangam works. Romans brought gold and took away with them, in return, the products of Tamil land like pepper, rice, pearls, various grains, tamarind, salt and saltfish, One of the important imports which became very popular in the Royal Courts is the wine which they brought in their bottles and jars. The traces of the bottles and their corks, etc. have been unearthed at Arecamedu (near Pondicherry) now considered to have been a settlement of those Yavanas, A temple of Augustus is believed to have been built at Muziris on the west coast. A Pandyan King sent an embassy to King Augustus's Court.

There are evidences in the Sangam works for the sea-borne trade of the Tamils with several other countries like Ceylon, Siam and other Eastern Islands. **Pattinappalai** gives a long list of imports and exports in Puhar. It also gives a good account of the activity of customs officials in Puhar (Kaverippattinam).

Imports: The imports were horses, luxury goods like glass, coral, wine and topaz.

Exports: The exports were other kinds of luxuries like rosewood pepper, textiles, precious stones, sold ornaments, sandal, pearls, ivory, food products, etc. Pearls taken off Kilakarai were worldfamous. Korkai town was famous for pearl fishery. Strabo bears testimony to the tangible growth in the volume of trade in his day. In the Sangam Age the Tamils gained much by their lucrative trade with Rome. Homan politicians then had condemned their trade with India and had statad that it had drained away their gold into India. Trade missions

were sent to China to organize Tamilian trade. We get information about the foreign trade then of Tamilaham from Roman, Arab and Chinese sources also. The Tamils provided all the facilities needed for overseas trade like harbours, light-houses, warehouses etc,

The trade through land routes was also mentioned in many "places like Korkai (in Pandya land). Salt traders known as Umanar were moving from place to place along with their family in well-built bullock carts. They carried their salt through back-waters also. The Tamil country was famous for its pepper, so very popular in the West. But there was a good amount of internal trade also in this article. The pepper was carried from place to place in bags symmetrically placed on the backs of the asses. These merchants travelled in groups called "Sattu". The merchants organized themselves into groups or guilds. There were both merchant and trade guilds which, in the Sangam age, were known as Sattu.

The internal trade was carried on in the big cities like Madurai and Puhar in their market places. Goods were carried there along roads which connected the different parts of the country. (The roads helped the army movements also). There were day-shops and night-shops in Madurai and, according to Silappatikaram, in Puhar also. The market place was like the sea never diminishing because of the sales, as more fresh articles were pouring in. It was full of the noise of trade. During festival days there must have been a greater amount of sales. There were toddy and liquor shops, especially in the coastal towns. The quality and the kind of liquor were announced by different kinds of flags flying on the tops of these shops. There were jewellery shops where the conch bangles, rings, necklaces of precious stones etc., were sold. There were also cloth merchants spreading out the beautiful cloths for inspection by the

purchasers, especially during the evenings. There were also people selling flower garlands, fragrant paste and arecanut and betel leaves.

Exchange or barter system was prevalent in the Sangam Age, though there were also gold coins brought by the Yavanas. The regional trade was primarily carried by exchange of their respective products. The shepherds sold their honey and edible roots to the fisherfolk in exchange for fish oil and toddy. The cultivators sold their sugarcane and rice to the mountain folk in exchange for venison and liquor. The salt merchants exchanged their salt for the paddy of the people of agricultural region. The foreigners also exchanged their horses for pearls, conch bangles, grain, salt and salt-fish.

Famine: Famines which lasted for 12 years were heard of. The Iraiyanar Ahapporul commentary speaks of a 12-year famine. That necessitated many of the people to leave the country. They returned only when the country came normalcy. We also hear of a poet who sought remissions because the rains had failed. A tradition mentioned in the Naladiyar states Jaina, poets left the Pandyan land because of famine. Famine relief was done only on an adhoc-basis.

Some interesting features: The shops specialised in articles of trade and flags of various colours acted as symbols to announce, at a distance, the particular article available at a particular shop. The merchants moving from place to place had a kind of merchant guild known as 'Cattu'. They were honest enough to openly declare their cost price and profit, always selling at a fixed price inspired by a sense of justice and honesty, never differentiating between their articles and others. The King paid special attention for the welfare of the mercantile community. The highway robbers were prevented from attacking

these merchants moving from place to place, by posting soldiers at fixed places in the forests and at cross roads. In the cities and in harbours there were watchmen to take care of the shops and the imported articles in the godowns. The King's stamp was placed on the bags of articles imported. Tolls and customs duties were levied and there were vigilant officers to collect them.

1:5 CULTURAL LIFE

Education: The educated man was generally held in esteem in Ancient Tamil land. The occurrence of the terms Karror and Kalla mandar in the Sangam literature referred to the welth and ill educated people respectively. The subjects included in the educational curriculum were many, including science, astronomy, logic, ethics etc. Knowledge was imparted to students by teachers on a voluntary basis by the Guru-sishya system. Much of the study put a consistent exercise on memory and successful reproduction. The experts in literature were called Pulavar, the experts in music were tailed Panar and those in dances were called Kuttar and if they were actors they were called Porunar. Women's education was not neglected and there were a number of lady poets from all communities in the Sangam Age. Artists in this period vied with each other in getting the best prizes from the patrons and, therefore, their life was described as a life of prizes (Paricil Valkkai). In cities like Puhar and Madurai there were a number of debating halls with flags flying aloft as an emblem of the kind of debate held there. Public discourses on religion and morals and musical recounting of mythological storbs were provided for the common folk and they helped to give them a liberal, though informal, education. Schools were provided with amenities like hospitals with herb-growing gardens attached to them.

Religion: Saivism and Vaishnavism are the major religions of our Tamil land. Both the names Siva and Vishnu or Saivism and Vaishnavism, are not found in Sangam literature. Ceyon and Mayan are referred to in Tolkappiyam as the Gods of mountainous and pastoral regions respectively. Ceyon, the red one, refers to Lord Muruga, though it is identified by some scholars with Siva. Though the word Siva does not occur, the mythological stories, names and descriptions often referring to as those of Siva are found in Sangam works. Mayon; the Dark one, no doubt refers to Lord Vishnu. In the Padirrupattu, details are given about Vishnu worship with Thulasil (Basil) and bell. Also, the customs of people starving in the temple to invoke the grace of God and of women taking their children to temple in the evenings for worship are mentioned. In addition to these regional deities, Tolkappiyar refers to Vendan, (the deity of agricultural tract) and Varunan, (the God of coastal region" Mayan (of the Pastoral landl and Murugan of the hilly tracts). **Vendan** (meaning King) is identified with Indra, the King of Heaven. Special worship of Indra at the annual festival was made at Puhar. Vignesvara, the god who removes obstacles, was not known then.

From all accounts Hinduism was the dominant creed in this age. Hinduism was dominant among the more urbanised sections; the rural folk worshipped only the village gods. Jainism and Buddhism were also known and practised. But there was religious toleration. Also, in the literature of the period there was made no slanderous attack on other religions. The worship of Lord Muruga was prominent in the Sangam Age. **Korravai**, identified by some with 'Kali' was worshipped by the heroes and hunters as the Goddess of Victory, The worship of Lord Krishna (by sheperdesses), Balarama, Arthanarisvara, Anantasayi and of Muruga (by the Kuravarl was also found among the Ancient Tamils. Besides these, there were a number of minor deities worshipped by the

Tamils as referred to in the Sangam works. Mountains, forests, fords of rivers, trees and pillars were considered as the divine abodes of Supernatural Powers to which offerings were made by the common people. Sun and Moon were worshipped. The heroes also were worshipped after the glorious death of a warrior on the battlefield. Tolkappiyar gives the details of the rituals connected with the bringing and setting up a stone as the symbol of the hero. The names of the warriors, their glorious acts, the places of their death, etc. had been inscribed on such stones. These stones were called **Nadukal** and the deities in them were worshipped by many. Generally, they had disposed of the dead both by cremation and inhumation (or burial) with or without urns.

Apart from these, the worship of the three kinds of fire by Brahmins is also mentioned in the **Pattupattu**. Brahmins were considered as the protectors of **Marais** or the Vedas. The costly sacrifices performed by the monarchs of the age reveal clearly that Vedic religion had struck roots in the south. Brahmins, who devoted their time to studies and religious duties, were held in high esteem in the society. The word *Velvi* in Sangam works may refer to Vedic sacrifices. The Kings came to believe in the efficacy of these sacrifices and they performed them through the Brahmins. **Mutukutumi -Pervaluti**, a Pandyan King, was famous in his innumerable places of sacrifices. The ghee was poured into the fire as an offering along with rice. *Nana Unavu*, (meaning the fragrance of the sacrifice) may refer to *Avuti* or *Havis* offered to Devas in sacrifices.

Sangam works speak of *Vinai* in the sense of Karma. According to the Ancient Tamils our actions-good or bad-do not die with us but bring their fruits to be enjoyed in the subsequent birth. The belief in this world and the other (transmigration of souls) was prevalent in those days. The ideals or aspirations of human life are considered to be four in number: **Aram** (Dharma), **Porul** (Artha), **Inbam** (Kama), and **Vidu** (Moksha). There were references to an

achievement here in this world itself without losing the body and this is considered as referring to **Jivan-Mukta** state. Joyous faith in good living (that is revealed in the poems of the Sangam Age) gradually gives place to the pessimistic outlook on life i.e., the sorrows of life and the doctrine that the only way of escape was the repression of the will to live, so well emphasised in Buddhism. "This note of sadness is well stated in **Manimekhalai** which contains a round denunciation of the fools who not meditating upon the ruthlessness of death; spend their time in blind enjoyment of carnal pleasures".

In the Sangam age, as in later times, both systems of worship persisted and are mentioned in the Tirumurugarruppadai, for example. The Paripadal and some verses in the Purananuru give us some insight into the religious conditions of the Sangam Age, Murugan, Siva, Balarama, Vishnu (Tirumall) were the more commonly worshipped and invoked gods. They knew Indra (Veooan), Varuna, Kala (Yama) and Kali (Korravai). The Tolkappiyam says that Indra was the deity of the agricultural land, Varunan of the littoral, Mayon of the pastoral land and Murugan of the hilly tracts. This suggests that the different regions of Tamilnad worshipped different (i. e. mainly and their way of life depended on this basic factor). Philosophically, the Pancharatra system of worship was known in the Paripadal, parts of which, according to some scholars, have to be dated late. Gods and goddesses, the latter normally the spouses of the former, were known. The Sangam Age also was the period during which many of the deities assumed fresh characteristics and were equated with similar deities elsewhere. Muruga-Subrahmanya, Siva-Rudra, Mayan -Vishnu, Kali-Parvati etc. were some such identification.

Vignesvara, the god of obstacles, was conspicuous by his absence in the Sangam pantheon, while Rama, though known, was but a moral hero and Krishna or Kannan (the Prakritic form which is more common in Tamil usage)

was an aspect of Tirumal. Tirumagal, Kalaimagal and Malarmagal were known. The Sun and the Moon too, were worshipped. Worship, especially of the crescent moon: was done by the (unmarried) virgins. The crescent moon was worshipped by all as it was on Siva's crest. Tirupati, Alagar koil, Trivandrum, Puhar, ivladurai, and Vanji (Karur) were reputed in the Silappadikaram as places well known for temples. We hear of no religious persecution of any kind. There are not many sectarian literature specialising in slandering other religions.

Aryan Culture (Vedic religion and Sanskrit language) made their way gradually to the south in cultural conquest indeed. As Per tradition, Agastya was the first to introduce Aryan customs into the south (i.e.) about the 7th century B. C. Aryanization of the South seems to have been completed during the Pallava rule. But the South did not leave off the Dravidian way of life. We may say there resulted a blending of the two cultures. Brahmanism became thoroughly assimilated (from the fact that the South produced Sankaracharya and Ramanuja). Sanskrit language came to be adopted with the adoption of Vedic religion. Kanchi became the centre of Sanskrit. It was used in inscriptions during the Pallava rule Sanskrit gained great ascendancy due to the influence of Alwars and Nayanmars. The Nagari script was often used in South Indian coinage.

Literature: The Sangam literature (dated from 3rd century B. C. to 3rd century A. D.)- eight anthologies and Pattupattu (Ten Idylls) and the Tolkappiam were the result of the meeting and fusion of two originally separate cultures, the Tamil and the Aryan. But we can see (in these) outlines a progressive development. The Tolkappiam is the earliest work. **Kalithogai** and **Paripadal** may be taken to be later works by a century. The theme of Kalittogai

is love as manifested in the five **tinais** (types of landscape). The **Paripadal** contains songs on different deities like Tirurnal, Murugan and the river Vaigai. This is the first work set to music (Isai-tamil). The songs are replete with advanced philosophical concepts (from Upanishads and Puranic lore) belonging to different schools of thought, (e. g. it includes the story of Prahlada, Indra's misconduct with Ahalya etc.). The anthologies viz; Purananuru, Padirrupattu, Paripadal and the Pattupattu belonged to the **Puram** classification while Kuruntogai, Narrinai, Ahananuru, Aingurunuru and Kalithogai are **Aham** ones. The Tirumurugarrupadai is the chief devotional poem sung in praise of Murugan. The Paripadal has many such devotional verses sung in praise of Murugar, Tirumal etc. The epics - Ramayana and Mahabharata were known to them. The famous Perundevanar had translated Mahabharata into Tamil (it is known as **Bharatam**, but it is not extant). The Sangam literature has been rightly called the golden age of Tamil literature. They deal with a variety of themes. The Silappadikaram and the Manimekhalai (known as the twin-epics) were composed by Elango Adigal (younger brother of Chera Senguttuvan) and Sittalaisattanar (a grain merchant of Mudurai) respectively. The Silappadikaram is called so because it deals with the story of the anklet of Kannagi which proved the innocence of Kovalan. **Silappadikaram** deals with the sufferings of the chaste lady Kannagi who belonged to Puhar and who became the **Sati par excellence**. The Manimekhalai describes the story of the evolution of the heroine (daughter of Madhavi by Kovalan) into a Buddhist Sanyasini who became so after learning Buddhist wisdom from saint Aravana of Kanchi. The Buddhism dealt with in this epic is Hinayana Buddhism. Buddhism has also influenced the people in their outlook. By its emphasis on the sorrows of life and also through its doctrine, that the only way of escape was the repression of the will to live, Buddhism made the people to have a

pessimistic outlook. This could be seen in the change of emphasis in the poems. The poems of the Sangam age clearly indicated the joyous faith (of the people) in good living. That gave place to pessimistic outlook and this could be noticed in some of the poems composed towards the close of the Sangam age. In the **Manimekalai**, the temple of Sarasvati is mentioned. Also, it alludes to the, Kapalikas and mentions them as an austerity class of Saiva ascetics. Steps to edit the Sangam literary, outputs into anthologies were taken even in the Sangam age itself, due to the initiative of learned princes. Kapilar, Nakkirar, Paravar Mosi and Auvaiyar are easily the greatest among the Poets of the Sangam Age. Kapilar a specialist in dealing with the Kurinj theme in Aham, is the greatest poet known to Tamil literature. The poets of the Sangam Age were interested in two things (1) they flattered their patrons (especially Kings) to eke out a livelihood; (2) they gave expression to the sense of appreciation which they felt on seeing life around them.

Architecture, Sculpture and Painting: The Tamil land is studded with architectural beauties throughout its length and breadth. Naturally, the Kings vied with each other in making their palaces not only towers of strength, but also centres of beauty. These fortresses were carefully planned. Madurai, Kanchi, Puhar, Vanji and Uraiyur were great cities famous in the Sangam age. Town planning had assumed very great importance. The whole city was fortified. A strong and very high wall made of rocks and bricks went round the city. Encircling this was, in quick succession: (1) a deep moat called “Ahazhi” and (2) an impenetrable forest. There were small and also large main gates big enough for the elephant to walk through with the flags flying aloft. There were underground passages also. The roads were broad like a river bed with houses on both sides like the river bank.

Temples: In the Sangam age there were temples called Nagar. Circumambulation of the shrine was considered a pious and spiritual action. Nagar and Coil were names common to the palace and the temple. Tirupati, Nagercoil, Trivandrum, Puhar, Madurai and Vanji (Karur) were famous in the Sangam age itself (and in Silappadikaram) as places known for temples. The temples then were made of perishable materials like plaster, timber and brick. Hence alone the entire temple-complex had disappeared; no traces had been left behind. What now survives is the rock-beds hewn out of natural rock formations. Perhaps these public structures had been built for the benefit of ascetics. We do not see any skill in construction engineering in these.

Bed chamber: In the centre of the palaces there was the bed chamber known as 'Karuvil'. There was artistic workmanship on the walls appearing as though made of copper: This royal bed chamber was beautifully arranged with cot made of elephant tusks and full of artistic workmanship. There were the round cots with rows of pearls, with carved legs and pillars. The canopy attached to the pillars of the cot was well-polished with wax and therein was painted afresh the twelve signs of the Zodiac.

Painting: We have no evidence of paleolithic or neolithic paintings in Tamilnad. Painting, however, was an important fine art in the Sangam age when the **motifs** were limited and simple. Natural objects, especially flowers, some divine damsels seated on flowers and similar themes were familiar to them. Perspective painting was known to them. Paintings decorated the abodes of the wealthy and possibly of the gods as well. Except for stray references to Oviyam and Oviyar, we know little else about their achievements

in the field of painting. That the art was quite advanced can be deduced from the fact that they had a manual of painting (Oviyanul), to guide the painters.

There were temples. A three-dimensional god was known to them and, perhaps was represented in plaster. The Silappadikaram, Manimekhalai and Purananuru speak of temples and of gods. Nor, do they represent any phase of indigenous art. Some scholars have felt that the deities of twenty centuries ago were not three dimensional, but merely paintings on walls.

Painting: Ovu, ovam, oviyam, etc., are the words, found in Sangam literature, which denote painting. Pavai meant a figure in the painting or figure made of wood or plaster or metal, beautifully coloured or polished. Painting was considered to be the ideal to be compared to the actual reality. Paintings were first in rough outline and this was called 'Punaiya oviyam'; then came the perfect finish of painting (called Punainta oviyam). The various houses of the rich people in cities like Puhar had beautiful paintings painted on the white plastered walls.

Music: The arts of music and dancing were highly developed and popular. The epic poems of the post-Sangam period show that music and dancing were intertwined with religious rites from very early times. Music was highly honoured by Kings who, when bidding farewell to the musicians, walked with them the prescribed seven steps, indicating their respect to the seven notes of music. Karikala is called the master of the seven notes of music. The word 'isai' denotes music; and Padal and Pattu denote musical compositions sung vocally. The Panars were a tribe of musicians and their womenfolk were Pattiyaar. Yazh (a stringed instrument like the lute) was the popular instrument in the hands of Panars. There were many types of Yazhs which were named after the regions they came from, the number of their strings and their forms. The

Pans or melodies differed from region to region; and probably therefore, were named after the regions Kurinchi, Palai, Mullai, Marutam and Neytal. It is interesting to learn about the beautiful descriptions regarding the forms of different Yazhs in Sangam works. There were several other musical instruments made of skin and they were called “Tol Karuvi”, “Muracu” was an instrument of this type which was regarded, as an insignia of Royalty for all the three great Kings of Tamil land. **Muzhavu** is considered to be the predecessor of the modern Mridangam which is unique among tension instruments as being tuned musically. Tannumai was also another instrument greatly resembling Muzhavu. The wind instruments like kuzhal, tuntubi, conch, etc., were also popular. Among these, kuzhal or the flute was the prominent one which led the others, giving them the basic tune. It was pre-eminently the musical instrument of the shepherds. The flute is quaintly described as the Pipe with dark holes made by red fire. All these musical instruments sounded all through the night during the festivals of Gods. Conventions had grown up regarding the proper time and place for each tune.

The Dance: We get references to various folk-dances, which had a religious significance, and, as such, were part of the rituals of festivals. The younger folk indulged in these various dances as a sport and pastime. Kuravai was a dance of a group standing in a circle and clasping the hands of each other. It was both a love dance and a war dance. **Tunangai** was another dance in which the people with their bent hands beat on their ribs on either side. This dance is more often described in relation to the celebrations of the victories on the battlefield. **Velanadal** is an ecstatic dance in honour of Muruga. Veriyattu was a dance of a priest known as **Velan** possessed by Skanda. It was a dance "performed with a view to curing a love-sick woman under a mistaken

impression that she is ill". Mixed dances in which men and women took part were also known. Particular dance poses of the hands are mentioned by name as in the **Natyasastra** of Bharata. A conscious and systematic attempt was made to bring together and synthesize the indigenous pre-Aryan modes with those that came from the north. Some of the poets were the resident companions and advisers of Kings and chieftains, (e.g. Kapilar and Pari, between Pisir Andaiyar and Kopperunchozhan and between Auvaiyar and Adigaiman Anji). If princes delayed their gifts or were niggardly, the poets then would get provoked and would attack them in songs. One poet refused to accept a present sent to him by a prince who had not granted him the usual interview. The usual presents given by patron-Kings to the poets had been stated to be Golden lotuses and lilies, land, chariots, horses, and cash. A certain King had given an elephant to a poet.

Conclusion: According to the scholars, the origin of Tamil culture is as old as the origin of man. As one of the Tamil works puts it "The Tamil race was born with a sword during a period, when the rock was not changed into earth in the formation of the world. Though the culture of the Tamils was very ancient, it had attained its full glory in all respects only during the Sangam Age. Sangam literature bears ample testimony to the ancient culture of the Tamils, presenting to the posterity a truthful picture of their society, their mode of life, their polity, their trade with foreign lands, their religion and philosophy and so on. From the picture it is evident that the Ancient Tamils possessed a unique culture of their own in the Sangam period which was influenced by various other cultures during later ages. The Sangam Age with all its glory may, therefore, be justly called to be the Golden period in the cultural history of the Ancient Tamils".

1:6 THE KALABHRAS

The Sangam Age drew to a close before the middle of the third century A D., Kaanapper Eyil Kadantha Ugrapperuvaludi being the last Pandyan of the Third Sangam. For nearly three centuries no contemporary record is available to tell us about the state of the Tamil country. Only with the help of later day Tamil works and epigraphs are we able to fill the gap between the period of the Sangam and that of the Pallavas.

The Tamil Navalar Charitai has in it four verses said to have been composed by the three Tamil Kings (Chera, Chola and Pandya), compelled to praise the greatness of their Kalabhra conqueror. From this we may infer that some Kalabhra chieftain or king subjugated the Tamil country overpowering the three great dynasties of the Tamil country. According to the Periya Puranam Kutruva Nayanar, one of the 63 Nayanars, was a 'Kalappalan' (Kalabhra) who conquered the Cholas. He could only with great difficulty make the priests of Chidambaram temple crown him within the precincts of the temple. He is praised as a great Saivite and ranked among the Tamil saints. Yapparungalam alludes to one Achuyuta Kalappalan of Nandi hills, a great benefactor of Brahmins. Buddhist works refer to one Achutavikkantan of the Kalabhrakula who clamped down his rule over the Chola country and patronized Buddhist monasteries and religion. The Tiruppugalur inscription mentions a Kalappala prince by name Nerkundrum Kilar. It is nearly certain that the Kalabhras were

Buddhists and Jains, as evidenced by numerous references to their religion in the above works. Tamil Saiva works describe them as Kali- arasar (evil kings) who uprooted many adhirajas (ancient kings) and abrogated Brahmadeya rights. The Kuram plates of Pallava Narasimbavarman as well as some Chalukya inscriptions and Malayalam works of later times clearly refer to the subjugation of the Pandya, Cholat and Chera by the Kalabhras. Thus all

sources make it clear that the Tamil dynasties were overthrown and the whole country occupied by the alien Kalabhras.

Their Overthrow: The Kalabhras were Buddhists to start with who later embraced Jainism. The Jain authors of the Pathinen Kilkanakku works were patronized by them, and Buddhism in the Tamil country could be supplanted by Jainism mainly with the help of the Kalabhras. The princes and people of the country however did not take kindly to their rule or religion, and they undertook to free themselves from their alien conquerors. While the Cholas and the Cheras nearly disappeared from the scenes - we do not hear of them again till the ninth century-the Paliavas in the north and the Pandyas in the south took up the struggle against these 'evil rulers'. During this 'period of trouble a branch of the Cholas migrated to Rayalaseema where they ruled as Telugu Cholas. Their rule was noted by Yuan Chwang in the 7th century and they claimed their descent from Karikala.

Simbavishnu was one of the first Pallava kings to fight the Kalabhras, and his rule extended up to Kumbakonam. The Kalabhras survived still in many parts of this country. Narasimhavarman I and Nandivarman II Pallavamalla too are described as conquerors of the Kalabhras. The fight against the Kalabhras in Tondaimandalam and Cholamandalam was led by the Pallavas, while the Pandyas led it in the south.

The Velvikkudi and Dalavaypuram plates speak of the destruction of the Kalabhras by the Pandya king Kadungon (c. 620-50). While the Kalabhra hegemony was over-thrown in Tondaimandalam in the middle of the sixth century and in the Pandya country a century later, they perhaps sought to revive their power frequently, and were finally suppressed in the eighth century. The Chalukya rulers Vikramaditya I and II also claim to have destroyed the Kalabhras. The Kalabhra Interregnum therefore lasted from perhaps the fourth

century to the end of the sixth (and a little later in the south) though we are not in a position now either to compile a dynastic list of their kings or their exact regnal periods.

Their Origin: The Kalabhras are referred in the records as Kalvars, Kalavars, Kalikulas and Kahdevars as well. The inscriptions of Karnataka very often refer to them by these names. It leads us to believe that they had some connection with, if not their origin in, Karnataka. Some scholars hold the view that the Kalabhras moved into the Tamil country from somewhere beyond the Tirumalai (Venkatam) hills due to the pressure of the Andhras. We hear of one Kalava chieftain by name Pulli who ruled over Venkatam around the third century. It is likely that these Kalavas, disturbed by events following the southern expedition of Samudragupta, were forced to settle down in the Tamil country. These Kalavars perhaps came to be called Kalabhras in Sanskrit. Some others believe that the Kalavars belonged to southern Karnataka from where they were forced out by the Kadambas. The question of their origin cannot be conclusively settled yet.

Their Continuance: That the Kalabhras survived in various parts of the Tamil country despite their political debacle is proved by a number of evidences. Suvaran Maran alias Perurribdugu Muttaraiyan had the title 'Kalvarkalvan' or 'Kalavar Kalavan'. It leads some scholars to assume that the Muttaraiyars of Kodumbalur who ruled as chieftains from the eighth to the eleventh century were a Kalabhra family. A few others consider Tirumangai Alwar, chief of the Kalvar tribe, Kalabhra. Do present day Kalvars or Kallars of Madurai, Ramnad and Pudukottai, have a Kalabhra origin. It is certain that the Kalabhra families survived in the Tamil country though they had been unseated as kings.

Their Contribution: The Saivite bias against the heterodox faiths of Buddhism and Jainism was responsible for the many offensive epithets - such as Kaliarasar - employed against the Kalabhras by the medieval scholars. Though coming from outside they stepped in to fill the political vacuum caused by the decline of the Sangam kings. Originally of Buddhist persuasion as they entered the Tamil country, they soon embraced Jainism patronizing Jain monks and Jain scholars whose great contribution to Tamil literature cannot be contested. The Buddhist scholar Buddhadatta lived in the Chola country under the patronage of Achuta Vikkanta. Buddhism and Jainism spread in the Tamil country during their rule as testified by Yuan Chwang. The monks of these orders employed Tamil to propagate their doctrines and win over the people, though they originally employed Pali and Prakrit. Much of the Tamil works entitled 'Pathinen Kilkanakku' were the products of the Jains of this period. Many other grammar and literary works must be attributed to Jain scholarship. The Jain monk Vajranandi who founded a 'Dravida Sangam' at Madurai in 470 A.D. was encouraged by the Kalabhra rulers, though its contribution to Tamil literature is doubtful. It was perhaps a Jain Sangha, designed to promote Jainism and Jain literature.

Hundreds of Buddhist and Jain shrines and cave residences for monks were constructed. While the Buddhists were concentrated in big cities like Kanchi, Puhar and Madurai, the Jains spread out to all parts of the country. They spread for the first time among the Tamil people the heterodox principles of 'ahimsa' (non-extermination) and 'one god' which were unknown in the Sangam age. The old sacrifices were discontinued.

The Buddhists and Jains soon feuded with each other through literature. While the Buddhists wrote Kundalakesi to establish the superiority of their faith, the Jains replied with Neelakesi to acclaim theirs. Yet these scholarly

disputations did not degenerate into violent physical combat disturbing the peace of the country. One important change however should not be missed. The secular atmosphere of the Sangam period gave place to religious overtones which dominated the Kalabhra period and even lasted beyond it through the medieval period.

Questions

1. Give an account of social institutions of Sangam Age.
2. Describe the Economic life of the people of Sangam age.
3. Explain – Commercial relationships and trade contact with Romans during the Sangam Age.
4. Write a brief note on the religious life of Sangam Period.
5. Give a sketch about the Art and fine arts of Sangam times.

UNIT -II

AGE OF THE PALLAVAS

- 2.0. Introduction
- 2.1. Objectives
- 2.2. Social Life
- 2.3. Economic Life
- 2.4. Religious Life and Bhakti Movement
- 2.5. Developments in Literature and Education
- 2.6. State of Art and Fine Arts.
- 2.7 Unit Questions

2:0 Introduction

The end of the Kalabhra power in the middle of the sixth century heralded the beginning of a new wave of classical civilization in the history of the Tamils, in history we come across dark ages followed by bright pages such as the Renaissance in Europe, defined by the distinguished historian Arnold J. Toynbee as an encounter between a grown up civilization and the ghost of its long dead parent. “An age comparable to Augustan Rome and European Renaissance is that of the Pallavas, a golden age *par excellence*. The Pallavas were a great race of rulers on the imperial lines. They were the authors of the most gorgeous among our temples and the custodians of the versatile and prolific productions in literature and architecture. It was also the age of religious mysticism flourishing under a serene atmosphere created by the Alvars and the Nayanmars. Above all the country was united under aegis of the Pallavas

2:1 Objectives

- Having gone through this unit you will be able to
- Understand the socio-economic status during the pallava age
- Know the religious condition of the age and assess the significance of Bhakti Movement in the history of Tamilnadu
- Acquire knowledge on the developments of literary activities under the pallavas
- Appreciate the artistic contribution of pallavas to Tamilnadu

2:2 Social Life

The four-fold division of society into Brahmanas, Ksatriyas, Vaisyas and Sudras prevalent in the whole of India in ancient times continued theoretically in a modified form during the Pallava rule in the different parts of their kingdom. The early Pallava kings as well as those members of the Simhavisnu line who were strict followers of Hindu sastras and had performed the Asvamedha and other Vedic sacrifices appear to have enforced the special rules of castes and orders laid down in the Varnashma code. The Kuram record of Paramesvaravarman I describes Mahendravarman II the father of Paramesvaravarman I as one who was strictly maintaining the rules of Varnasramadharma. The Kasakudi plates of Nandivarman Pallavamalla in describing the contribution of the Pallava kings lay particular stress on their action in enforcing the special rules of all castes and orders. The inscriptions of the Pallava kings are full of references to Brahmanas and Kshatriyas, but Vaisyas and Sudras as such do not find mention in their epigraphs. The other members of the society were composed of various persons such as traders, artisans, agricultural workers etc.

Brahmans:

Though numerically in a minority they were at the head of the society. The Brahmana community was steeped in Vedic studies and well-versed in all sastras. Jestapada Somayaji, the recipient of Kodukoll (EkadhIramatigalam) was a typical learned member of the Brahmin community during the reign of Nandivarman Pallavamalla. His learning and achievements are elaborately described in the Kasakudi Copper plates. The learned and holy Brahmana were called Bappabhtarakas and Nalkuranarparparand were respected and patronized by the Pallava kings by grant of brahmnadiya land gifts. These Brahmadeya settlements were created in different parts of the Pallava kingdom and were named after the kings or their feudatory chiefs and they figure in the different Pallava inscriptions.

The services of Brahmins were needed in the performance of numerous sacrifices like Agnistoma, Asvamedha, Vajapeya and the homas in fire in the mornings and evenings in which the Pallava kings took part. In addition hiranyagarbha, tulabhara and gosahasra ceremonies were also performed. The Brahmins during the age of the Pallavas belonged to different gotras. It is well known that even during the Sangam age Brahmins belonging to Kasyapa, Atreya, Vadula, Kaudinya and Kausika gotras were settled in the Tamil country. During the Pallava rule a large scale movement of Brahmins may be presumed to have taken place from the Andhra country to the Tondamandalam and the Kaveri regions. The Copper-plates belonging to the eighth and ninth centuries record the names of numerous gotras among the donees receiving land gifts from the Pallava kings. From the Kasakudi and Pullur Copper plates of Nandivarman Pallavamalla it is evident that in the eighth century there were several Brahmins who followed the Apastamba, Pravachana, Vajasaneyi,

Hiranyakesi, Bhavisya, Chandoga, Kalarcha, Agnivesya etc., sutras in their religious rites and ceremonies as laid down by them.

Professions of Brahmans:

It may be presumed that several Brahmans found employment as officials in the Pallava court and government department. They were employed as Vayilketpar, and Tirumandira olai nayagar as well as Village accountants, The class of officials called Anatti who carried out the land gifts and endowments must have included a few Brahman officers who had obtained the title of Brahmadhi raja. It may be pointed out in this connection that in the Pallava and chola reigns no special privileges were accorded to Brahmans in the discharge of their official duties by virtue of their birth. They were treated alike with the rest of the officials belonging to other castes and the opportunities open for the Brahman community were also open to others if they were found equally qualified.

Brahmans during the rule of the Pallavas found employment in the temples not only as priests and cooks but also as accountants and karanattan selected by the village sabhas from different parts of the kingdom. They also served the different committees (variya) for tank, fields, gardens, Panchavara etc. It is not however clear if the Brahmans undertook personal cultivation of lands gifted to them by kings by carrying out the day to day field operations like ploughing, sowing, reaping and similar duties involving physical Labour. It is possible that a very small percentage of Brahmans undertook this work too. There appears however to have been a general prejudice for a Brahman to undertake physical Labour such as ploughing the field which was left largely to a special class of labourers working in the fields.

Proficiency in Sanskrit and Tamil:

The Brahmin community produced distinguished poets and writers during the Pallava age and some of these were employed as court poets and prasasti writers of Copper-plates. They include

Trivikrama who composed the prasasti of Kasakudi Copper plates of Nandivarman Pallavamalla, Nayasa, the author of the prasasti in the Bahur Copper plates and Manodhira alias Mahesvara who composed the text of Velurpalayam Copper plates of Nandivarman III. During the seventh century A.D. two of the Saiva saints, Sambandar and Sundaramurti who composed several hymns in the Tevhiram of great literary excellence belonged to the Brahman community.

Kings during the Pallava rule:

The Pallava kings constituted an important part in the society during the Pallava age. The Copper-plates issued by them make it clear that they were God-fearing, had the qualities of Rajarishis of old and were keen in protecting the subjects and in promoting dharma indicated in the expression Dharmamaharajas. Some of the members of the Pallava family of kings were highly learned. Mahendravarman I composed the farce Mattavilasa-prahasanam. Nandivarman Pallavamalla I and Nandivarman III are praised for their scholarship.

The Hirahagahalli plates refer to the gift of 100,000 cows and a similar number of ploughs. Supreme efforts were made by the early Pallava kings to destroy forests and convert them into arable lands for agriculture and in the founding of several villages. The Pallava kings were given to the performance of sacrifices all well as Hiranyagarbha, Tulabara, Bahusuvana, and Gosahasra rites, According to inscriptions the Pallava emperor Sivaskandavarman is

recorded as having performed Agnistoma, Asvamedha; Vajapeya etc, sacrifices. Even later kings like Kumaravisnu, Simhavarman and Paramesvaravarman are credited with having performed Asvamedha sacrifices. According to a Copper-plate, there was no one among the Pallava dynasty who had not performed the Somayaga. As a result they were full of the spirit of Brahmanya and are often described as Paramabriihmanyas. The performance of these sacrifices must have involved huge efforts and expenditure on different articles and the feeding of hundreds of persons assembled at the ceremonies.

The details of daily routine of Pallava kings are not recorded in the inscriptions. But from a study of Sangam literature we may reconstruct their routine life. After the early morning bath and the wearing of usual marks on the forehead the kings devoted themselves to prayer and the worship of Gods. Then they were draped in yellow silk and they gave away gifts to Brahmins. Then, changing his dress and bedecked with jewels (makarakulai, tolvalai, kataka), he put on the Crown before sitting on the throne.

The kings appear to have spent the first four hours of the day in devotion to Gods and hearing religious discourses, the middle part of the day in administrative matters receiving tributes, giving gifts to poets etc. and the last four hours in entertainment with music, sports etc. as was usual during the age of the Tamil Sangam.

Queens:

The Pallava queens were cultured and pious and took pride in providing gifts and endowments to temple worship and erecting monuments for their favourite deities. Charudevi, the queen of the heir-apparent Yuvamaharaja Vijayabuddhavarman, one of the earliest Pallava queens, known from Copper-plates, made a gift of 4 nivartanas of land to a local temple.

The status of women was fairly high in the upper strata of Pallava society. Their right of property may be presumed and the charities and gifts to temples attest this fact. Though there was polygamy among the kings and the rich section, the majority of men were monogamous. Women were engaged in weaving and spinning, selling flowers, milk and in domestic duties. Sati was rare and does not find mention in the Pallava inscriptions; we may presume that it was not widely prevalent in the Tamil country during the Pallava age. Not much is known from the Pallava inscriptions about the Vaisyas and Sudras as such. There must have been a flourishing internal and foreign trade carried on during the period of the great Pallavas. Trading communities like manigramattar, nanadesis, and Ainnurruvar of the later period might have had their origin during the period of the great Pallavas when overseas trade with Indo-China and Indonesia, Sri Lanka and Persian Gulf must have flourished.

Classes engaged themselves in a number of occupations, carpentry, smithy, and jewellery-making with gold and silver. Oil mills engaged a large number of persons who supplied oil to the society. Cattle-breeding and pottery were carried on by a large section of persons. In the village fairs, the products of agriculture, food grains, oil, ghee, Coconuts, sugar, flowers, salt and imported articles like camphor were sold. The merchant class enjoyed a fair amount of freedom in their transactions and their contribution to the treasury by way of tax and dues was not inconsiderable. That there was considerable mobility among the members of the castes during the Pallava age is attested by the fact that the Vaisnava and Saiva saints who flourished during this period belonged to all the castes Brahmanas, Kshatriyas, Vaisyas and the Sudras. Some among the last belonged to the backward classes like cobblers and paraiyas working in the fields. The Saiva group of 63 nayanmars consisted of kings and other members of royalty, Brahmanas, Vaisyas, Adisaivas, Vellalas,

Potters, Washer men, Hunters, Shepherds, Mamattirar, Fishermen, Paraiyas, Panas, Ilavar, and Saliyas. The richer and well-to-do members vied with each other in establishing schools, hospitals, feeding houses, and in temple building and their renovation, The funds for these works were entrusted to the village sabhas and special committees and variyams in charge of conducting festivals, looking after tanks etc.

The lowest strata of the population attached to the land lived far apart from the area inhabited by the well-to-do members. Of the higher classes in small cottages and houses made of mud and thatched roofs. The hymns of the Alars contain references to pulayas and chandalas as socially down-cast people given to eating cow's flesh. The settlement of parayas (Paracheri) described in Adanur village (in Periyapuram) gives a glimpse of their day-to-day life. The stories of Tiruppanalvar and Nandanar illustrate the social disabilities of backward castes like Paraiyas and Panas in the Pallava age. The former, though a devout bhakta of Visnu in Srirangam, was not permitted to enter the temple premises but was forced to stay outside the same. He sang the praise of Lord Ranganatha until the Lord enabled him to come near him and even ordered his priests to carry him on their shoulders to his presence. Similarly Nandanar, though a devotee of Lord Nataraja at Chidambaram, could not get the permission of his master, a Brahman landlord under whom he was a serf in his farm, ultimately reached the place and became one with the Lord by His grace. These examples show that birth in the lower gradations of Hindu society enabled them to rise to higher levels only through the grace of God as numerous instances among the saints of the Saiva and Vaisnava bhakti movement indicate:

Food: The inscriptions do not furnish us full details of the food habits of the people during the age of the Pallavas. Rice figures in the later Pallava

epigraphs and several varieties appear to have been cultivated. The hymns of the Vaisnava Alvars who were contemporaries in the (seventh, eighth and ninth centuries) to the Pallava kings refer to cooked rice consumed with ghee, and milk and rice as favourite dishes served during meals. Light preparations included appam-kalanda-Sirrundi sweetened milk (akkairam palil kalandu), Kummayaamudu (dhal-and butter cooked).

Some inscriptions refer to this as Kummaya-anudu Akkara adaisil (sugared rice) was another popular rice preparation used' at home and also frequently prepared in the temple kitchens for offering to the deity's Other preparations figuring in epigraphs include Tayir-ponagam (curd-rice) and aval-amudu (beaten rice).

The food items represent those prepared in temples and of devotees following Brahminical way of life in the age of the Pallavas in the Tamil country. The food items used by the warrior classes (Kshatriyas), artisans, field labourers, must have been different. The ornaments used in the age of the Pallavas including those worn by children are also referred to in the hymns of the Vaisnava Alvars; these also find mention in the post-Pallava inscriptions. They are confirmed by those worn by kings, queens and other members of the society represented in the sculptures in Pallava temples. The following may be mentioned Karai (neck ornament), ear-ornament (Kadippu) Sevippil, todur, kundalam and makarakulai (earornament in the shape of fish). Padagam and Silambu. The children's jewellery included kinkini, araittodar, aimpadai, pattam, kanganam, chutti and modiram. Temple inscriptions give an elaborate list of ornaments presented by kings and devotees to the images of Gods mentioned in the early chola records. Many of these may be presumed to have been worn by men, women and children in the Tamil land during the Pallava period Dress and ornaments during. The Pallava Age (based on literature and sculptures):

The epigraphic source for reconstructing the nature of costumes and jewellery during the age of the Pallavas (300 to 900 A.D.) is scanty as their Copper-plates and stone inscriptions contain very little material on this subject. On the other hand, the surviving literature consists mostly of devotional songs in the hymns of the Alvars and Nayanmars embodied in Tevaram and Nalayira Prabandam. Besides the well-known Tamil works, the only contemporary works that have come down to us are the Nandikkalambagam and Jivakachintamani. The bulk of the Sangam literature and the Tamil works closely following the Sangam period, belong to the pre-Pallava times. There are several references on the subject of costumes and jewellery in Ahananuiru, Purananur, Kalittogai, Paripdal, sirupanatrupadai, perumbanatrupadai Manimekalai and silappadikiiram. The ornaments that were in use by all classes of people in Tamil land referred to in the Sangam poetry may be presumed to have continued in use by and large in the succeeding Pallava age also except for slight changes in the royal court by kings and members of the Pallava royalty after they commenced their rule in Tondaimandalam.

Ear ornaments:

We may take up some of the ornaments used till the pre Pallava and Pallava times. The ear ornaments were in several varieties and were worn both by men and women as well as children. The sash or uttariya was worn round the waist with a semi-circular loop hanging in front. This is even now the practice in the case of persons entering a temple for worship as a mark of devotional humility and during religious ceremonies.

Women's dress:

Most observers have remarked that the figures of women are represented in Pallava sculptures in Mahabalipuram as nude in the upper half

of the body and are provided with a very short garment "worn in the shape of a panty". No figure of a woman is shown with a long garment. The short garment for women appears to have been a general fashion, with the upper part of the body above the waist left uncovered. This seems to have been in vogue throughout the Pallava times.

Men's Dress:

The dress of men in use in the Pallava times was different according to status. The dress of the warrior class during the wars was presumably designed to suit military needs. The higher classes wore two separate cotton pieces, one tied round the waist (in the kachcha style) and the other going round the neck and covering the body on occasions or used as belt during religious functions)

The higher classes of persons in the cities including the king and the members of the royal household, the courtiers and members of the nobility were presumably using silk and cotton fabrics of finer variety though no description of the stocks in contemporary bazaars and articles on sale there have come down to us.

We may presume that during the reigns of Mahendravarman I, Narasimhavarman I and the period following (Circa 600-800 A.D.) there was a fairly high standard of living at least in the cosmopolitan capital of the Pallava kingdom. Kanchipuram was visited by the Chinese traveller Hiuen Tsang (c. 642) who stayed there for a long time. He has recorded that the soil was fertile and produced abundant crops. The people were attached to the principles of truth and were noted for their learning.

Religious life in Kanchipuram during Pallava rule must have been tolerant and somewhat cosmopolitan considering the variety of religious sects,

Buddhist, Jaina, Saiva and Vaishnava, present in the capital. In there were 10,000 priests who studied the sthavira school of Mahayana Buddhism, the Hindu and Jaina temples numbered about eighty. The Digambara sect of Jains had a large following. Besides, the Kapalikas were good many in number in the city, as well as Pasupatas, who were in a degenerate state. There were also sakyabikshus some of whom were managers of several viharas and led a dissolute life indulging in drinks and animal food. Mahendravarman's Mattavilasa ridicules these sects. The agitation against the heretical sects was also carried on by the Vaishnava and Saiva saints like Appar, Sambandar, Tirumalisai and Tirumarigai throughout the kingdom, and their hymns bear ample testimony to the degenerate state of Buddhism and Jainism during this period.

The cult of Bhakti encouraged congregational temple worship and a large number of temples, big and small, were constructed not only in the capital city but at all important places in the kingdom. Hundreds of artisans were employed for this purpose and the temple establishment for temple services and worship were

The rich merchants lived in palatial buildings and reference is made to fine parks. Buddhadatta lived in the Bauddhavihara at Kaverippumpattinam. He refers to the life in the cities and religious sects opposed to the Vedic system, when he lived in Bhatamatigalam on the banks of the Kaveri.

2:3 Economic Life

The Varzigas or the trading community from the main land must have played an important role; a large overseas trade exporting a number of articles from India (including elephants and gems) must have taken place between the fifth and the ninth centuries A.D. The overseas trade and vigorous colonisation

movement resulted in a large number of persons including Brahman and Buddhist scholars probably moving out from the Pallava and Andhra regions to places in Indo-China and the Malay peninsula. Some of the merchants presumably amassed riches and settled at Kanchipuram, Nagapattinam and other towns. These persons made endowments to Buddhist viharas and mutts; some of the heads of the establishment are stated to have been fabulously rich, according to the Mattavillisaprahasana.

Among the religious sects were the Kapalilikas and Pasupatas who were found in considerable numbers and were at conflict with Buddhist friars all of whom were leading a disreputable life in the city.

The Vellalas were agriculturists owning land and employing the landless labourers for tilling, sowing, watering and more difficult operations of agriculture. These were the pulayas and parayas settled in mud huts in the fields far removed from the village where the higher castes lived. The pulayas and parayas were considered as the lowest in the social order of castes and given to eating the flesh of animals including cows. This class lived in paracheris and were untouched by the life and habits of the higher castes such as the land-owning Vellalas. Their condition appears little better: than that of serfs. One of the Saiva saints among the 63 nayanmars was an untouchable living in a segregated settlement of landless labourers in a village in South Arcot district, who by the grace of the Lord Natarja became His devotee and was raised to the status of a saint by His grace. This was during the revival period of Hindu renaissance between the fifth and the ninth centuries A.D. which saw the activities of Vashnava and Saiva saints of the Bhakti movement.

Another socially backward community who were prohibited from entering and climbing the cocoanut palms inside Brahman agraharas on account of the social stigma attaching to the drink habit by the Brahmans was toddy-drawers

(Ilavas). But as toddy drinking fetched a substantial tax a class of toddy-drawers were engaged in the profession and were subjected to pay a tax called amputchi. The ban on the entry of Ilavas applied only to Brahman agraharas and the palm-trees therein. In other parts of rural areas toddy drawing was allowed, and it fetched a substantial income. Drinking on the part of the rich and poor must have been common during the early Qola and Pallava times. The drinks included foreign wines and were preserved in many cases in mud jars (amphore) many of which have been discovered in Kanchipuram and certain port towns in South India. A good portion of revenue of the state was derived from the tax on liquor which in later times came to be called Sarruvari.

2:4 Religious Life

Religion and Religious Institutions

A notable feature of the Pallava age was that people belonging to different religious denominations such as Saivas, Vaishnavas, Buddhists and Jainas were found living together in the capital of the Pallava kingdom. The Pallava rulers right from the beginning were generous in their attitude towards the followers of different faiths and were uniformly tolerant in their religious policy. Alongside of Devadana and Brahmadliya gifts to the temples and Brahmalas there were paiccandam endowments and gifts of land to Jaina religious heads also.

It is remarkable that the first three Vaishnava saints who probably lived before the great Pallavas commencing with Simhavishnu I. (Circa 550 A.D.) do not show the slightest intolerance towards Buddhists, Jainas or against Saivas throughout their hymns. The later Vashnava saints who lived during the seventh and eighth centuries however make contemptuous references to Buddhists and Jainas in a few hymns.

Religious persecution:

It is generally held by scholars that Mahendravarman I when he was a follower of Jaina faith persecuted the Saiva saint Appar in support of which some of Appar's padigams (decads) are cited. Still it is doubtful if the Pallava monarch was personally responsible for these in view of his tolerant attitude towards all religious sects including Vaishnavism. It would be wrong to present the religious history of the Pallavas as one of intolerance towards religious sects opposed to the royal religion. The propagation of Vaishnavism under the royal patronage during the reign of Nandivarman Pallavamalla may be presumed but this policy did not aim at extinguishing rival sects like Buddhists and Jainas. Open condemnation of these sects was voiced in strong language by certain Vaishnava poet saints like Tirumatigai who were contemporaries of Nandivarman Pallavamalla. The latter probably became the spiritual guru of the king. But the incident narrated in the Guruparampara tradition cannot be taken as indisputable historical evidence to corroborate the story of the saint's profession as a robber or his part in the plunder of Buddhavihara of Nagapattinam and the use of the golden image of the Buddha for building the fourth prakara of Sriratigam temple as well as a number of small Vaishnava shrines. The evidence of the Udayendiram grant regarding the expulsion of owners of certain lands and their transfer to Brahmans cannot be interpreted as an act of the king coming under religious persecution.

The forcible seizure of the property from the Jainas (or Buddhists) might have been justified by undesirable activities of these owners inimical and hostile to the state at that time. Another proof to confirm the religious intolerance of Nandivarman Pallavamalla is stated to be confirmed by the impalement panel in the historical sculptures of Vaikundaperumal temple at

Kanchichrpuram. This is found in the lower row of sculptures on the western wall and to the right of the entrance to the verandah running round the central shrine. The sculpture is described as a representation of two men being impaled. The panel representation can at best be taken only as a judicial punishment according to the prevailing practice at that time and does not indicate that it was for holding a heretical faith or belonging to Jainism or Buddhism. The men might very probably have been impaled for high treason or unpardonable crimes. There is nothing to show that the men belonged to Buddhism or other heretical sects. The portrayal in any case cannot be taken to indicate an act of religious persecution. The spirit of the age was one of tolerance in religious beliefs so far as the Pallava monarchs were concerned. Pallavamalla being a true Vaishnava could not have allowed impalement for professing a belief in other faiths like Buddhism and Jainism.

In the many-sided activities of early township in the Pallava kingdom the local temple was a dynamic social institution which made a notable contribution to its political, social, economic and cultural life. In its earlier phase the Pallava kings were largely responsible for the development of its multi-sided activities. Some of the early temples of Vishnu and Siva owe their construction to the members of the Simhavishnu family of Pallava rulers.

The religious life of the people centred around the local temple which through its daily programme of worship and services ministered to their spiritual life. Royal patronage by the kings and members of the royal family was constant and continuous as can be surmised by the numerous references to it in inscriptions. Some of these inscriptions on the temple walls include benefactions and gifts which included occasionally a whole village and in many cases large units of arable lands for the different services of the local temple. A major part of these relate to endowments of lands for perpetual lamps

(Nandavilakkuppuram) and gifts of ghee and oil for keeping the temple lights burning. The benefactions were gradually extended to making endowments of land to the expenses of almost all the services in a large number to temples including festivalss flower-gardens, annual repairs and renovation, recitation of hymns during services and services during special days such as Sundays. The building of temples and religious endowments for various temple services came to be regarded during the Pallava age as laudable objects not only by ruling kings, chiefs and prominent officials but also a large cross section of the subjects reflecting their spiritual outlook in life.

2:5 Developments IN Education and Literature

The Educational Institutions of The Pallavas

It is presumable that Kanchipuram was a seat of higher learning even earlier than the period of its association with the Pallava kings. Patanjali discusses the derivation of the term Kanchipuram possibly because it was famous even during his time (second century A.D.) for its Sanskrit learning.

During the age of the Pallavas Hindu, Buddhist and Jaina educational institutions flourished at Kanchipuram although the latter were dispersed in different parts of the Pallava kingdom. Hindu educational institutions received a considerable impetus from the ruling Pallava kings and attracted scholars from the four corners of India. The language of the court as well as the medium of higher education during the period of the great Pallavas was Sanskrit. The Pallava court attracted large numbers of scholars and poets and the educational institutions were uniformly well patronised by the ruling kings and chiefs. We have no detailed evidence regarding these educational centres or their curriculum. One of these must have been the ghattika of Kanchipuram to which students of higher learning came for completing their studies from places outside.

The Ghattika of Kanchipuram:

The institution played a predominant role in making the city of Kanchipuram cultural centre in South India during the rule of the Pallava kings. The term ghattika has been differently understood by scholars.

The earliest inscriptional reference to the ghattika of Kanchipuram is made in the Talagutta pillar inscription of Kakusthavarman, the Kadamba king. Scholars have fixed its date variously as the fifth century and the sixth century A.D. On the strength of Chandravalli inscription Moreas gives the date period as 345-370 A.D. for Mayurasarman. The ghattika of Kanchipuram to which Mayuragasman sought admission must have been in existence for many years before the middle of the fourth century before it attained the necessary importance for pupils outside the Pallava kingdom to seek admission to it for higher learning. Mayurasarman who travelled to the Kanchipuram ghattika along with his preceptor Viragarman must have belonged to the Deccan.

Composition of the Ghattika:

That the ghattika of Kanchipuram was composed of learned Brahmins is confirmed by a reference in the Kasakudi plates. Brahmapuris consisted of settlements of learned Brahmanas, who included poets, philosophers, orators and similar advanced scholars. According to an inscription of Madhurantaka, Belgaum had three Brahmapuris at one of which as many as thirty-eight Brahmin families were living who had devoted themselves to the study of language and literature.

Ghattikas other than those at Kanchipuram:

The ghattika of Kanchipuram was not the only institution of its kind in those times in South India. Several Kannada inscriptions mention ghattikas and

all of which were institutions of higher learning just like the ghattika of Kanchipuram. That the ghattikas were supported by merchant guilds is proved by an inscription assigned to the reign of Rajendra I in 901AD which mentions merchants and their sons from various parts including eighteen port towns and sixty four ghatika-sthtapanas.

Strength of the ghatikas:

The numerical strength of the ghatika at Kanchipuram must have varied from time to time and a considerable number of scholars may be presumed to have joined the institution in its different branches of study.

Ghatika a sacred institution:

It is well-known that the Chalukyan emperor Vikramapandyan after capturing Kanchipuram at the end of his military campaign with the contemporary Pallava king restored the wealth of Kailasanatha temple recording in his Kannada inscription there, that the destroyers of the letters and the stability of the king's charity given to the temple shall enter the world of those who had killed the great group of the men of the ghatika. The imprecation brings out the honour paid to the sacred institution of the ghatika, injury to which was considered a sacrilege. It also brings out the close affinity of the ghattika to the temple. It may be presumed that Narasimhavarnnan II constructed the big hall in front of the Kailasanatha temple to enable the members of the Ghatika of Kanchipuram to have meetings among them

Studies in the ghatika:

It is clear that the members of the ghatika devoted themselves to the critical study (pravachanam) of the sacred texts. Some of the later inscriptions

from Mysore confirm that the object of establishing a ghatika was to promote the study of Samaveda. The Kasakudi plates record that Narasimhavarman gave his wealth to Davas and Brahmanas. He made the ghatika under his control to the full benefit of Brahmanas who had studied four Vedas.

The purpose of Mayurasarman who travelled in the city of Kanchipuram accompanied by his preceptor Virasarman is stated in the Talagunda inscription as the desire to learn the entire pravachanam. This makes it clear that the members of the ghatika devoted themselves to a critical study of the sacred literature including the special branches of the Vedas. The study of the four Vedas was specially insisted in the ghatika curriculum.

High standard of learning provided in the ghatika of Kanchipuram:

This is gathered from the information recorded in the Talagunda pillar inscription that Mayurasarman was already adorned with sacred learning and had served his guru by an earnest study of his branch of the Vedas. He had gone to the Kanchipuram ghatika fully equipped with prior study of the Vedas only to complete his studies and get special training in the ghatika of Kanchipuram in order to complete his Vedic studies. The interest in the working of the ghatika by the Pallava kings who were great patrons of Sanskrit is attested by their several inscriptions which refer to their close association with the institution. These include Mahendravarman II, Rajasimha and Nandivarman Pallavamalla. The reorganisation of the ghatika during Rajasimha's reign is mentioned in the Velurpalayam plates.

Ghatika's political role:

The ghatika was a powerful force in the political sphere too.

According to the Vaikunthaperumal inscription the ghatika members were partly responsible for electing Nandivarman Pallavamalla (then only 12 years of age) to the Pallava throne. Thus, the members of the ghatika also had royal influence:

The material prosperity of the ghatika rested largely on the members of the Pallava royal house who as patrons exercised intimate relationship with the members of the institution. A scholar like Mayurasarman who resented this influence had to enter into a quarrel with the Pallavas and ultimately abandon his studies at the ghatika. The causes are obscure as to why Mayurasarman was prevented from carrying on his studies and obtain the fruition of the Vedic lore Brahma Siddhi which he attributes to the influence of kings on the ghatikas. It may be noted that Mayurasarman was personally involved in some quarrel with a Pallava horseman, which prevented him from pursuing his studies in the ghatika.

The Cultural importance of Mathas:

The mathas, both Vaishnava and Saiva, located near the respective temples, provided boarding and lodging to scholars and teachers in addition to devotees. They must have played a valuable part in the propagation of religious and philosophical studies in the different parts of the kingdom. An inscription of the 25th year of the later Pallava king Nripatungavarman in the Varadaraja temple at Kaveripakkam records gift of gold for provision of oil for lamps. The endowment was entrusted to a group of scholars apparently in the mathas in the local temple premises. The local matha in a temple-town or other locality had presumably a control over religious endowments made for educational purposes by kings and local donors.

Sankara mathas:

It was during the Pallava age that the great Advaita philosopher Sankaracharya flourished in Kanchipuram. There is, however, no definite contemporary literary or historical evidence regarding the status and activities of atikara matha in Kanchipuram during the Pallava rule. According to tradition Sankaracharya is reputed to have won a disputation against the Buddhist leaders at Kanchipuram and thereafter founded a matha there. A literary work make prominent reference to Sankara's establishment of the celebrated Kamakoti Pitha in the Pallava capital. The presence of a stone image of his which is enshrined within the Kamakshi temple at this place recalls the memory of his association with the city of Kanchipuram and the temple. It may be presumed from available evidence that Sankara probably lived between 600-800 A.D. and his matha must have been founded and its activities carried on during the period of the great Pallava kings in the 7th and 8th centuries A.D. The matha must have been a highly influential centre of religion and culture during this period among the mathas locatad in Kanchipuram.

Tiruvorriyuir is described as a great centre of Saivism and presumably it was one of the earliest to come under the control of Sankara According to T.N.Ramachandran in all probability the order of Sanyasins and gurus including Niranjana Guru owes its origin to the famous Sankara himself the stone inscription dated in the 10th year of the Pallava king Vijaya Kampavarman registers a gift of land by an ascetic called Niranjana Guravar to tbe Siva. Temple called Niranjanavaram who was the. originator of the matha at Tiruvorriyur during the reign of Kampavarman. It is not possible to trace the influence of Sankara on this matha. It continued to play a leading part in the early period, was devoted to the Somasiddhanta and was presided over by a series of Chaturanana pandits of the Kalamukha sect. In this connection it may

be noted that the religious propaganda carried on by the Saiva and Vaishnava saints which involved visits of groups of disciples along with the saints to each important Saiva or Vishnu shrines throughout the Tamil land must have resulted in the setting up of a number of mathas in important places to enable the disciples and followers of the saints to reside and carry on their propaganda of devotion. Helped by local support and in many cases by well-to-do devotees and chiefs, the mathas grew in importance throughout the Pallava kingdom and took up the course of religious education by reorganising their resources. Each matha came to have a devout religious head of great learning who gathered a band of erudite persons among his disciples including a Vidvan for each institution. Each matha gathered a collection of important books (in manuscripts) of religion and connected studies for the use of scholars and devotees.

2:6 An Age of Art:

Music

The artistic sentiment of an age may express itself in various ways-in painting, in sculpture, in architecture, in poetry and in the dance, very especially in music. That the Pallava Age was an age of art wherein all these different modes found visible expression is undeniable, and music which has always played an important part in the social life of the people of India received the greatest attention and royal patronage in this period of South Indian History.

The standard attained in one branch of art always suggests a corresponding development in the allied branches. The fresco paintings on the walls of the cave at Sittannavasal, depicting a few of the beautiful dancing poses described in Bharata's, Natyasastra raise the presumption that the sister art of music had also attained the same standard; for, how can we conceive of

dancing without music? Further, the very fact that the figure of Nataraja is sculptured on the wall, of the Pallava temples at their capital Kanchipuram shows that the divinity in whom both dancing and music are combined (Nrta Murti and Nada Murti) appealed to the artistic taste of the people.

The music of the Devarams:

Those spontaneous outpourings of devotional hearts, the songs of Appar, Sambandar and Sundaramurti who flourished in this period are filled with music. The rhythm and melody of their verses are really the proper tests of the musical talents of these poets. Besides, beautiful expression of his taste for instrumental music when he sang that the shadow of Siva's feet is as soothing as the pure music. His younger contemporary Sambandar and his friend and companion Tirunilakanthapallavar were two master musicians in this period, the former as a talented vocalist and the latter as the most skilled in playing on the yal

Ever since he met Sambandar, the former resolved to spend the rest of his life in the company of the latter playing on his matchless yal every song that his young master produced. The single instance of the failure of Tirunilakanthapallavar to reproduce on his yal a particular tune which Sambandar sang, a thrilling incident described in the Periyapuram, indicates the recognition by Tirunilakanthapallavar and all around of the superiority of vocal music over the instrumental.

The Devarams, as we know, were set to music, and are sung even to this day though many of the original tunes to which they were set are now almost forgotten. It is interesting to find that the regular singing of the Devarams in Siva temples, a practice still observed in many of the temples of South India, began as the mention of villai in the Devaram shows that this

musical instrument was practised in South India from very early days. An inscription of Rajaraja registers a grant of land for the maintenance of a musician who was to play on the Villa and of a vocalist to accompany the player. They both had to exercise their art in the Tillgisvara temple. The Villa must have been long in practice in South India in order to receive such recognition under the cholas.

An inscription of Nandivarman III in the Bilvanathesvara temple at Tiruvallam records that provision was made for those who were to sing the Tiruppadiyam. Since this time, the singers of the Devarams formed a part of the temple organisation and a large number of vola records register grants made for the singing of the Tiruppadiyam and also the Tiruvaymoli hymns.

The music of the Nalayiraprabandam:

Of the songs of the Vaishnava devotees collectively known as the “Nalayiraprabandam” the “Periya Tirumoli” of Tirumangaimannan can be definitely assigned to the Pallava period. As a poetic composition consisting of devotional verses, the 'Periya Tirumoli' has as much of music in it as in the Devarams; however, it is doubtful if these verses or any of the verses of the Nalayiraprabandam were ever sung in the same way as the Devarams were. From the way in which the 'Periya Tirumoli' and the 'Tiruvaymoli' are recited by the orthodox Vaishnavas of today, it is inferred that the verses were always chanted, being confined only to the Udatta, Anudatta and Svarita Svarams. This seems to be the result of the idea of the later Vaishnava teachers to consider the compositions of the earlier Alvars as equal to the Vedas. Nadamuni describes the Tiruvaymoli as 'Dravida Veda Sagaram.'

Dancing

The art of dancing may be traced to a remote antiquity in the Tamil country. Indigenous dances in the Tamil land, Kuttus, referred to in the early Tamil works, were the indigenous dances of the Tamil land and had their distinctive features and an individuality of their own. They were quite different from the classic Indian art of dancing scientifically dealt with in Bharata's Natya Sastra.

The Kuttus were of two broad kinds with several subdivisions in each. Santikkuttu consisted of four types of dances while the other division Vinodakkuttu mainly intended for the masses and the common people consisted of six varieties of dances and an additional one. These included the Kuravai, Kalinagam, Kugakkuttu, Karakam, Nokku and Torpavai. The seventh was either Veriyattu or Vidudakkuttu.

One characteristic feature of the Tamil Kuttus is that they concern group dances mostly of a pastoral kind. The Pot-dance is described as one in which cow-herds gave vent to their exuberance of joy on special occasions. All these dances were accompanied by music, both vocal and instrumental, among which the Yal, the Kulal and the drum were most popular instruments used.

According to Silappadikram only those women who were highly qualified in dance and music and were endowed with beauty were considered good dancers the dance students commenced their training in their seventh year (according to the same work) and continued to practice till the 12th year when the arangerram was conducted. Madhavi of Puhar is reported to have had her arangerram in the court of the Cola King, Karikal Perumal. When these dancers had played in an expert fashion in the different types of kuttu they were awarded by the king the 'talaikkol' and were given the title of talaikkoli.

Santikuttu was a dance performed in Santi or peace. It consisted of four kinds (viz.) Sokkam, Meykuttu, Abhinayam and Naagam. Sokkam contained 108 karanas and was also termed Suddhaniruttam. After singing the Devaram and Divyaprapanda hymns and assuming the role of Talaivi having exuberant love to the Nayaga the dance so rendered was known as Ahamargam. It consisted of desi, vatjugu and Singalam. Vinodakkuttu consisted of Kuravai, Kalinaijam, Kutjakkuttu, Karalam Nokku and tol pavai.

While the kuttus were intended for the ordinary people, the masses, the classic dancing of India was adapted chiefly for the stage and the royal courts and was later introduced and performed in temples. Bharata's Natya Sastra is broadly divided into four sections based on abhinayas or modes of conveyance of the theatrical pleasure to audience. "Aligika-abhinaya is to be understood as the expression of feelings through the movements of the organs of the body. This is a characteristic feature of the classical Indian dance and six chapters are devoted by Bharata to the above subject.

Art of Dancing in the Pallava days:

There is no specific evidence that the indigenous dances were encouraged by the Pallava rulers or their feudatories to the extent that classical dances as embodied in Bharatanatya's requirements were patronised. Commencing from Mahendravarman I, classical dancing was presumably popular in the royal court, reaching its climax during Rajasimha's reign when dancing in a modified form was introduced in the temples. One of the queens of Rajasimha, Rangapataka may be presumed to have been an expert Bharatanatya dancer as her very name indicates. She was associated in the construction of a Pallava shrine in the Kailasanatha temple.

The women dedicated to dancing were called, devaradiyars. There were seven divisions among the women dancers, according to books relating to dancing. The dancer who dedicated herself to the temple voluntarily was known as dattai, the one who sold herself to the temple was called vikritai, she who for the sake of her family benefit dedicated herself to the temple was termed prityai, she who on account of extreme devotion joined the temple service was called bhaktai, she who was captured by some persons and handed or gifted to the temple service was called hrđai, she who was selected by the king or others as accomplished dancer was called Alangarai. The dancing girl who received salary from the temple was known as Rudraganaika and Gopitat. These ladies on account of their proficiency in the art of dancing were held in great respect by the society. Even the Nayanmiirs and the Alvars praised these dancers in their hymns relating to different shrines in the Tamil kingdom. The contemporary society offered a respectable place for them in their midst. It is clear from the hymns of Appar and Sambandar that these temple dancers were engaged in service in the temples from the seventh century onwards or earlier.

Dance scene in the Sittannavasal Cave:

The painters of the Sittannavasal cave have not painted the full figures of the lady dancers and only busts are shown. The dancer on the right side has her left arm in the 'gaja hasta' pose while her right palm is held in the chatura pose. It is important to note that this hand pose is a special feature followed in the sculptures and bronze images of Siva in the golden hand of Tillai and therefore extremely popular in South India and profusely copied in the contemporary monuments at Java and Borobudur.

Affinity of dancing to painting:

The rasa of hand-poses revealed in the paintings of Sittannavasal is also linked with another factor in the field of fine art. This is the close affinity of dancing to the art of painting. It is well known that painting seeks inspiration from other sources such as the art of dancing. Early texts on painting also emphasise on dancing. A good example of this is furnished in the natyasastra which lays down that a proficient painter must have a good knowledge of dancing. The Pallava painters during the rule of Mahendravarman I maintained this ideal which was handed over to their successors as can be seen in the painting of the dancing group in the Brahadisvara temple during Rajaraja I.

Group dancing during Pallava age:

Quite different from individual dances a couple of sculptures in the Vaikunthaperumal temple contain group dances composed of men and women. The sculptures seem to be connected with the royal court of the Pallava king. The first picture contains the king (Nandivarman II) seated on his throne and his officials. Three dancers stand before him, the male one artistically dressed accompanied by two women dancers one on either side. It appears that they had just finished their dancing performance and are ready to watch a wrestling match between two men which followed immediately. It was customary to perform dancing followed by wrestling in the days accompanied by some music.

Dance group march into King's court:

Another panel in the Vaikunthaperumal temple (north wall) depicts the march of a troupe of nine men (into the King's court) consisting of dancers and

musicians. The first member of the troupe is a drummer who walks in playing on the drum followed by six men and two women dancers.

A distinct feature of Pallava dancing was that both men and women participated in the performance which was the delight of both the sexes. The Pallava monarchs encouraged co-dancing in their courts. The contemporary representations of men-dancers in the monuments of Borobudur and the references to dancing masters in Sanskrit literature confirm the view that dancing was not the monopoly of women alone during the Pallava age.

Dancing performances inside the temple:

In addition to the King's court dances were witnessed at the temples. These were of a religious nature and combined with music these were a part of the religious ritual connected with temple services. The Muktesvara temple at Kanchi and the Tiruvottiyur temple maintained a large number of dancing women for the performance of singing and dancing at the time of divine worship and services and during festivals.

The system continued during the chola times and the Tanjavur temple had a contingent of nearly 400 dancers who were provided with endowments for their housing and maintenance from different parts of the State.

Painting

The Pallava Court played an important part in the development of the art of painting and patronising skilled painters who were attracted to it by royal patronage. It is well-known that painting in the country originated from the king's court where one of the principal occupations or hobbies of the prince and princesses was the art of painting.

Chitrakarappuli :

It is not known if the Pallava rulers of the Prakrt and early Sanskrit charters encouraged painting. At least there is no inscriptional evidence to indicate that they did this. One of the celebrated Pallava kings belonging to the, Simhavishnu line who prided in the surname of Vichitrachitta was also known as citrakarapuli (ie.) 'tiger among painters'. According to a mention in the Mamandur cave inscription of a work called "Dakshinachitra" scholars have concluded that Mahendravarman I was probably the author of a treatise on South Indian Painting which has unfortunately not come down to us.

For appreciating the art of Pallava painting we have to rely on the monolithic cave temples as well as some of the structural monuments in Chingleput, South Arcot, North Arcot and Pudukottai districts. Jouveau-Dubreuil was the first to discover traces of colour in some of the monuments of Mamallapuram and Mamandur in addition to other places. The entire figure of the relief of the Varaha Avatara on the back wall of the Adivaraha cave is covered with bright painting which appears to be quite modern. Patches of old colours on the Durga image (in the same cave temple) and painted designs on the ceiling above the Durga relief are noticeable. Traces of colour on the rear portion of the lion pillars are also seen. It may therefore be safely concluded that the sculptures and part of the Varaha cave temple must have been painted during the Pallava period as the colour effect compares well with those paintings at Mamandur and Sittannavasal.

The facades and pillars of two caves at Mamandur were presumably fully painted as one notices patches of painting at every six inches. Deep red and deep green are the dominating colours used and these are found used in vertical bands alternating among themselves. The lotus portions that adorn the

cubical portions of the pillars also exhibit in one of the caves traces of colour on them.

Armamalai Paintings:

The cavern on the hill in Armamalai, a rocky hill in Malayambattu village in North Arcot district is a natural cave 131' in length, 10' high in the middle, 35' in depth, at an elevation of 100 feet from ground level, spacious at the bottom with a reservoir of water. It may be presumed that this cavern originally contained a shrine during the days of the Pallavas, as two stones with carved Pallava door-keepers armed with clubs have been noticed. The costume, ornaments and the general form and deportment make it definite that they belong to the Pallava period,

The eastern portion of the cave, an area of about 10' X 20', is almost fully covered with paintings the identification of the subject matter of these paintings is rendered extremely difficult by a thick layer of smoke covering the whole surface. On the western side are six patches, fairly well-preserved. The largest one on the extreme west end shows floral designs and a lotuspond. The other four patches are near the wall of the mud brick structure. The whole of the ceiling was originally filled with paintings. Here the patches show human figures astride animals. Two more patches show ducks.

A large patch (5' X 7') is a rectangular panel showing a lotus panel with lotuses in bud and in blossom, huge green leaves and a fish. The similarity of this work with the Sittannavasal lotus pond suggests that the subject treated is Samavasara, a favourite theme in Jaina art.

R. Nagaswamy of the State Department of Archaeology (Tamil Nadu) thinks that the paintings belong to the middle of the 8th century A.D. In Armamalai in North Arcot district, in the middle of the eighth century A.D. a

natural cavern has been converted into a Jaina temple with brick structures where we find some traces of paintings in the best South Indian traditions still surviving. One of the main themes in this cavern seems to represent the directional deities (dikpalas) riding on their respective mounts among whom the figure of Agni is fairly well-preserved. Scroll designs and swans and ducks as found in Sittannavasal are also seen in the ceiling of this cavern.

Sittannavasal frescoes

The Sittannavasal frescoes which are of great aesthetic merit were discovered by the late Gopinatha Rao but the first impressions were given to the world by Jouveau-Dubreuil. It is definitely known that the Sittannavasal cave is dedicated to the Jain Tirthankaras and that it belongs to the time of Mahendravarman I who was a Jain for some time in his early life.

Subject matter of these frescoes:

The decoration of the capitals of the two pillars of the facade is in a good state of preservation and consists of blooming lotuses which is also the chief decorative motif in the entire cave. As we enter the sacred shrine, the upper cubical portions of the front pillars capture our eyes for they contain paintings of two of the well-known dancing poses described in the Natya Sastra. Both these figures are treated with singular grace and charm. The one on the right is better preserved than the one on the left pillar. The coiffure of this dancer is very artistically done. The hair is parted in the middle, taken up and is dressed up in a sort of dhamillam which is adorned with a few jewels in the centre but mostly decorated with beautiful clusters of coloured flowers, lotus-petals and tender leaves. The ear ornaments are shaped in the fashion of rings and seem to be set with precious gems. The neck jewels are of various

kinds but are very artistic. A few armlets and wristlets are also worn by the dancer. We see on her finger two rings, one on the little finger of toe right hand

Pallava Monuments

The history and development of Pallava art and architecture constitutes a fascinating chapter in the annals of Indian art history. Almost till the beginning of the present 'century the materials for writing such an account were almost nonexistent. Most of the monuments of the Pallavas were lying in a neglected state remote from the cities in a poor state of preservation. Even the outline history of the Pallava kings who were responsible for the creation of these monuments could not be written for want of basic sources such as 'copper-plates and stone inscriptions which had not been studied in full pioneer work. The position became easier after the archaeological survey of India had taken up the, task of searching' out these monuments after systematic surveys. Private scholars such as Professor Jouveau-Dubreuil toured every nook' and corner of the country' surveying the antiquities in several districts in Tamil nadu taking photos and preparing plans and charts. His handbooks on the Pallava antiquities which together with the annual reports of the Archaeological surveys now enable the serious student to gather the outlines of the Pallava art from the seventh to the ninth centuries when most of the Pallava monuments emerged in different parts of their kingdom.

Range of Panava monuments:

Pallava antiquities have been discovered in nooks and comers of various Tamil districts. They have been found in Tirukkalukkundram (Cbingalput); Mahendravadi (North Arcot Dalavanur (South Arcot), Mandagappattu (South Arcat), Pallavaram (Chingleput), Armamalai (North Arcot), Mababalipuram, Siquvankuppam (Chingleput), Kanchipuram

(Chingleput), Panamalai (South Arcot), and a few other villages. Detailed accounts have been published in books and official publications with photographs and plans.

Early Cave temples:

Monolithic temple excavated from solid rocks were first introduced in the Tamil land by the illustrious Pallava king Maheadravarman I, who during his reign of thirty or forty years succeeded in creating twenty rock-cut temples with the help of special craftsmen presumed to be imported from the lower Krishna Valley where such rock-cut temples had already come into vogue Pre-Pallava temples:

It is, however essential to remember that temples and temple construction were known to the Tamils several generations prior to Mahendravarman I and are referred to in the Sangam and post-Satigam literature. Temples for Brahmi, Vishnu, siva and Indra and other divinities are alluded to in Tamil works like Silappadikaram and Manimekalai. These were however made from wood, brick, mortar and other perishable material and could not withstand the ravages of weather and time. They must also have included palaces of kings and public buildings fort and city wall etc, all of which have disappeared. Some idea of their shape and appearance of the earliest temples in Tamil land can be got from the monolithic stone rathas and mandapas at Mahabalipuram.

Use of stone for temple construction:

It is pertinent to state here the reasons why the Tamil temples could not use granite stones for the temple construction. The avoidance of stone according to some scholars is due to a prejudice that it was used for funerary

ceremonies following the demise of persons. This prejudice probably lasted till about the sixth century or so. Mahendravarman I, the Vichitrachitta that he was, was original minded and saw no difficulty in using rocks for shaping them into mandapa shrines for Vishnu, Siva and Brahma.

Early cave temples:

In the Mandagappattu cave temple foundation inscription he proudly states that he completely avoided the use of bricks, lime and wood for providing an abode for the Tirumurti for the first time. This was sometime in the early decades of the seventh century. Young Mahendra who had spent his princely years in the region had observed the shaping of rocks there into temples and halls by the Andhra workmen in stone. After a beginning had been made at Mandagappattu village surveys were made of suitable rocks in adjoining places and work of converting them into beautiful cave temples expedited. Nearly twenty such cave temples were excavated during the Mahendra epoch in different places. These include temples dedicated to Vishnu. Siva and Tirumurti.

Other cave temples:

In the village of Mahendravadi the rock-cut temple was named as Mahendravishnu graha and the shrine was provided with doorkeepers, pillars and the mandapas cut out of a single rock. The king also constructed a tank called Mahendratataka and founded a settlement, (an agrahara) called Mahendravadi. Similarly, the old Pallavaram hill was provided with a mandapa all cut out of rock for a Siva temple; selected birudas of the king were also cut at the entrance. Satrumallesvaragrha at Dalavantir, Avanibhajana-pallavesvaragrha at Siyamangalam, Lalitankura Pal1a varagrha at

Tiruchirappalli (where suitable rocks existed) were cave temples provided with sculptures and inscriptions.

Some features of early cave temples:

In some of these temples representations of Gatigavatarava, the relief of Nataraja in Siyamangalam cave are found cut out on the pillars. In Mahendravarman's excavations the technique was simple in planting the pillars massive and divided' into three.

Survival of Mahendra style during Mamalla's epoch:

The Mahendra style of cave temples survived even after his death and only minor changes introduced by Narasimhavarman 1(630-668). The technique of shrines cut out of solid rock was continued by Mamalla, whose innovation was the introduction of sedate lion at the base of pillar and the addition -of bull capitals at the top provided with pataka. This constituted the Mamalla cave temple style. In the Rajasimha monuments (which included structural temples) the lion base of Narasimhavarman I was discarded and replaced by rearing lions. He also popularised the Somaskanda panels on a liberal scale in almost all his monuments. The door-keepers were also smaller and the linga designed were pedestic instead of cylindrical as in previous periods.

Monuments of Mahamalia (Narasimbavarman I):

Mahabalipuram has more than 14 cave-temples. 9 monolithic shrines, three structural stone temples and 4 relief sculptured rock panels. Jouveau-Dubreuil is of the view that the artists who excavated the rocks there invented the system of carving pillars with lions squatting at the base. These include the five well-known group of Rathas, Panchapandava mandapam, the Ramanuja

mandapam, the Varaha cave, the Adivaraha cave and Mahisasuramardhini cave. The rock-cut sculpture of Anantasayi in between the two Siva temples in the Shore temple complex is believed to be the creation of Narasimhavarman I-Mahamalla.

The Krishna mandapa consists of a large mandapa erected in front of a great bas-relief, the principal representation of which measures 45 feet in length and 11 feet in height. It represents Krishna in the miraculous act of holding up the hill of Govardhana. Besides him are to be found Balarama, Nappinnai and about twenty other figures of men, women including children, cows and calves, representing scenes at Gokula. There are also in this scene a finely executed bull in full relief as well as a cow in the act of being milked and shown as licking its calf. The execution of this pastoral panel is quite vivid and compares favourably with the Penance panel, popularly known as Arjuna's tapas, now identified with the Penance of Bhagiratha.

Arjuna and Bhagiratha. The rock is divided by a fissure and the cleft is cleverly worked to show a Naga coming up from the depths of the earth, The chief scene is that of the Penance of Arjuna or Bhagiratha on the occasion of the appearance of Paramasiva to confer the boon. The emaciated figure of the hero standing on the tip of his left foot and performing rigorous penance is vividly shown. A hermitage is shown nearby with figures of hares, lions, elephant and deer and forest animals. Gandharvas and other demi-gods are shown on the upper part of the bas-relief. The actual date of the relief falls presumably during the reign of Narasimhavarman I and the subject of the relief inspired by Bharavi's work Kirittarjuniya which had been evidently composed early in the century and was very popular at the Pallava court.

The two structural temples in the Shore temple complex Rajasimha Pallavesvara and Ksatriyasimha Pallavesvara were designed and built by

Rajasimha. The rock-cut cave at Saluvatikuppam appears to be the work of Rajasimha as indicated in his inscriptions therein. The penance panels and Krishna mandapa contain open air reliefs originally believed to have been painted. According to recent studies, the monuments of Mahabalipuram and their figures are all carved out of stone; yet "every inch would have been covered by the artisans with a thin layer of fine white plaster and then painted so as to simulate the materials and colour of ordinary temples," The monuments of Mahabalipuram according to some scholars were once painted all over. The Trimurti cave, Arjuna- ratha and Krishna mandapa reveal traces of coats of paint.

Mahabalipuram monuments:

There has been difference of opinion about the authorship of the group of cave-temples, penance panels and the five Rathas. R. Nagaswamy expressed the view that Rajasimha (Narasimhavarman II) was the sole author of all the Mamallapuram monuments and inscriptions. A study of the ornaments of Mahabalipuram's monuments on the figures of the Great Penance Panel, the Krishnamandapa, Adivaraha cave and the Five Ratha has especially indicates that they belong to Mamalla's period and confirms Mamalla's authorship of Mahabalipuram monuments in most cases. In the light of the study of dress and ornaments too, the view that Rajasimha was the sole author of Mahabalipuram monuments cannot be sustained."

Rajasimha was prolific in constructing structural temples. It has been seen that in Mahabalipuram he built two structural temples for Siva in the Shore temple complex. The Rajasimhesvara type of temples (Kailasanatha, Talaginsvara and the Shore temples) and a few smaller ones in Kanchipuram

indicate certain' new architectural innovations. These are found in the shape of the Vimana and the elimination of the hara or kulas and salas on some of the storeys another characteristic that one notices in the Rajasimha temples is the inclusion of conch-blowing galla or Nandi in the tulas below the griva.

Kailasanatha temple (Kanchi):

The great masterpiece of Rajasimha temples is that of Kailasanatha at Kanchi. In this work not only the emperor Rajasimha but the prince and his queens appeal to have participated. Smaller shrines known as Mahendravarman's and another with Queen Rangapataka inscription have been added in front of the main Kailasanatha temple. There are miniature shrines in the temple wall encircling the sanctum and in some of the mandapa traces of painting have been noticed. The temple is filled with excellent sculptures mostly of Siva in different forms. The Shore temple and Talagirisvara temples at Pauroolai are also contemporary to Rajasimhesvara at Kanchi. In the new style followed in the Kailasanatha temple the squatting lions (below the pillars adopted in the Mamalla monuments) were replaced by rearing lions a feature that can be seen on almost all temples in the epoch of Rajasimha. Another feature was the prismatic lingam installed in front of the images of Somaskanda in the temple sanctuaries. During the Rajasimha epoch the practice of creating temples out of living rocks was almost given up and was substituted by the construction of structural temples built of stones placed one over the other.

It is considered probable that the temples of Muktesvara and Matangesvara were constructed towards the end of the 8th century in the reign of Nandivarman Pallavamalla. The door-keepers of the Matanigisvara temple are found having four hands. This is taken as a proof of its being a late

Pallava temple as usually all earlier door-keepers are found with two hands only.

In the second half of the ninth century a new style of temple construction was introduced which is different from the Rajasimha style. The following features have been noted by Jouveau-Dubreuil in his study on this subject. The upper portion of the temple is apsidal and resembles the Sahadeva ratha at Mahabalipuram (Gajapristakriti). These temples have cylindrical lingam and Images of Somaskanda, a common feature in all, Rajaisimha and Mamalla temples, are totally absent. The door-keepers are provided with' four hands. The base of pillars is devoid of the rearing-lion motif. The only temple surviving with these features is the Virahanmisvara temple at Tiruttani built late in the ninth century A.D. during Aparajita's reign.

In conclusion it may be stated that the renaissance of Pallava sculptural art manifested itself in the form of rock cut-temples. Buddhist monks of north India were in the habit of excavating their monasteries on the mountain sides such as those at Ajanta during the Vakataka period. "The Telugu origin of the cave is obvious as some of Mahendra's names are given in Telugu in the cave temples. Mahendravarma I originally lived in the Telugu country. The mother of Mahendra is believed to have been a Telugu princess. All these factors confirm the Telugu origin of the cave temples in- the Tamil country.

Questions

1. Examine the state of society under the Pallavas.
2. Describe the Economic condition during the age of Pallavas.
3. Give a sketch about the contribution of Pallavas to the Bhakthi movement in Medieval Tamilagam the age of the Pallavas.
4. Explain the Development in literature and education during the rule of Pallava.
5. Discuss about the contribution of the pallavas to the Art and fine Arts.

UNIT – III

AGE OF THE CHOLAS

- 3.0. Introduction
- 3.1. Objectives
- 3.2. Social Life
- 3.3. Economic Life
- 3.4. Religious Life & Bhakti Movement
- 3.5. Developments in Literature and Education
- 3.6. Contribution to Arts and Fine Arts.
- 3.7 Unit Questions

3:0 Introduction

The Cholas were an antique ruling family of Tamilaham, celebrated in literature and inscriptions since the Sangam age. After the immortal days of Karikala in the early Christian era, the predstory Kalabhras hurled them into obscurity in the middle of the second century A. D. Six hundred years after the fall of Sangam monarchy, the Cholas under Vijavalaya sprouted again and inaugurated the age of greatness for the Tamils. Politics and polity, the arts and literature were revived to add a lustrous page to the epic story of our land. From the sophisticated religious philosophy of Meykandar to the thought provoking mundane philosophy of Pattinattar, from the monotonous codification of grammatical rules of Nannal to the melodious pen portraits of Nalavenba, from the tranquil figure of Dakshinamuni to the mysterious dancing figure of Lord Nataraja, and from the solitary cave temples of Sittannavasal to the magnificent Rajarajesvaram at Tanjore, we

find a world in the imperial history of the nascent Cholas. In political philosophy and administration, religion, culture and fine arts new values, were set in harmony with the spirit of the age. To quote Prof. K.A.Nilakanta Sastri, in its administrative system and in its literary and artistic achievements, Tamil civilization may be said to have attained its high watermark under the Chola empire. It was in short the age of the crystallisation of Tamil culture.

3:1 Objectives

- Having gone through this unit you will be able to
- Know the socio-economic status of people of Tamil Nadu under the imperial Cholas.
- Assess the role of Bhakti saints in the spiritual awakening of the people
- Acquire knowledge on the Development of literary activities under the Cholas.
- Appreciate the artistic values of Chola Art & Architecture

3:2 Social Conditions

Medieval Tamil society was caste oriented. The Aryan varna system was accommodated to local conditions. Most castes were based on the traditional professional affiliations. Communal organisations were formed to regulate intracaste discipline and behaviour. The general concert of caste groups was congenial for social developments. But occasional communal riots and rivalries marred social progress. The Paraiya was field labourer and drum beater. The so-called polluted classes were considered untouchables since they ate meat. The rigidity of the caste system nurtured social anomalies. So the saints of the

Bhakti age launched a crusade against social inequalities. Kannappar (a Vedan). Tiruppanalvar. Nandan (both Pulaiyas) Were held in high esteem. A curious social division traceable in Chola period is the valangai and idangai faction. The origin and nature of these groups are obscure it is said that they used to stand to the right and left side of the King's person since Karikala's time. Women were respected and enjoyed a privileged position in society. Members of the royal family like Sembiyan Mahadevi and Kundavai were great patrons of religion and temple building. Kundavai, like Harsha's sister Rajyasri took keen interest in imperial transactions. Sati was known and members of the royal family like Vanavan Mahadevi self immolated themselves on funeralpyre. Women dedicated to temple service were known as devaradiyar (slave to God) who later corrupted into tevadiyal (prostitute). They were the Indian counterparts of the Vestal Virgins of Rome and the Ghishas of Japan. The Sri Vighraha in temples were regularly bathed, dressed and oblations (prasada) offered. The temple girls sang, danced and acted before them for the delight of the gods. In their old age the devaradiyars or devadasis were known as Kaliyuga Lakshmis. Rajaraja I appointed 400 ladies for temple service. This practice was abolished in British times but its rudiments are still found in isolated areas',

3:3 ECONOMIC LIFE

AGRICULTURE

Agriculture was the backbone of economy. The heart of the Chola country lay in the Kaveri delta. To facilitate agriculture several irrigation projects were undertaken. The Chola kings constructed many water reservoirs like the Viranarayanam eri, Cholavaridi, Gandaradityapoveri, Cholagangam, Sembiyan Mahadevi eri etc. The Cholagangam, near Gangaikondasolapuram had a

channel running to 60 miles. Efforts were taken to reclaim forest and waste lands as in the days of Kaduvettis (The Pallavas).

INDUSTRY

Cottage industries flourished as in modern times. The metal workers had expertised knowledge of metallurgy and produced images and utensils in gold, silver, bronze, copper, brass etc. It is said that the "jeweller's art reached its high water-mark under the Cholas." Among the multifarious ornaments the kiridam (head), kuntalam (ear), kandikai (neck), aram (chest), skandamala (shoulder). udarabandam (3 ½ above navel), oddiyanam (hip), rings, bangles. padasaram (anklets) etc. may be mentioned. Kanchi was an important centre of textile industry. There were merchant guilds in important cities. Merchandise was sold in markets both through barter and coins.

TAXATION

Taxes were known as vari or irai Dandam and marupadu were possibly fines or levy. Periodical land surveys were conducted for assessment of taxes. Rajaraja I. Undertook large scale measurement of lands. Tax-free known as iraiyili. Taram-perranilam were assessed lands. On the anase non-assessed were taramili. The primary items of state (horses) were land revenue, Customs taxes, professional taxes, mineral wealth, forests etc. Land revenue was one sixth or one third according to the fertility of the soil. Taxes were paid either in cash or kind. The chief items of state expenditure were the king, his household, secretariat, armed forces, allowances to members of royal family, benevolences etc.

WEIGHTS & MEASURES

Various kinds of weights and measures were in use. The Tamils had a scientific knowledge of even the minute detail of decimal fraction for assessment of land revenue was known.

OVERSEAS RELATIONS

Marco Polo give testimony to a brisk maritime contact between South India and the South East Asian countries. The Tang and Sung rulers of China, Sailendras of Sri Vijaya and the Abbasid Khalifs of Bagdad established commercial relations with the Tamils. The Chola mandalam (later corrupted into Coromandel) was a busy coast frequented by ship from China and Arabia. Mamallapuram. Uraiyur, Korkai. Quilon etc were important ports. He refers to the trade in pearls; elephants. cardamom, cotton textiles etc. Pepper, perfumes, textiles drugs, ivory, coral, pearls etc. were chief among the exports. Horses were imported from the Arabian peninsula. According to Benjamin, the ships entering the Chola ports were required to pay tolls. State protection was guaranteed to such ships and their cargo. This appears to be some crude type of insurance of merchandise. Kulottunga I was known as Sungantavirtta (who abolished tolls).

The annals of the Sung dynasty of China record the arrival of diplomatic missions from in 1015, Sri Rajendra Chola in 1033 and Deva Kulo, ie., Kulottunga in 1077 exchanged envoys with the Chinese government. The Arab merchants from Quilon went to China by way of Sri Vijaya and Java. A brahmana temple seems to have been established at Canton in China in the 8th century, A Tamil inscription of Takuapa mentions a Vishnu temple Commercial and diplomatic intercourse between Tamilam and China was prosperous in the middle Ages. Too much of imports seem to have drained Chinese sources which was regulated by imperial legislation. The Karandai

plates states that Suryavarman (1002--50) of Kambhoja sought friendly relations with Cholas. Much evidence to trace the cultural impact of Tamilaham with the Far East are available. Apart from the temples in China, a temple at Ch'uan Chou (near Formosa) contains a sculptural panel of Hindu mythological stories. A ruined temple in Kadaram, dedicated to Siva, is built on Pallava model. Many of Malay vocabulary are Tamil in origin. Malay itself is a corrupt form of malai (mountain). The tribals of Sumatra use words like 'soliya', 'pandya' with unmistakable affiliations to Tamil. A ritual connected with the coronation ceremony of the Siamese monarchy is the recital of a Tamil poem. In the temples of Bangkok, Tiruppavai is recited: "Ceylon is a geographical and cultural extension of South Asia, Borneo, Bali, Cambodia, Annam (Vietnam) and all other Far Eastern countries still exhibit traces of Tamil cultural impact.

3:4 RELIGIOUS CONDITIONS

Religious culture has through the ages been the underlining philosophy of Indian history. The part played by Tamilaham in the history of Indian religion was substantially great. The atmosphere created by the Alvars and Nayanmars in the early middle ages enabled the growth of a much more complicated religious philosophy under Kumarila, Sankara. Ramanuja. Madhva and others. "Under the Cholas of the line of Vijayalaya may be said to commence the Silver age of South Indian Saivism and Vaishnavism," says Prof. K. A N. Sastri. Nambi Andar Nambi and Nathamuni codified the Saiva and Vaishnava literature in the Chola period.

SHRI VAISHNAVISM: The successors of the Alvars were the Acharyas. They were the founders of Shri Vaishnavism. We do not know when the schism in Hinduism into Saivism and Vaishnavism took place. The Sangam literature

makes reference to the cult of Siva and Vishnu. Under the Alvars and Nayanmars these two sects got firmly enmeshed in Tamil society. The heretical sects were relegated to the background. The Acharyas nurtured Vaishnavism into a powerful sect and aspired to exalt it to the position of Universal State. A complicated system of philosophy was cultivated, of which the visishtadvaita of St. Ramanuja is most famous among the predecessors of Acharya Ramanuja was Nathamuni. He lived and preached at Srirangam. His Nyayatattva is an exposition of visistadvaita philosophy. The school established by him came to be known as Shri Vaishnavism, According to Vaishnava hagiology, Acharya Nathamuni was followed by Uyyakkondar (Pundarikaksha). Manakkalnambi (Ramamisa), Alavandar (Yamunacharya), Ramanuja and a host of others

ST. RAMANUJA : The date of Acharya Ramanuja (c. 1017-1137) is an unsettled and much debated question. Historians have made him the contemporary of the Chola kings from Adhirajendra to Kulottunga II (1070-1150). He was a brahmana, brought up at Kanchi. His popularity along with his cult probably forced the so-called 'krimikanta' to persecute him and his followers. He went to Dvarasamudra and converted the Hoysala King. Sometimes later when affairs came to normal conditions in the Chola country he returned back. His versatile works on are the Vedantasara. Vedatasangraha, Vedantadipa and the bhasyas (commentaries) on the Bhagavat Gita and the Upanishads His philosophy is known as visistadvaita or qualified monism. B"lakti yoga is better than any other yoga. Salvation through prapatti is more reliable. According to St Sankara, there is only one soul or spirit. All others are maya (illusion). Ramanuja repudiates the concept of the single universal soul and insists on the existence of three realities. viz, chit (individual soul) achit (insensate world or matter and Isvara (God). The first two

are nothing but the manifestations of Isvara. The latter has five aspects such as a para (the highest) vyuga (triple functions). vibhara (incarnations) antaryamin (omniscient) and archaro pratima (idol). The chit is recommended to attain salvation through prapatti. The system inculcated by Ramana had profound influence on all the philosophical cults of India. To quote Dr.A.L.Basham. his ideas spread all over India, and were the starting point of most of the devotional sects of later times.

VADAKALAI VS. THENKALAI

The Shri Vaishnavas were divided into two schools known as Vadakalai (Northern wing) and Thenkalai (Southern wing). The struggle between them is most acute even in contemporary times at Vaishnava cent. Kanchi is the headquarters of the Vadakalai and Srirangam for the Thenkalai. These two groups distinguish themselves by wearing different types of Tirunamam.

PASUPATAS VIRA SAIVISM

The Pasupatas or lingayats (Anglicised form of Lingavants) were a popular sect since the early middle ages. They were the first to consider Lord Siva as the supreme deity before all other gods. Scholars trace its origin to the Rig Vedic period. Pasupata comes after Pasupati, the mystic god of gnana or pasupata (knowledge). According to the Pasupatas, the Knowledge of karana (motive), karya (effect) vidhi (rule), yoga (path) and dush-khanta (suppression of misery) are essential for liberation. The Pasupatas worship the linga and have a jangama linga tied either to their neck or left arm. They are strict disciplinarians and abhor liquor and meat eating. They are a puritan class and disallow image worship. They repudiate the authority of the Veda and the arbitration of the brahmanas as priestly class. They have a specially ordained

priesthood known as langama. Others of the community are called banajiga." They were the first in the history of Hinduism to throw off all caste barriers and consider a Pariah equal to a brahmana, if admitted into sect. Widows were permitted to remarry. Cremation of the dead was not allowed. Thus the lingayats were the first Indian sect to launch a crusade against caste groups and the anomalies which it produced. Virasivism became popular with Basava, who was a minister to the Kalachuri king Bijjala in the 12th century. At present the sect is popular in Karnataka, part of Andhr Pradesh and among the Badagas in the Nilgiris.

The general religious atmosphere of the age was very serene. Though Buddhism and Jainism were unpopular they did not disappear altogether. The author of Sivakasindamani was a Jain. Tax free lands, pallichimdam, were donated to Jain institutions. Kundavai patronised the construction of a Jain temple. Rajaraja I aided the construction of the Chudamani vihara at Nagapatnam. The Cholla kings were generally noted for their spirit of toleration. Maths of various sects acted as centres of education and charity, "The temple and the matha were the two great gifts of medieval Hinduism to Southern India," says Prof. K. A. N. Sastri.

3:5 DEVELOPMENT IN LITERATURE AND EDUCATION

Culture is the consciousness of humanity and the 'art of living an enlightened life: It has been defined by Sir C. P. Ramaswami Iyer as a marvellous synthesis of art, science, philosophy and religion; where art is wonder at life, science is curiosity about life, philosophy is an attitude to life, while religion is reverence for life. Chola period was a golden age in literature,

sculpture, music, painting and philosophy, which brings to life the above statement of the distinguished scholar.

LITERATURE The Chola period was the most brilliant and creative period in Tamil literature which produced the giants like Kambarr, Tiruttakkatevar, Pugalendi, Ottakkuttar, Pattinattar and others. The Sivakasindamani of Tiruttakkatevar as an epic poem of high quality, an erotic piece composed by a Jain monk. The force and fortitude of love finds an encyclopaedic expression in the 12,580 lines of Tiruttakkatevar. Love is omniscient not an abject intercourse between tyrants and slaves,' but is visible wherever we see, The Kalingttupparani of Jayankondar is an excellent war poem, a 'War and Peace' in verse. It is a parani type of literature in rhythmic and heroic metres. Ottakkuttar was a versatile poet, author of the Muvarula (three Ulas), Kutottungasolan Pillaittamil, Takkayakkapparani etc. Kambar, was the famous author of the Ramayanam. It is a masterpiece and the greatest epic in Tamil literature with "a depth of poetic excellence seldom equalled." Sri Rama and Sita fall in love at first sight and have gone deep. To quote Dr. K. R. Srinivasa Iyengar, "Valmiki's poem is akin to a vast elemental forest. While Kambar's is more akin to a limited but luxuriant garden. "Pugalendi's venba is a marvellous poem dealing with the love story of epic fame. Noted for its metrical and verbal felicity, the Nalavenba is the most melodious work, comparable only to the Sakuntala of Kalidasa. The Periyapuram or Tiruttondarpuranam of Sekkilar is a religious literature of incomparable variety and quality. It is considered to be the fifth Veda. The unique collection of the Saiva and Vaishnava literature into the Tirumurais and Prabandam by Nambi Andar Nambi and Nathamuni are unexcelled in the theological literature of India. The Tiruvilaiyadal-puranam of Paranjoti and Perumbarruppuliyur Nambi depict the mythological stories of the

sixty four divine sports of Lord Siva. Among other works of the type are the Sekkilar Nayanar Puranam of Umapati Sivachariyar, Tirumuraikanda Puranam on Nambi Annar Nambi etc. POYYalmoli Pulavar was another distinguished poet, author of Tanjaivaoan kovai. The Perungadai or Udayanan Kadai of Kongu-velir is among the literary classics of the Tamil world: Among the lost works are the Rajarajesvara-natakam Rajaraja vijayam, Kulottungasola charittai, Kannivana-puranam, Viranunukka vijayam etc. The works on " grammar are the Yapparungalam and Yapparungalakkarikai of Amitasagara, Dandiyalangaram, Nannul povanar, Virasoliyam of Buddhmitra etc. Pinga1andai and Chudamani are lexicons (nigandus). Ilampuranar, Senavalaayar and Perasiriyar wrote commentaries on Tolkappiyam. Parimelalagar on Tirukkural and Paripdal produced commentaries.

PHILOSOPHY

The religious and mundane philosophy of Meykandar, Sri Ramanuja and Pattinattar; were the most famous products of the age. Meykandar was the author of Sivagnanan bhodam which belongs to an earlier period. It is an exposition of the Saiva Siddhanta concept of pati-pasu -pasa. Other work on the subject are the Sivagnana Sittiyar of Arunandi, Sivaprakasam of Umapati Sivachariyar, Unmaivilakkam of Manavasagan-gadandar etc. Totally the Tamil Siddhanta Sastras are fourteen in number. Pattinattar's philosophy of the impermanence of the world are rare in the philosophical literature of India. He was the Indian Diogenes for whom even an emperor was but a piece of dust. His poem are the supreme acme of chosen wisdom. His fulminations against women sound misogynous but are not so. He only praises the life of renunciation and asceticism. He ridicules the mind which voluptuously looks at

the place from where man took his first milk and the passage through which he was delivered into the world.

EDUCATION

Tamil education had greater connections with religion and the temple. The curriculum and syllabi had a theocratic background. Each and every village or city seems to have patronised an educational institution. Several inscriptions make reference to schools and colleges. Rajarajachaturvedimangalam (Ennayiram in S. Arcot) was the famous seat of a Vedic college. Provisions for 370 junior and 70 senior students were provided. The college was residential. There were no big buildings endowed with libraries and lecture halls, but the quality of education was very high.

The staff were well remunerated and all the students were 'scholarship' holders. There were fourteen teachers (for 440 students) who taught the Vedas and Vyakarana. At Tribhuvani (in Pondichery) a Vedic college flourished. There were twelve professors for 260 students. Apart from the Vedas and Vyakarana, Satyasadha Sutras, Manu sastrp, Vaikhanasa Sastra, Bharata etc. were taught. An inscription of Tirumukkudal (dated 1067) mentions the grants made for a school and hospital. Allowances for one teacher and twelve students were provided. The Tiruvavaduturai inscription of Virarajendra (dated 1121) refers to a medical school which taught the Astangahrdaya of vagbhata and Charakasamhita of Rupavantara', An inscription of Tiruvorriyur(dated 1213) contains reference to a school teaching.

Vyakasana. The Tiruvidaikkalai (Tanjore Dt.) inscription (dated 1229) mentions a library. Education was not compulsory. The meritorious alone had access to the educational institutions whether elementary or higher. It was the

golden age of the gurukulam where the taught paid utmost reverence to the teacher, considering him as a God ncarnate personality.

3:6 CONTRIBUTION TO ART AND ARCHITECTURE

CHOLA ART

Under the Cholas "art reached and passed its meridian." "The Pallavas excelled in sculpture. The Chotas were above all architects. Their style is distinguished by simplicity and granduer," says J. Dabreuil. The temples were the principal nursery of art and architecture. More than seventy specimen of, Chola art are found from the lower Krishna to the Gulf of Mannar, Trivandrum, Suchindram, Tiruchy, Srirangam, Tanjore. Tiruvarur, Kumbakonam, Chidambaram, Tirukkalukkunram, Tiruvorriyur, Tiruvarmamalai, Udipi etc. are the chief centres of Chota art. The Chota monuments display three distinct stages in the development of farchitecture. They are divided into early, middle and later, of quote Prof. K A. N. Sastri, "the size of the temple grew with the extent of the kingdom until the gaint temples of Tanjore and Gangaikondasolapurm proclaimed to the world the might and majesty, of the greatest empire of the Tamils; two other temples at Parasuram and Tribhuvanan completed the tale of the most impressive Chola monuments." The early temples (850-985) are in chastened and classic simplicity. The Vijayalayasolisvaram at Narttamala' 'Aivarkoyil at Kodumbalur and the temples at Panamalai are e~amples of this school. The distinctive features of the temples are a square grabha grha and a tirumadil (wall) surrounding the temple with a gopura in front, The vimana over the sanctum sanctorum is noted for simplicity. There are subshrines dedicated to Parivara devata (minor gods) as at the four corners of the Aivarkoyil. Temples of the transitory period from the early to middle are the Sundaesvara temple at Tirukkattuttalai, Nagesvara

temple at Kumbakonam, Koranganatha temple at Srinivasanallur, Agattisvara; temple at Kiliyanur, Tiruttindisvara temple at Tindivanam, Brahmapurisvara temple at Pullamagai etc. The finest example of the Middle school (985-1070) are the Rajarajesvarams at Tanjore and Gangaikondasolapuram. Temples of the late Chola period are found at Darasuram, Tribhuvanam etc. The Airavatesvara temple at Darasuram is famous for its plaster motifs depicting scenes from the Tiruttondarpuranam.

TEMPLE ARCHITECTURE

In the construction of temples the sastras like Manasara were minutely followed. The constituent parts of the temples have great sentimental and philosophic value. The angas (parts) of the temple are symbolic representation of the human body itself, where the grabha grha is the head, sukhani- face, antarala-neck, ardhmandapa-arms, navaranga-breasts, mandapa-palms, nrittamandapa-heart, asthanamandapa-belly, balipithanaval, mahamandapa-hidden part, aisles-knees and gopura-neck. The temple has 81 squares compressed into five regions. The central square is the Brahma-garbha where the presiding deity resides. The second square (Deva-garbha) accommodates Vishnu and the Saktidevatas. The third is the Manushya-garbha where Ganesa, Kumara, Brahma etc. take their seats. Paisasa-garbha is the fourth square, the residence of Kali and Pramatanaganas. The outermost square is the Rakshasa-garbha with the Dvarapalas at the entrance. Among pillars there are five types such as square (Brahmakunda), octagonal (Vishnukunda), circular (Rudrakunda), pentagonal (Sivakunda) and hexagonal (Skandakunda). "Like the Hindu civilization itself, the temple was at once voluptuous and austere, rooted in earth but aspiring to heaven.", "says Dr. A. L. Basham. The temple in short was a cosmic symbolism and a microcosm of the universe. Centres of

natural beauty such as sea shore, mountain precipice river banks, gardens etc were ideal for temple building. Besides being the places of worship, the temples were the nursery of architecture, sculpture, music, dance and education. They employed priests, musicians, drum beaters, conch blowers, meykkappalar, temple accountants, astrologers, umbrella bearers; sandal, garland, pot and textile makers etc.

THE RAJARAJESVARAMS

"Tanjore and Gangaikondasolapuram constitute a landmark in the history of Indian architecture," says Prof K. A. N. Sastri. The Brihadesvara temple at Tanjore is the most ambitious production of Chola art, considered to be the "watermark of South Indian architecture." It was constructed in 1003-1006. Its vimana with a Rajagopuram of 160' height is of Uttama type, known as Dakshina-meru in 13 diminishing tiers. At the top of the vimana is placed a single block of stone which weighs 80 tons bearing a copper kalasa and a gold cover of 2926 kalanju. "Unquestionably the finest single creation of the Dravidian craftsman, the Tanjore vimana is also a touchstone of Indian architecture as a whole," says Percy Brown. Among the integral parts of the temple are the ardhamandapa, mahamandapa, Nandi pavilion with a single giant size' monolithic Nandi remarkable for architectural beauty. There are 35 subsidiary shrines within the temple precincts. The Rajarajesvaram at Gangaikondasolapuram is the 'feminine counterpart of Tanjore: It stand on a rectangular area of 750' x 250'. The garbha grha is a square of 100' with a vimana of eight tiers, 160' in height. Its pyramidal vimana is one of the boldest and most daring conceptions of Tamil architecture. Standing now in the solitude of wilderness, the Rajarajesvaram built by Rajendra I recollects the rhythmic splendour and grandeur of the house of Chola.

SCULPTURE

The apogee of Chola art is the sculpture. The Silpasashtra: (iconography) prescribe the proportions, symbols, hair styles, colour, moods of expression of gods, demons and human beings etc In the Chola period flourished a "school of bronze casters which has not been excelled in the world" Their casting, silver, bronze, copper and stone form a variety. "His chisel sang well, on stone and on metal, and this music, inspired by lofty ideals, mounted upto the heavens like the curling smoke of the worshippers incense and fetched down the gods and goddesses." Some of the sculptural masterpieces of the period are found in the museums of London, Paris and Amsterdam. Many are found in the South Indian temples. The Dakshinamurthi of Koranganatha temple, the Lingotpavar and Durga in Pullamangai temple, the yogic posture of Siva and Brahma in Kadambavanle svara temple at Erumbur, Tripurantaka and Tripurasundari of Muyarkoyil at Kodumbalur etc. are the most striking pieces of Cholaart. The Nataraja found in many temples including Chidambaram is a classic art. Its physical features and expressions of face and limb are idealised. It is an outstanding product of the Dravidian artist, which shines with "eternal youth and ethereal light." The cosmic dance of Lord Nataraja is a philosophic representation of vyuga (triple duties of Creation, Maintenance & Destruction). The reverse - right hand holding the udukkai creates natham (sound); which is the life-giving source for all creation. The reverse left hand holding a pot of fire is the symbol of destruction. Lord Siva guarantees protection to all who follow the injunctions of dharma; The front right hand is in abhaya mudra posture. The front left hand is pointing to the asura (demon) trampled at the left foot of the Lord, which is a warning to evil-mongers. Lord Nataraja is found eternally in the state of ananda-tandava at Chidambaram in the Chit-sabha or Kanaka-sabha.

The five steps leading to the sabha stand for the five syllabled mantra (Na Ma Si Va Va). The four vedas, eighteen Puranas and twenty eight Agamas are represented by the pillars in the sabha. The 96 eyes or holes in the Sabha windows indicate the 96 tattwas. Thus the architectural details of temples and the iconographic details of sculptures are the embodiment of religious philosophy. The Avani-kandarpa Isvaram at Kilaiyur, the Amita Ghatesvara at Melakkadambur, Nagesvara temple at Kumbakonam, Kampahanesvara temple at Tribhuvanam etc. contain narrative sculptures of high quality. They are noted for grace, modesty, vivacity, sublimity and cloftiness. Some critics are inclined to treat them as effeminate and as a lifeless repetition of hereditary formulas prescribed by iconometry.

PAINTINGS

The finest murals of the Chola period are found at Tanjore, Mamandur, Tirumayam, Kanchi, Narttamalai, Malaiyadipatti. Sittannavasal. In the Tanjore temple on the walls of the pradakshina patha (circumnambulation passage) around the Sanctum sanctorum, two layers of paintings are found which overlaid by a successive layer of Nayak murals. Most of them depict scenes from the Periyapuram. The portraits of Nataraja, Tripurantaka and scenes from Taduttatkondapuram are beautifully depicted. The Kailasanatha temple at Kanchi, Vishnu temple at Malaiyadipatti, Vijayalaya Solisvaram at Narttamalai etc. contain the fine specimen of Chola paintings.

MUSIC

Music developed into a fine art under the Chollas. The developments of the period provided the, basis for the latter day karnatic music. Modulations (murchanas), scales (gramas), syllables (varnar) and rhetoric (alankaras) were known. Percussion (tor-karuvi), wind (tutai-karuvi), stringed (narambuk-karuvi)

and metal (kanjak-karuvi) were in use. Twenty three panns were used in the music of the period. The fundamental notes were Sa Ri Ga Ma Pa De Ni which are the seven music alphabets. The hymns of the Alvars and Nayanmars were regularly sung in the temples to the play of musical instruments."

DANCE

Bharata of Natya Sastra is considered to be a South Indian by some authorities. The ecstatic and orgiastic dances of the previous ages developed into a sophisticated and civilized art under the Cholas. The performance and appreciation of this dance involves a fundamental knowledge of the various expressions like jathisvara, abhinaya varna etc. The mudra or hand posture depicts emotions in cryptography. The mudra is an important aspect of the Kathakkali of Kerala which exhibits the influence of Bharata Natya.

DRAMA & THEATRE

Rajarajesvaranatakam, Rajaraja vijayam etc were enacted on festive occasions. The Tiruvidaimarudur inscription mentions Nataka salai (theatre). Inscriptions refer to Ariya-kuttu Chakkai-kuttu, Tamilak-kuttu. Santhi- kuttu etc. Music and dance were affiliated to drama. An actor was expected to master gestures (angika), speech (vacika). make-up (aharya) and emotion (sattvika). Various types of theatres such as rectangular (vikrsta). ,square (chaturasva) and equilateral (trysra) were known. The theatre was divided into auditorium (rangamandala) and stage (rangabnumi). The stage had a green room (griha) and the stage of enactment was known as rangasirsa.

The Cholas in course of a rule of 650 years took the Tamils to the acme of medieval civilization. In politics, society, economy, religion and culture new

values were set. The crystallisation of Tamil culture under the Cholas paved the way for more permanent achievements in later times.

The Tamil society was undergoing a thorough change in the dawn of the middle ages. The varna system with the four fold society social division appears distinctively for the first time on the surface of Tamil society. The Talagunda inscription refers to the Pallavas as Kshatriyas. Brahmanas were offered gifts of land known as brahmadeya as evidenced by the Velvikkudi grant of Nedunjadayan Parantaka Pandya. References to the sudras and panchamas are ample in inscriptions and literature. Ibn Kurdadbeh mentions seven kinds of castes, viz., nobles and members of royal family, kshatriya, Sudra, Vaishya, Chandala, Zany (musicians and jugglers) and Brahmanas who abhor wine. Paramesvaravarman is said to have ruled adhering strictly to the rules and injunctions laid down by Manu and Brahaspati. The arts and education flourished to an extent unprecedented in the history of the Tamils. Literature contains ample reference to sumptuous palaces and palatial buildings. But no building of secular character survives to attest the bustle of urban life in ancient or medieval Tamilam. Women were highly respected. Fair sex of the royal family made liberal grants for temple-building and temple maintenance. Charudevi of the British Museum Plates was the Pallava Kundavai. Rajasimha's better half Rangapathaka was well educated.

3.7. SHAKTI CULT IN MEDIOEVAL TAMILAGAM

"The very soul of India, the very life, blood of her civilization and culture is found not so much in the palaces but in temples not in politics but in philosophy," Religious philosophy is the fundamental keynote of Indian history. In the religious history of India, the age of the Pallavas gets an immortal place as the threshold of Bhaktism. While the Sangam period was the age of religious

harmony, that of the Kaabhra was noted for the progress of heterodoxical sects like Jainism and Buddhism. With the advent of the Pallavas and Pandyas as imperial powers, a movement for the revival of Saivism and Vaishnavism commenced under the inspiring start given by the Alvars and Nayanmars. With them Tamil devotionalism acquired fresh momentum and popularity, The Tamil hymnologists made brilliant contribution for literature and philosophy.

BHAKTISM

Bhakti means devotion. Devotion to the ishta devata personal God. The Alvars and Nayanmars were the prime movers of this melodious breeze which swept across the Indian scene in the 7th and 8th centuries. Scholars trace the origin of Bhakti to the Rig Veda, the Bhagavat Gita and Sangam literature itself. Bhandarkar finds the germs of Bhakti in the Upanishadic idea of Upasana (fervent meditation). In the Gita, Lord Krishna advocates Gnana, (Knowledge), Karma (Action) and Bhakti (Devotion) as the marga (way) to God. In Sangam literature itself the roots of Bhakti are found. The way to God is Bhakti and sraddha (blind faith). Both are inter twined and without the one the other cannot be cultivated. Bhakti is born in faith, is followed by attraction, adoration and suppression (of mundane pleasures) and ultimately culminates in contentment. Bhakti is parana prema (emotional love). A genuine bhakta (devotee) should think, speak and recite His praise endlessly. Charya, Kriya, Yoga and Gnana are the sadhanas (means) to liberation, according to Saiva Siddhantra. There are only three realities, viz., pati (God). pasu (matter) and pasa (bondage). The Sadhanas will eradicate anava mala (exaltation of the self) and enable the bhakta to attain sakti-nipatam (divine grace), The Nalayira Divyaprabandam specifies nine stages of the devotional cult. They are: sravanam (hear), kirtanam (sing), smaranam (cherish), padasevanam (serve at feet). archanam (adore). vandanam (prostrate), dasyam (serve as slave),

sakhyam (befriend) and atmanivedanam (total surrender). Lord Vishnu is full of arul (grace) with whom madhuryam (conjugal union) is feasible through prabatti (self-surrender), A successful bhakta attains transcendental bliss. Salokya (reach Paradise). sameebhya (in the vicinity of God), saroopya (get the form of God) and sayujya (merge with God) are the four stages of bliss or beatitude.

NAYANMARS

The Nayanmars were God intoxicated men transmitting divine infatuation. The Periyapuranam of Sekkilar is a compilation of the biographies of the sixty three Saiva saints. Appar, Tirugnanasambandar, Sundaramurti and Manickavasagar are prominent among them. The Kalabhra king Kurruvan Nayanar was one among the Nayanmars. Kadavarkon Kalarsingam, Aiyadigal Kadavarkon and Gunaparan were Pallava kings. Meypporul Nayanar and Narasinga-munai Araiya were Pallava feudatories. Cheraman Perumal was a king of Kerala. Tirumular is considered to be the earliest among Nayanmars. Saivism has a history going back to the Chalcolithic age or perhaps still earlier. The earliest reference to Saivism is found in the Sangam literature. The Ahananuru alludes to Siva as the Lord wearing a garland of komai flowers who is three - eyed, blue-throated (Nilakanta) and wears the crescent moon on matted looks with Urna seated by His side. He is called 'mudumudalvan: The neo-Hindu movement was secular in character, popularised by all sections of population. irrespective of caste and creed. Kings, chieftains, brahmanas, peasants, shepherds, potters, weavers, hunters, panchamas etc. contributed their share for the propagation of Bhakti.

Appar or Tirunavukkarasar was the holiest among the Saiva saints. A vellala by birth, Appar was a Jain at first. He contracted an incurable abdominal disease which was cured only by the divine grace of Lord Siva. Since then he

began singing His praise. He composed the 3rd, 4th and 5th Tirumurais. His approach to God is known as Charya marga or dasa marga, where the relationship between God and devotee is that of a master to a slave. Tirugnanasambandar was by birth a Siyali brahmana. He is supposed to have sucked the divine milk of the divine Mother. Even as a boy he started composing poems in praise of God. His hymns form the first three parts of the Tirumurais. He defeated the Jains of Madurai by anal vadam (argument by fire) and punal vadam (argument by flood). The traditional Kun Pandya (Arikesari Parankusa Maravarman) was converted to Saivism at last. Enraged at the treachery of the Jains who staged a cunning war against the saint, the Pandya impaled thousands of them at stakes. Saint Gnanasambandar followed the Kriya marga or satputra marga, where the relationship between the God and devotee is that of father to son. Saint Sundarar was a native of Navalur. It was on his wedding day that Lord Siva stopped and redeemed him from the bonds of the world. He became the friend of God and was known as Tambiran Tolan. His approach to God is known as Yoga marga or sakha marga, where the relationship between the God and devotee is that of a friend to friend. He was author of the seventh Tirumurai. Saint Manickavasagar is fourth among the early Nayanmars. He was minister to a Pandya king. The nari (jackal) and pari (horse) episode is a famous one in the Tiruvilaiyadal-puranam. His approach to God is called Gnana marga or san-marga. The Tiruvasakam and Tiruchirrambalakkovai are his contribution to Saivite literature. His date is a debated question. He is considered to be a contemporary of St. Sundarar. Some under the pretext that the Tiruttondattogai (a history of Saiva saints) makes no reference to him, would assign him to the post-Devaram-trio period. Cheraman Perumai was the alter ego of Sundarar. His Tirukkailaya-gnana-ula

is in parise of the presiding deity of Trichur. His alleged Islamic lineage is nothing but a myth.

ALVARs

Alvar means one immersed in God. Of the twelve, Poykai alvar, Bhudattalvar, Peyalvar and Tirumalisai-alvar belong to too early period. Nammalvar, Madhurakavi alvar Kulasekhara-alvar. Periyalvar and Andal are known as middle Alvars, Tondaradippodi-alvar and Tirumangai-alvar were the last among Alvars. Poygai, Bhudam and Pey were the early trio assigned intradition to the Dwapara yuga. They met in a Vishnu temple at Tirukkoilur on a rainy day. While sleeping they felt the divine pressure of Lord Vishnu on their mortal bodies who commanded them to sing His praise. The 4000 Divyaprabandam literature came to be composed thus with the first three Alvars commencing their hymns with "Vaiyandagaliyai", "Anbedagaliyai" and "Tirukkanden", Their works are free from sectarian bias. The tendancy to exalt Lord Vishnu before others began with Tirumalisai who was a sudra by birth. Nammalvar was "a mystic in excelsis, one of the greatest of god-intoxicated men." His Tiruvaymoli is supreme among the philosophical literature of the world. Madhurakavi was a disciple of Nammalvar. Tirumangai of Alinad (in Tanjore) was a Kallar by' birth who resorted to robbery to renovate the Srirangam temple. Lord Vishnu came in person in the guise of a bridegroom and uttered the eight syllabled mantra (Om Na Mo Na Ra Ya Na Va) into the ears of the belligerent devotee and converted him into a !benevolent one. Tondaradippodi or Vipranarayana was redeemed from the bonds of a devadasi by Lord Ranganatha of Srirangam. Tirumalai and Tiruppallieluchi are his works. Tiruppanalvar was a panchama denied permission into the temple of Lord Ranganatha who ordered the High priest to carry the true devotee into the

temple seated on his shoulders. Herein we trace the earliest reaction against social evils like untouchability and unapproachability. Kulasekhara was a chief of Venad who probably invoked the worship of Unnikrishna (Krishna as boy) in Kerala. He composed the Periya Tirumoli and Muktmada Mala, the latter in Sanskrit. Periyalvar alias Vishnuchitta or Bhattarpiran of Srivilliputtur was a brahmana, the fosterfather of Sri Andal. He converted Srimara Srivallabha to Vaishnavism. Sri Andal or Godai was the greatest among the women mystics of India. Her Tiruppavai and Nachiyar Tirumoli are among the sublimest of world religious literature. The Tiruppavai contains an astronomical detail referring to the rise of Velli (Venus) and fall of Vyalan (Jupiter).

BHAKTI LITERATURE

The hymns of the Aivars and the Nayanmars "are among India's greatest contribution to the world's religious literature" (A. L. Basham). The Saivite literature has been codified under the Tirumurai series by Nambi Andar Nambi. The First Seven Tirumurais are known as Devarnam and the eighth as Tiruvasakam, The Tirumandiram of Tirumular enunciates the Saiva Siddhanta doctrine of pati-pasu-pasa in 3000 mantras. The Tiruvasallam is the epitome of the philosophic mysticism of Tamil Saivism.

The Devarnam trio and Manickavasagar present the quintessential thought of Tamil Saivism whose hymns are muttered with utmost reverence for the past thirteen hundred years by devotees of the faith. "Sambandar's artless and moving strains, Sundarar's haunting lullabies of love, Appars home-spun similes and images bespeaking ripe wisdom and experience, all these fuse into a unity. dazzling like the midday sun and profound as night Manicka vasagar is indeed, in his profound humility and all-embracing humanity. among the most

infallible of our 'ambassadors of the Absolute,'" says Dr. S. R, Srinivasa Iyengar.

The Nalayira-Divyaprabandam is a collection of 4000 hymns of the Alvar edited by Sri Nathamuni. The chief contributors are Nammalvar, Tirumangai Alvar, Periyalvar Tirumalisaialvar and Sri Andal. The first 1000 hymns are known as Mudalayiram. The Periya Tirumoli, Iyarpa and Tiruvaymoli form the second, third and fourth parts respectively. The Tiruvaymoli of Nammalvar views ken in its mystic lange. "Tiruviruttam indeed is one of the incandescent peaks of mystic poetry and its century of stanzas illustrate poeucally every unblemished shade of erotic symbolism, "says· D.r. K R. Srinivasa Iyengar. The Tiruppallandu of Periyalvar is a marvellous collection of hymns, incomparable in beauty and charm.'

The Tiruppavai is an ideal collection of thirty hymns for the daily recital of the devotees of lord Vishnu. At dawn in the serene month of Margali (December--January) spinsters visit the Lord's temple reciting the holiest of hymns with the swearing that they "won't take ghee or milk, take bath in early morning, apply no cosmetics, wear no flowers do nothing undesirable and' utter no filthy words. The Nachiyar Tirumoli of Godai is a dynamic accumulation of the sentiments of a lady longing for conjugal union with Lord Ranganatha. She fervantly dreams to take the hands of Madhusudana.

CRITICISM

The Bhakti inculcated by the Alvars and Nayanmars had a tremendous effect on the changing face of Tamil society. Heterodox sects like Jainism and Buddhism were facing doom and ultimate extinction. Saivism and Vaishnavism

came to stand on a strong foundation. Tamil literature flourished to an extent unknown in history. It was a mass movement in which the whole society irrespective of caste and creed participated. So the pretensions of writers who refer to the movement as "Sanskritic-Brahmanical Hindu-religio-culture" is highly biased to the core. In fact the movement was neither Brahmanical nor Sanskritic. While we cherish the services rendered by Tirugnanasambandar, Periyalvar and Sri Andal the part played by Appar, Tiruppanalvar and Nammalvar in the story of Hindu rejuvenation movement could not be belittled. Tamilaham gets an immortal place in the history of India as the birth-land of the Bhakti cult, though Prof. K.A. Nilakanta Sastri says, "In the sphere of religion, as generally in all matters of spiritual culture, South India began by being heavily indebted to the North."

Questions

1. Write a note on the features of Cholas.
2. Give an account of the Economic life of the people under the rule of the Cholas.
3. Examine the Religious life and the development of Bhakthi movements in medieval times.
4. Explain the literary and educational development under the rule of the Cholas.
5. Discuss about the contribution of Cholas to the Arts and fine Arts.

UNIT – IV

AGE OF THE PANDYAS

- 4.0. Introduction
- 4.1. Objectives
- 4.2. Social Life
- 4.3. Economic Life
- 4.4. Religious Life & Bhakti Movement
- 4.5. Developments in Literature and Education
- 4.6. Contribution to Arts and Fine Arts.
- 4.7 Unit Questions

4:0 INTRODUCTION

The history of South, India (during the 300 years from 550 A. D. to 850 A. D.), it will be noted, was one of mutual conflicts among the Pandyas of Madurai, the Pallavas of Kanchi and the Chalukyas of Badami. These three kingdoms rose into prominence during the 6th century A. D. Their mutual conflicts were due to their attempts to extend their empire at the expense of their neighbours. But though these three hundred years witnessed political conflicts among the three empires or with their successors, for the Rashtrakutas succeeded the Early Chalukyas in North-Western Deccan and carried an wars with the Pallavas of Kanchi), yet there was cultural growth. There took place during this period a vast and multi-sided Hindu revival and that helped to check the spread of Jainism and Buddhism. Again, this period witnessed the creation of a soul-stirring devotional literature, (given at the end

of chapter). Also, there took place advanced philosophical speculation. As a result of all these impulses in religion, philosophy and devotional literature, great advances were made in architecture, sculpture, painting and music. Moreover, these cultural influences spread to the Hindu colonies in South East Asia.

The age of the Pandyan Kingdom between its restoration after the Kalabhra occupation and the fall of Madurai before Parantaka's army (early in the tenth century) from the beginning of the 7th century to the beginning of the 10th century is called the age of the First Empire of the Pandyas. This period of political restoration and upheaval of the Pandyas coincides with the rise of the newly -created Power in the north of Tamilnad, viz., the Pallavas. They were the first real rulers probably to have extensive territories in the history of Tamilnadu in as much as we had not come across any other empire during the pre-Sangam, Sangam and post-Sangam periods. The Kalabhras might have ruled the whole of Tamilnadu, but there is no positive evidence to support this assumption. So it is right to call the Pandya rule as the Age of the First Empire. This period is one of political obscurity because we cannot easily draw a clear-cut chronology, nor even an accurate genealogy.

The early Pandyan society, contemporaneous with the Pallavas and Cholas was in no way markedly contrasted in its outlook, structure formation and function. The later Pandyan society exhibits a transition from the early medieval Tamil society. The developments of this period had a remarkable effect on the sociological factor of our history in later ages.

The breakdown of the Chola empire began with Kulottunga III and under Rajaraja III and Rajendra III the disintegration was complete. A thorough change was taking place on the surface of South Indian politics. On the ruins of the Chola and Wimaladitya (Kalyani) empires arose the Pandya, Hoysala,

Kakatiya and Yadava empires, which in turn were overrun by the Muslim invaders in the 14th century. The Pandyas of the second line rose high and reached the pinnacle of imperial glory. The arts and architecture got definite proportions under them. The society itself was undergoing a radical change as evidenced by the writings of Marco Polo and the contemporary lithic records.

4:1 Objectives

- Having gone through this unit you will be able to
- Outline the socio-economic status under the Pandya Empire
- Appreciate the contribution of Pandyas to Art & Fine arts
- To describe the developments in the field of religion and literature under the Pandyas
- Assess the status of education under the Pandyas

4.2. SOCIAL LIFE

CASTE

Caste was an important factor in the day-to-day problems of the society. There are references to the various communities CASTE living in the quarters reserved for their groups. The brahmanas and vaisyas were persuaded to settle in river valleys. Agraharas were founded. After the Muhammadan invasions in the 14th century, Gangadevi of Madhuravijayam recorded that the agraharas were filled with the foul smell of roasted beef (by Muslims), where in early times the smoke of the periodic sacrifices produced a serene atmosphere. There was conglomeration of the caste groups, each fighting with one another for caste right and social privileges. The Valangai idangai sects were engaged in perpetual conflicts to find a place for their communities in the four: fold social

ladder and avoid plunging into the pit of untouchability. Caste became rigid and all the evils of the system multiplied. The untouchables and unapprochables were treated as a curse to the society. The paraiyas, Pallas and Chakkiliyas were slaves of the system. During the late medieval period the Paraiyas emerged distinctly as the menial jobbed, fit only for drum beating, The savants of religion from the Alvars to Ramanuja were sympathetic towards the socially down-trodden. but nothing substantially was done to remove their lots. In Kerala, the conditions of the panchamas were still worse. A Nambudiri b.rahmana considered it a Pollution to, talk to a Nayar within six paces of distance. Similarly a barber was to keep 12 paces, a Tiyan 36 paces, a Malayan 64 paces and a Pulaiyan 96 paces while talking to a Nambudiri. When a high caste man passed through the streets, his servant went before him shouting, so that the low caste could keep off the road and enable the high caste go unpolluted. The origin of the chandalas or untouchables is not known. It is believed that they were the products of brahmana mothers and Sudra fathers who were banned by both the communities, like the mulattoes of South America.

WOMEN

Women were the ornament of the society. They maintained their respectable position. In the later Pandyan period a lady sat on the council of Nyayattar. In the royal circles sati was popular. Prostitutes in the middle ages remained degraded and were considered as low born, pulaittiyar. The devadasis, literally 'servants of gods' were employed in temples to dance, sing and act before the gods. But they degenerated into harlots from whom taxes were collected. Writing in their monumental series on 'The Story of Civilization' Will and Ariel Durant have characterised the South Indian temples as the

abode of prostitution. They write that the needs of the male were met by the providential institution of devadasis. Though the fact that the devadasis were engaged in prostitution cannot be hidden, the outright comment that temples bred such, an abominable institution unwarranted. Since the medieval missionaries beginning from the Pope to Parish priest were immoral, we cannot brand Christianity itself as an institution of moral lepers. It is a naked fact that temples were the centres of worship, seats of learning and abode of the arts, and to connect a social evil with a house of veneration is meaningless

MARCO POLO

Marco Polo was the prince among the medieval travellers. He presents a Spot study of the Pandyan society. He refers to the people as naked, including the king. There were no tailors. Even soldiers went naked to the battlefield. Cow was a sacred animal and no one ate beef. Houses were smeared with cowdung. Prisoners were permitted to kill themselves before their favourite deity as a religious rite. When a creditor, succeeded in drawing a circle around his debtor 'the latter should not cross it without paying the debt. If he violates the Custom, the penalty was death. The belief the people in astrology, sorcery and magic are noted by him. Pearl-fishing is described in a picturesque way. But the picture presented by Marco Polo is by no means final. Heresay, legends and distorted materials are recorded with no due examination and scientific analysis. Thus the people are described as a nation of nude people which is an exaggeration of the meagre dress that the people wore. The man-like monkeys which he found are not mentioned anywhere in indigenous literature, But for such isolated defects, Marco Polo is an authority of medieval social history.

4:3. ECONOMIC LIFE

OVERSEAS COMMERCE

The overseas commerce which flourished under the Cholas was continued by the Pandyas. The foreign accounts of a galaxy of travellers give an excellent peep in to the commercial activities of the age. According to Wassaf, "The curiosities of Chin and Machin and the beautiful products of Hind and Sind, laden on large ships (which they call junks) sail like mountains with the wings of the winds on the surface of the water are always arriving there. The wealth of the Isles of the Persian gulf in particular, and in part the beauty and adornment of other countries, from Iraq and Khurasan as far as Rome and Europe, are derived from Malbar which is so situated as to be the key of Hind." To quote Marco Polo, "It is at this city that all ships touch that come from the west, as from Hormos and from Kis and from Aden, and all. Arabia, laden with horses and with other things for sale there is great business done in this city of Cail". The Tamil kingdoms invested huge sums for purchase of horses from the Arabs. According to Wassaf, 10,000 horses at the value, of 2,200,000 dinars were imported annually. But the horses were ill-fed and with no trained cavaliers to take care of them, they died. Kayal was the famous centre of horse and pearl trade. The earlier enthusiasm of the Tamils in trade was wanning. "The Muslims encouraged xenophobia, and the people who had planted their colonies from Sovotra to Borneo became, with religious sanction; a nation of land-lubbers," says A. L. Basham.

COINS

Enough references to trade guilds are found in inscriptions from the earliest Brahmi to later day records. Internal trade was facilitated by these bodies. The medium of exchange in all commereia1 transactions was gold. Kalanju and kanam were units of gold measures. Other units were tulam, palam etc. A good many number of Pandyan coins have been discovered and are found mentioned in inscriptions. A double carp on the obverse with an inscription is the common type of Pandyan coins. The coins of Srimara \ Srivallabha, Maravarman Sundara Pandya I, Jatavarman Sundara Pandya I and Jatavarman Vira Pandya were known as avanibhal sekharai kolakai, sonadu kondan, ellam talaiyan and valal vali tirandan kulikai respectively, Achchu, anai-achchu, kasu or sempon kasu, panam, palankasu, drahmam, kanam (one pon, pudu kulagai panam)" anrada narpadu kasu, palam soliyakkasu, palamudal anai achchu etc are some of the varieties of coins listed by historians.

4:4 RELIGIOUS LIFE

HINDUISM

We find a world in the religious history of the Pandyas from the soul-stirring and solace-giving hymns of Andal to the heart breaking accounts of Gangadevi's Madhuravijayam . Many among the Alvars, and Nayanmars hailed from the far south. Among the Nayanmars, Ninrasir Nedumaran (Arikesarik Maravarman). Kulaccirai (Arikesari's, minister) and Mangaiyarkkarasi are noted figures. It was at the request of Mangaiyarkkarasi that St. Tirugnanasambandar went to Madurai and put an end to Jain dominance. Kun Pandya It is said to have persecuted thousands of Jains. St. Manickavasagar was a great Saivite mystic, author of Tiruvachakam. Among the Alvars Madurakavi, Nammalvar.

Periyalvar, Kodai and others hailed from the Pandya country. Periyalvar was the guru to Srimara Srivallabha. His Tiruppallandu and the Tiruppavai of Andal are the most sublime among the religious literature of India.

Later day records present an -awesome picture of the keen sectarian conflicts among the various creeds. The archakas quarrelled for right over daily services in temples, to receive the first holy ashes and holy water after services etc. These disputes hampered the healthy growth of religious institutions, The Muslims worsened the situation by confiscating the .devadana and brahmadeya lands. Relief came with Kumara Kampana who revoked all misanthropy encouraged by the Muslims. In the crucible of adversities, the progress of the faith didn't face any stumbling block.

During the unwhole period from the early middle ages to the end of Pandyan power, maths of the various sects continued to encourage the arts and education. Tiruppattur; Tirupparankunram, Tirunelveli Madurai, Tirupati, Srirangam, Kanchi etc. were the centres of Hindu maths. 'At Alagarkoyil the Tirunadudaiyar math flourished. They were eharitable institutions and the seats of intellectual pursuits, like the medieval abbeys and monasteries in Europe.

4:5 Development in Literature Education

The historical theme embodied in the sthalapuranas and puranas throw occasional flashes of light on Pandyen history, both LITERATURE & NUMISMATICS political and cultural. The Timvilaiyadal-puranams of Perumbarrupp-uliyur Nambi and Paranjoti record an unbroken-genealogy, containing, the names of more than seventy Pandya kings. The stories embody mythical events and depict the 64 tiruvilaiyadals (sacred sports) of Lord Siva. Divided into three kandama (canto) they record events which are

supposed to have taken place in Madurai and around, famous among the puranas are those of Oarumi, Banabhadra, Manickavasagar, Tirugnanasambandar etc. Of the Sanskrit sthalapuranas the Halasvamahatrnaya may be mentioned. The Madurait-talavaralaru is another work of traditional type. The Koyil-olugu presents a vivid picture of the destruction and despoil a tiow of Srirancjafvs by the Muslim iconoclasts. The Madura-vijayam of Gangadevi contains a graphic account of the invasion of Madurai by Kumara Kampana, the expulsion of the mlechchas and restoration of the old order. Among the foreign sources, the classic product is that of the Venetian traveller Marco Polo. He is a mine of social history and comes next to none in the field. Muslim historians like Wassaf Amir Khusru. Ibn Bhatuta and Barani provide materials to rewrite the story of Malik Kapur's plundering expeditions and the civil war between Sundara Panaya and Vira Pandya. The Mahavamsa of cyclone is of immense value for the history of the Pallava-Chola period. The Chinese accounts are also in and near at hand. The numismatic surveys undertaken by Tufnel, Sewell, Desikachai and Hultzsche yielded some results. Prof. K. A. Nilakanta Sastri says, "there is a large mass of material for the history of the Pandya which awaits critical discussion and cautious summing up." Among the modern historians, the pioneers were Wilson, Nelson (Madura Country), R. Sewell (Antiquities, Vol.II), and K.V. Subramanya Iyer. Koilhom and Hultzsche worked on the laborious question of Pandyan chronology Among the stalwarts of epigraphy and historic literature are Venkayya, T. A. Gopinatha Rao, L.D. Swamikannu Pillai, C.R. Krishnamachari, Iravatham Mahadevan, A.S.Ramanatha Iyer, K. G. Krishnan, K. K. Pillai (Suchindram Temple), K.A. Nilakanta Sastri (The Pandyan Kingdom, 1929), T. V. Sadasiva Pandarathar (Pandiar varalaru, 1940), K. V. Raman (Some aspects of Pandyan history in the light of recent discoveries, 1972) etc.

4:6. Contribution to Art and Architecture

ARCHITECTURE

The Pandyan period (1251-1310) characterised by the development of the great gateways, with a lower storey of stone and super structure of brick, covered with brick stucco images plastered and painted. They have the aspect of veritable sky scrapers, and completely dwarf the main shrine," says Percy Brown. These gopuras which had their birth under the Cholas, reached perfection in the Pandya period. Based on a solid stone masonry, the gopuras soar high over a pyramidal super structure of diminishing storeys at an angle of 25°. Situated at the entrance to temples and over the grabha grhas, the gopuras and vimanas are replete with sculptural details in plaster and constitute a miniature art gallery. Best products of Pandyan gopuras are found in the great temples at Madurai, Chidambaram, Kumbakonam, Jambukesvaran, Tiruvannamalai, Srivaikundam, Srirangam etc. Along with the gopuras the outer prakaras and mandapas were also developed. The tall and multi-faceted Pandyan pillars are adorned with a thick ornamentation of animal forms, columns and figures of rampant horses and leographs. The zenith of Pandyan architecture, according to A. L. Basham, are the' Minakshi temple at Madurai and the Vaishnava temple at Srirangam. The Minakshi temple was the wonder of Tamil art traditions, destroyed by the Muslim vandals and rebuilt by the Nayaks of Madurai. The Ranganatha temple at Srirangam with six inner walls in concentric square is a grand product of Dravidian workmanship.

The Pandyas constructed many of the best structural temples. The Vatapatrasayi temple at Srivilliputtur, Varagunisvara temple at Radhapuram, Siva temple at Anapasamudram; Tiruttalivara temple at Tiruppattur, Vijiayanayanar temple at Nanguneri, Tiruvalisvara temple at Erichchavudaiyar,

Lakshminarayana temple at Sinnamanur, Tirunarayana temple at Attur etc. are few among them. The Vishnu temple at Alagarkoyil (near Madurai). The Kudal Alagar temple at Madurai were renovated. The Nelaiyappar temple at Tirunelveli, the temples at Tenkasi and Kurralam are some of the best products of the later Pandyas south Indian art reached its water-mark under the Pandyas.

STATE OF ART AND ARCHITECTURE

Contribution of Pandyan monarchs to government, Art and Architecture: Cave Architecture (cut-in and cut-out) under the Pandyas- Monolithic and Structural temples -Pandyan sculptures- Pandyan paintings.

In the annals of the South Indian art and architecture, the contributions of the Pandyas constitute an important and interesting chapter. Not only in the quantity of output but also in the intrinsic qualities of beauty, strength and magnificence, the Pandyan monuments stand out as great landmarks recalling to our mind the long and arduous vicissitudes through which the art-tradition and art- impulses of the Tamils reached their acme of glory during the middle of the 13th century.

Cave Architecture under the Pandyas: The simple caverns with stone beds (with Brahmi inscriptions) used as resorts by the Jain monks and found in the neighbourhood of Madurai were caves naturally formed and they do not obviously come under "architecture". Regular attempts at making a cave by cutting into the rock are to be seen in a few examples distributed all over the Pandyan territory, datable from the second half of the 7th century A. D. They continued to revel in rock architecture during the two succeeding centuries till they were overthrown by the rising Cholas of Thanjavur. The Pandyan cave-temples are far more in number than the Pallava ones and are to be found in

Madurai, Ramanathapuram, Tirunelveli, Kanyakumari districts and also in Trivandrum and Quilon districts. Some were dedicated to Siva, some to Vishnu, and some to Jains.

ROCK-CUT TEMPLES AT KALUGUMALAI

Along with their contemporary Pallava pioneers, the Pandyas initiated the simple cut-in-stone architecture in the far south and soon followed it up with the monolithic cut-out-temples like Vetturan koyil of Kalugumalai and the numerous structural edifices, both of the modest and also of the magnificent varieties. If in the cave architecture, they successfully vied with the Chola.

Contributions, after the fall of the Chola Empire, the temple architectural achievements of the Pandyas can, indeed, be said to have reached their zenith under the patronage of their redoubtable Kings, Maravarman and Jatavarman Sundarapandya. Under these Kings, the hegemony of the Pandyas extended right up to Nellore and to the border of the Andhra and, naturally, during this period, the Pandyan contribution was not confined to the traditional boundaries of the Pandyan Kingdom, but extended far and wide.

Examples of the Pandyan Gopuras are to be found in Srirangam and Tiruvanaikka in Tiruchi district Chidambaram in South Arcot district, and in Tiruvannamalai in North Arcot district, and in quite a few other places in Chingleput district. In the realm of sculptural art and paintings also, the Pandyan artists were a source of inspiration for the later Vijayanagar and Nayak artists. The Pandya rock cut mandapas may be said to be contemporary with the Pallava mandapas for they are of the same style. One prominent example of such a mandapa (with sculptured scenes cut on its walls) can be

seen at Tirupparankunram (near Madurai). It is hidden behind the temple of lord Subrahmanya (which serves as the mandapa's garbagriha).

The most beautiful rock-cut temple of the early Pandyas is the Vetturan Koyil at Kalugumalai. It is a "half finished free-standing monument" and it is remarkable for the excellence of its sculpture and iconography. At Kalugumalai there are the sculptures of Uma Sahita Sira, Narasimha, Brahma, Skanda, Chandra and Surya and also of Dakshinamurthi who has been shown as playing on a Mridangam (a unique one not found elsewhere). Also, near Kalugumalai there are the Jain sculptures of parsvanath, Yaksha and Yakshis. Other instances of temples built in front of rock-cut mandapas could be stated, e. g. the one at Singaperumal Koyil in Chingleput district. Etti Sattan an officer in the government of Srivallabha, built Siva temples and instituted Jaina monasteries. Also, from the inscription on a rock front in Erakkangudi (in Sattur taluk) we come to know of his charities. He was descended from the Sattanar (author of Manimekhalai family. He was also called Iruppaikudi Kilar.

Another important personage who had constructed a temple was Maran Kari. He built a temple for Vishnu in Anaimalai (near Madurai) in 770 A. D. His younger brother Maran Eyinan (who acted as minister to Nedunjadayan) performed the consecration ceremony for the Vishnu temple built by his elder brother.

The Pandyan Kings made large endowments to the village assemblies and they spent the interest from the endowment as they liked. An inscription of the 11th regnal year of Varaguna mentions the supply of ghee for the burning of four perpetual lamps in a temple. The endowment was placed in deposits with the Nagarattor, a corporation of merchants. The control over the village administration by the Imperial government was greater under the Pandyas than under the Cholas. Semi-autonomous village assemblies existed in the Pandyan

kingdom The rules governing membership in the Sabha (one such assembly) of the village are recorded in an inscription at Manur dated in the 35th regnal year of Marannedunsadayan. Only Brahmins were elected to the committees of the Sabha.

Questions

1. Describe the social life of the people of the Pandyas.
2. Examine the state of economy under the rule of Pandyas.
3. Discuss the religious condition of the Pandyas age.
4. Give a note on the development in Literature and Education under the rule of Pandyas.
5. The Pandyas are the great contributors to Arts and fine Arts” – Discuss about it.

UNIT – V

VIJAYANAGAR EMPIRE

- 5.0. Introduction
- 5.1. Objectives
- 5.2. Social Life
- 5.3. Economic Life
- 5.4. Religious Life – Hindu Revivalism
- 5.5. Developments in Literature
- 5.6. Contribution to Arts and Fine Arts.
- 5.7 Unit Questions

5:0 Introduction

During the 40 years from A.D. 1330 to 1370, the only Kingdom worth mentioning which existed in Tamilnad was the Sultanate of Madura (already dealt with in Chapter XII). The Cheras alone ruled in the western coast in the region around Trivandrum. The Pandyas had been reduced to the position of Petty chieftains. Even long before that, the Cholas had left the political scene. When, in 1371, the Vijayanagar Prince, Kumara Kampana destroyed the Muslim Sultanate in Madurai, there was no power left in Tamilnad strong enough to function independently, so that it became an easy affair for the whole of Tamilnad to come under the rule of Vijaynagar. The Hindu Vijayanagar Kingdom was founded by harihara and Bukka, the Sangama brothers, in 1336 with Vijayanagar as its capital on the banks of the Tungabhadra river. This Hindu Kingdom which was founded mainly with the benediction of Hindu religious leaders was founded mainly with the object of averting the further damage to

the Hindu religion and culture from the attacks of Muslim rulers from the north. Another object was to prevent the further weakening of Hindu kingdoms. The Vijayanagar empire remained as the strong Hindu power in Tamilnad from 1336 to 1565. During that period, Tamilaham was under the control of the Vijayanagar empire.

5:1 Objectives

- Having gone through this unit you will be able to Chronicle the socio-economic life of the people under vijayanagar empire
- Summarise the religious developments and examine the significance of Hindu Revivalism during this period
- See the developments that took place in Education and literature under the vijayanagar empire
- Understand the Artistic Values during the Vijayanagar period in the context of Tamil Nadu.

5:2 SOCIAL LIFE

Caste and Communities: In the Kingdom of Vijayanagar, the traditional four castes had much multiplied into various sub-castes and communities. The strong Central government exercised a rigid control over the outlying parts of the empire. For that special officers were appointed over those areas. The Vijayanagar Kings appointed Karnataka and Telugu generals as the Viceroys of the provinces and rulers of the districts. They took with them a large number of followers even to the distant parts of the empire. Such colonization of provinces by particular communities was responsible for important changes in the community itself and in the concerned localities. Linguistic differences also played a prominent part in this development. The caste of a particular

individual came to be generally determined by his occupation; again, one's occupation largely depended upon the community to which he belonged. Thus, in the Vijayanagar empire, there were as many castes as there were professions. Even so, certain communities were divided into minor sects, (e.g) the artisans were divided into five classes pursuing a particular profession. The Vijayanagar Kings felt it their duty to protect the institution of caste Varnasramadharma especially in view of the Muslim invasions. The sovereigns and their subjects felt that a tightening of the bond of union among themselves was quite essential for preserving their religion because they thought that the caste-system was inextricably interwoven with religion. The anxiety of the rulers of Vijayanagar to maintain the social solidarity of the Hindus is clearly seen in the titles they assumed such as: the "supporter of the four castes and orders", "protector of the Varnasramadharma", "upholder of the duties of all castes" etc., Since the four castes had got divided into a large number of sub-castes and communities and since all of them were protected by the State, some of the Vijayanagar Kings took the title of "the Protector of all the castes in the Empire". The important castes and communities that were in existence are described below.

Brahman: In the society, the Brahman was the most respected Almost every foreign traveller who visited the Vijayanagar Court was struck by the respect the Brahman Commanded and the simple life he led. Abdul Razzak remarks: "The Brahman are held by him (Devaraya II) in higher estimation than all", Paes says that Krishnadevaraya paid much respect and held the Brahmans in great favour. The Brahmans enjoyed certain privileges and they were not liable to be put to death whatever the crime that they committed. Though they were the members of the priestly class, the Brahmans were to be seen in every walk of life. A few of them were priests and were attached to

temples. Some were owners of estates and lived upon the produce which they got from their lands. A few others remained as the inmates of monasteries which derived large revenues. Those people spent a large part of their time in serious study and contemplation. But some of them were active politicians, administrators and generals. There was a family of efficient Brahman ministers who largely guided the destinies of the vast empire. The Brahmans maintained their high position and status in the social polity in the later period of Vijayanagar history also. A large number of grants were made to them. Ruling sovereigns paid great respect to them. The Brahmans generally led very simple and pious lives in their villages, studying the Vedas and Shastras, discussing philosophical subjects and performing their daily rites which the Brahmans were expected to do. Regarding their dressing says that they went almost naked, except for a small cloth bound about their middle. They had turbans made of white cloth to hide their hair and which they never cut off. They wore sacred thread and ear ornaments.

A marked feature of the social history of the later Vijayanagar period is the rise and growth of social consciousness among the different communities of the empire. It was a period when attempts were made by them for the evolution of social solidarity among themselves. Each community clamoured for certain special privileges and honours which were to make it off from the others. The 'Vipravinodins' were one of these communities which made an attempt for it. Brown thinks that they were a class of Brahman jugglers. But Krishna Sastri points out that they were inhabitants of Ganjam and Vizagapatnam districts and they were no longer Brahmans. They were so widespread in the empire that one epigraph mentions them as living in the Vidyanagara, Bedekota, Kataka and Dravida desa. There was some sort of a social upheaval for the betterment

of a few classes in the social scale and among them the 'Vipravinodins' were one.

Panacalas: 'Panacalas' or artisans consisted of goldsmiths, blacksmiths, carpenters and idol-makers. An inscription of the time of Devaraya I states that there were 74 divisions among the 'Panacalas'. Its members were often fighting for certain rights and privileges. An interesting aspect of the social history of this period is that the various social groups in the empire vied with one another for getting certain social privileges and honours in public festivals and in temples; and the artisans were no exception to this.

Kaikkolas: The Kaikkolas, another influential community, generally lived round the temple precincts. They had separate streets. An inscription, for instance, in Madambakkam mentions the street of the Kaikkolas. The Kaikkolas had some voice in the temple administration and in the levy of the local taxes . As weavers, they carried on their industry on a small scale. As artisans, the Kaikkolas also demanded certain social privileges. The Kaikkolas of Kanchipuram and Virinchipuram enjoyed the privileges of using palanquin and conch (Sangu).

Barber Community: In the latter half of the 16th century, the community of Barbers received certain special privileges at the hands of the State. An epigraphic record of 1545 states that Ramaraya Odeyar, being pleased with the Barber Kondja, exempted the barbers of the country from certain taxes. In such a remission were included forced labour, fixed rent, land rent etc.

Dombars: The Dombars were generally acrobats. They largely used the snakes for earning money. They knew witch-craft and sooth-saying, Abdur Razzak describes how these acrobats played on bars and used domesticated elephants. They gave great entertainments to the people. Many of the communities in the empire were divided into the groups known as 'Valangai' or

Right hand and 'Idangai' or Left hand 98 sects. What exactly 98 means we cannot exactly say. A few inscriptions state that each group consisted of 98 sub-sects. There is reference to groups of 18 professional castes. Perhaps the 98 sub-sects were the sub-divisions of these 18 castes. Curiously enough the Brahman and a few other communities who can be brought under the Kshatriyas and Vaisyas kept themselves aloof from the places, of these two groups.

Sourashtras: The Sourashtras, migrating from Gujarat, colonized the south during the Vijayanagar period. They were the suppliers of cloth in the peninsula. They lived in Vijayanagar for a fairly long time and when that Empire expanded to the south, they also moved down and settled in and around Madurai. They were largely dependent upon royal patronage. They supplied fine clothing to the nobles also. They soon became a flourishing community in South India pursuing their industrial activity. They, like the members of many other communities, tried to rise higher up in the social scale. They assumed Brahman caste names and spread about certain legends to show how they had been originally Brahmans, but had degenerated. They had quarrels with the Brahmans with regard to certain social rights and at times the State had to interfere in them. The Reddis of the Telugu country who were generally agriculturalists settled in South India in the Vijayanagar days. Many people of the various castes and communities emigrated from North India into Tamil Nadu, Among them may be mentioned Telugu Brahmins, Uppilains, Telugu spinners and dyers, senians etc,

Social Institutions: Marriage:- Though marriage is a religious sacrament among the Hindus, great social importance has been attached to that. Though ancient Sanskrit literature speaks of eight kinds of marriages,

there is no evidence to show that all of them existed in the Vijayanagar days "Kanyadanam" was the only form of marriage that was widespread and popular. Dowry the system of giving dowry prevailed in Vijayanagar though there appears to have been much resentment against this practice. Sometimes money for the expense of a marriage was then, as now, raised by selling the property. Villages often made rules against lands there being sold to outsiders as dowry. The evil of dowries being offered to bride was felt to be great by the Brabmans. The Brahmans in the Vijayanagar Empire married their girls at a comparatively early age in accordance with the injunctions in the ancient scriptures.

Sati: Another equally important social institution in Vijayanagar days was the Sati or Saha, qamana Almost every foreign traveller who visited Vijayanagar noticed the prevalence of the practice of Sati and bas. Left an account of it, Barbossa, Nuniz, Caeser Fredrick, Pietro delia Valle-all these travellers give very vivid and realistic pictures of how Sati was performed. But they differed in certain details with regard to the manner in which it was committed. Barbosa says that if the woman was poor and of 'low birth' she threw herself on the funeral pyre of her husband and perished in the flames; if she was a woman of high rank she did not burn herself immediately but performed certain ceremonies before she fell into the flames. Nuniz also gives almost the same details. Caeser and Fredrick say that the wives committed self-immolation, two or three months after the death of their husbands after certain ceremonies. Though women of a few classes of people performed 'Sati' by burning themselves either along with the husbands or in fire lit for the purpose a few days later, some others, especially the Lingayats, performed it by being buried alive with the dead husbands. The classes of people who performed 'Sati' were generally the nobility in the empire who were made up of the King, the great

lords, the Knights and the fighting men. According to the numerous inscriptions, the classes of people who were called 'gendas' and the 'Nayakas' also performed 'Sati'. Brahman widows also appeared to have performed 'Sati'. In fact, the description of its performance given by Linschoten refers to the practice of Brahman community. The performance of self-immolation, though very popular and widespread in Vijayanagar, does not appear to have been enjoined upon the widows, It seems that it was dictated by considerations of marital affection and also done voluntarily. Barbosa definitely says that many of the women, even just before their self-immolation looked cheerful. Though Sati was only voluntary, it is difficult to account for its wide popularity in the Vijayanagar Empire. The glorification of the dead person might have been one of the causes for the wide prevalence of Sati. Hind society attaches greater importance to a male member and naturally the woman who lives for one through him has no purpose to serve in this world after the death of her husband. According to them, "Widowhood was an experience so desolate and crammed with misery that it was better to perish in the flames that consumed the husband's corpse. The performance of Sati was commemorated by the erection of what are known as 'Sati Kals' on which are seen sculptured representation of the widows who committed 'Sati' on the death of their husbands.

Status of Women: In considering the status of women in the Vijayanagar empire, it would be convenient to divide them into two types as: (1) the ordinary women and (2) the courtesans. The family women never came out to take an active part in the social festivals held at Vijayanagar and it was only the courtesans who took part in them. The courtesans themselves appeared to have consisted of two groups, viz. (1) one independently living and (2) the dancing girls attached to temples. Curiously enough, no foreign traveller who

visited Vijayanagar has left any detailed description of the family women. But it is the harem that had attracted the notice of many foreign travellers. Like all other Oriental sovereigns, the Vijayanagar rulers had a large harem. Though it was large, only a few in it were the royal queens and hence had a higher status. The Kings had many wives, but among them there were a few principal ones. Thus Krishnadevaraya had twelve lawful wives of whom three were principal ones, "the sons of each of these three being heirs of the kingdom", Barbosa says that there existed so much envy and rivalry among these women with regard to getting the King's favour that some killed others and some poisoned themselves. The wives had each a house, maidens, women of the chamber, women guards and other necessary servants. All of them were women. The women employed in the palace had their houses within the palace precincts. Our authorities differ as to the number of women in the harem, but it appears to have contained many women. Nicolo Conti, speaking about the Vijayanagar King, says. "He takes to himself 12,000 wives". Abdur Razzak says that the harem of Devaraya II consisted as many as 700 princesses and concubines" in it Paes, however says that there were twelve thousand women in Krishnadevaraya's harem. Nuniz says that they numbered over four thousand in the days of Achyuta Raya. The members of the Royal harem were women of position, some of them being the daughters of great lords of the realm, while some of them served as concubines and some served as handmaids. The services rendered by the women in the palace were many, Barbosa says that they did all the work inside the gates and held all the duties of the household.

Nuniz says that women held offices of responsibility in the State. If his statement is true, it is strange that the other foreign travellers who visited Vijayanagar did not mention about them, It can be assumed from the evidence

of Nuniz that women were employed for the management of the harem, It is highly doubtful whether the women were appointed to offices of responsibility in Government. But the women of the capital city were fairly educated and their services were utilized as clerks in the royal household. Several of the women accompanied the army. Sometimes, the queens themselves followed the army to the battlefields The presence of women was essential in the court for ceremonial functions. At the celebration of the Mahanavami, for instance, they played an important role. The courtesans and the dancing girls of the temples danced before the idols for a long time in the morning of each of the nine days of the festival. Apart from these, there lived at the capital a large number of courtesans. Many of the courtesans amassed enormous wealth. Barbosa, while estimating the wealth of a particular woman, says that some of them were so rich that one of them had earned a huge sum of 12,000 'Pardoas', Paes too was surprised to see that the courtesans had a large wealth. He says that there was a woman at the capital who had earned a hundred thousand 'Pardoas'. According to Abdur Razzak and Paes the courtesans lived in the best streets of the city and were of very loose character. They enjoyed certain special privileges. A tax was levied on the prostitutes and the amount which came to 12,000 'Panams' went to pay the wages of the policemen. Apart from the courtesans who were attached to the palace and lived at the capital, there were the dancing girls who were attached to the temples. They were known as 'Devaradiyals'. They were generally remunerated from the temple funds. Barbosa says that the women were taught from their childhood to sing, play and dance, to turn about and make many light steps. Apart from their knowledge of these arts, there were ladies who were able to sing sweetly and to play on musical instruments. There were accomplished ladies such as Tirumalamba, Rama Bhadramba etc., Kampana deserves an Honourable place

among such literary celebrities. Women composed poems and could explain the works of great poets and dramatists. A woman once interviewed Devaraya II on behalf of a temple and secured from him the grant of a village.

Habitation, Food and Dress: Habitation: The foreign travellers who visited Vijayanagar and a few other important provincial centers have left brilliant accounts of the great size of the cities and the excellent palaces and houses in them. As Vijayanagar Empire was a land of villages, the condition of life in the villages was not so attractive as to draw the notice of the travellers. It is difficult to estimate the exact number of the villages in the Empire. Abdur Razzak, while describing the west coast region, says that he arrived "each day at a town or village well populated." Nikitin, the Russian traveller, remarks that between the large towns there were many small ones and he came across there such places each day and occasionally four. Paes also speaks of many cities and walled-villages.

But it is not possible to have any idea as to the number of villages in the Empire. The writings of the foreign travellers throw a considerable light on the city of Vijayanagar. The palaces and forts were beautifully painted with pictures on their walls. The nobles of Vijayanagar also lived in fully-equipped and well-provided houses. Barbosa mentions that "there were palaces in the City after the fashion of those of the kings, wherein dwelt the great lords and governors". The rich merchants in the City also lived in convenient houses with many comforts. The dancing girls who lived in the City also occupied equally good houses. The middle class people do not appear to have enjoyed the amenities which were enjoyed by the nobles. Paes observes that there were more than a hundred thousand dwelling houses in Vijayanagar all one-storied and flat roofed to each of which there was a low surrounding wall.

Food: With regard to food, the articles of food grown in the Vijayanagar empire were rice, Indian corn, grains which were raised every year because grains were used as food for men and for horses. Excellent wheat was also grown, though on a small scale. These articles, along with beans, pulses, horse-gram and many other seeds, were all stocked in tube market and sold very cheaply. Poultry and fowls were also used for food by a few classes of people. When Abdur Razzak visited Vijayanagar Court he was daily supplied with two sheep, four couples of fowls, five mounds of rice and one maund of butter, besides one maund of sugar, Nuniz gives a curious list of foodstuffs which constituted the dietary of the Vijayanagar Kings. Although vegetarian Brahmans were numerous at Vijayanagar and greatly pampered by the authorities, the diet of the general population and of tube Kings departed widely from the Brahmanism] standard. Animal food was

very freely used. Paes writes with pleasure on the variety of meat and birds procurable in the markets. He particularly seems to have been struck with the extraordinary cheapness of the prices of domestic birds and games-animals, poultry, hares and partridges, doves and pigeons sold alive, the number and quality of pigs and sheep killed for food every day, the unparalleled extent of the shearing of cows and buffaloes in this city. The sheep killed daily were countless.

Though meat seems to have been consumed by the people, all did not use it. From the evidence of Barbosa we learn the Brahmanas and Lingayats in the Vijayanagar Empire abstained from eating fish or flesh, while the King and the nobles were used to eating fish and all kinds of meat except beef. Barbosa notes that the daily food of the Brahmans and the Lingayats consisted of honey, butter, rice, sugar, pulses, milk, etc. We learn about the royal kitchen from the chronicle of Nuniz. The Kings and nobles ate luxurious food while the

ordinary people consumed pulses and meat. The ordinary people used only leaves to eat their food from. The leaves of areca palm also appear to have been used in taking food. There appear to have been public eating houses in a few important places". Bloody sacrifices of sheep and buffaloes were common.

Dress: The Kings of Vijayanagar spent large sums of money on their dress. Devaraya II appeared in court clothed in a robe of satin. According to Paes, Krishnadevaraya was dressed in certain white clothes embroidered with many roses in gold. Nuniz also says that the Kings Wore silk clothes made of very fine materials. When they went to war, they wore a quality of cotton dress over which was put another garment with golden plasters with jewels all round it. The Kings wore a cap of gold brocade, two spans~ long. The common people wore cloth as a girdle below wound very tightly in many folds and a short white shirt of cotton or silk or coarse brocade "which were gathered between the sides but were open in front. They also wore turbans. Wool was very little used. Nicolo Conti observes that the people wore sandals with purple and golden dyes. Barbosa also noted the practice of the people using rough shoes on their feet. But the majority of the people, according to Paes, went about the country barefooted; Nikitin also says that the people of the Deccan went about barefooted. It seems that umbrellas also were in use. Vartbema says that the common people went quite naked with the exception of a piece of cloth about their middle.

Women, according to Barbosa, like the wives of the nobles, the courtesans, dancing girls etc. used to wear very rich dress. He observes that they wore garments of very thin cotton or silk, while their ornaments consisted of "nose screws made of fine gold wire, sapphire or ruby pendant, ear-rings set with

many jewels, necklaces of gold and jewels of very fine coral beads, bracelets of gold and precious stones and many coral beads fitted to their arms".

Luxuries: The accounts of the foreign travellers testify to the fact that people in Vijayanagar craved after some luxuries which seemed to be necessary not only to maintain their position and status but also to satisfy their passion for display. The luxuries consisted of ornaments, perfumes, flowers, betel and other stimulating substances. Nuniz says that the utensils used in the royal service were of gold and silver. Paes saw an ivory room of the palace and was so much struck with wonder by the workmanship in ivory that he describes it as unparalleled in the world.

Abdur Razzak observes that "all inhabitants, high or low, down to the artificers of the Bazaar" wore "jewels and gilt ornaments in their hairs and around their necks, arms, wrists and fingers", The people, according to Barbosa, wore "rings set with precious stones as well as many ear-rings set with fine pearls". The women adorned themselves with ear-rings of gold and jewels, bracelets of gold and precious stones and armlets of coral beads. Paes's description of women is more detailed. The inscriptions also give us some idea of the ornaments used in those days. As a mark of distinction, the anklet of the hero was worn by men of distinction. Perfumes and flower, etc. The people, we are told by Barbosa, "anointed themselves after bath with white sandalwood, aloes, camphor, musk and saffron all ground fine and kneaded with rose-water". Women used flowers along with perfumes. A stimulating substance which the people then used was the betel leaf which they took along with lime and a piece of areca nut. The luxurious extravagance which prevailed at the Vijayanagar Court is also indicated by the costly and well-equipped beds.

Games and Amusements: Games and amusements which constituted the brighter side of the social life and without which social activities could have much interest and attraction had been freely indulged in by the people of Vijayanagar had many kinds of games and pastimes.

Wrestling: One of the games that was largely participated in by the people, high and low, was wrestling. Paes gives an account of the wrestling game in Vijayanagar and he observes that one peculiarity about wrestling's was that at these, severe blows were given in such seriousness that tooth would be broken, eyes would be cut out, faces would be injured and at times men had to be carried away speechless by their friends", Nuniz confirms the account of Paes. The Kings themselves seem to have practiced wrestling. Paes says that Krishnadevaraya used to wrestle each day with one of his wrestlers.

Duellings: Along with wrestling, dueling seems to have been in practice. Nuniz states that 'great honour is done to those who fight in a duel, and they give the estate of the dead man to the survivor. but no one fights a duel without first asking leave of the minister, who forthwith grants it'. Vira Narasimha tried to make his people more warlike by encouraging his nobles to settle their disputes by duelling, and he rewarded skill in swordsmanship by presenting the winners with beautiful girls.

Gymnasia: There also appear to have been special gymnasia where duels and wrestling's were conducted; and for their maintenance, lands were granted tax-free. Hunting affords another pastime not only to the rulers but also to the people. The kings of Vijayanagar took great interest in elephant-hunts. Horse-riding was also a pastime of the people. Among other pastimes of the people, the game of chasse was one.

Court Life: A study of the life in any Oriental court is generally very interesting. As a matter of fact, the height of the luxury was reached at the royal courts. The Kings of Vijayanagar lived in great pomp and splendours. The splendours of the royal palace at Vijayanagar, the display of pomp and magnificence by the Kings at their ceremonial public receptions as well as on festive occasions like the annual Mahanavami festival, their huge female establishments including their numerous queens with their eunuchs and other attendants, their costly dress and furniture, are vividly described by a number of contemporary observers, namely, Nicolo Conti, Abdul' Razzak, Varthema, Barbosa and Paes. When the King held his court, he was surrounded by the most imposing attributes of State. Right and left of him stood a numerous crowd of men arranged in a circle". The Kings of Vijayanagar Empire appear to have used only cushions for sitting while they held their courts. One of the important festivals in which the presence of the King was necessary was the Mahanavami'. This festival, originally religious in character, slowly gathered some political and social significance also. The King presided over the function which lasted for nine days. Abdur Razzak has described the significance of the King in the Mahanavami festival. Paes also gives a vivid account of the 'Mahanavami' celebrations and shows how the King's presence was necessary at them.

The Vijayanagar Kings held an annual review of the army. After the soldiers, elephants, horses and the captains had gathered together in the plains, the King took a review of his forces amidst scenes of great joy prevailing among the assembled crowd. An important feature of the Court was the custom of making 'Salaam' by the feudatories and captains of the ruling sovereign. Every foreign traveller who visited the Vijayanagar Court was much impressed with

this ceremony and has recorded it in his accounts. Another custom which seems to have existed was that of giving presents to the King when anyone went to see him.

In the Court or camp, the King was surrounded by small retinues of officers and servants who constituted his personal staff and were expected to be always with him. The most important among them was one whom Nuniz calls a secretary, The betel-bearer who also remained with the King always was known in inscriptions as 'adappan'. Though he was only the 'betel-page' of the king, his position, dignity and influence in the State was great. Nuniz tells us that the betel-bearer who served Krishnadevaraya had 15,000 foot soldiers and 200 horses. A few other servants were in charge of the wardrobe of the King, The pageantry and splendour of Vijayanagar Court rested largely on the number of horses and captains employed in the palace to maintain the dignity of the Court. The captains followed the King wherever he went and maintained the pomp of the Court even in camp.

Character of the Army: The Army was feudal in character. The soldiers were enrolled from all the communities including the Muslims. The enlistment of Muslims in the Hindu forces proved to be a fatal policy as borne out by their treacherous attitude on the occasion of the battle of Raksasi-Tangadi. As an organized body, the Vijayanagar Army was inefficient. The co-operation of the feudatories in implementing the Imperial policy was neither hearty nor regular. Further, it was a source of danger. The feudal chiefs waged wars and led campaigns into the territories of one another, ignoring the existence of the Central Government. So, the military organization can not be termed to be an efficient one. The presence of a large number of courtesans and their wives, (that is, a large number of women) proved disadvantageous to them in fighting.

5:3 ECONOMIC CONDITIONS

"The economic life of the Vijayanagar Empire was characterized by the luxury of the nobles and the poverty of the people in general".

Agriculture: The self-contained village remained the back-bone of the economy. The foreign travellers who visited Vijayanagar have left brilliant accounts of the immense size of the cities and the excellent palaces. But the condition of life in the villages was not so attractive as to get the praise of the travellers. The bulk of the population was engaged in agriculture. The articles of food grown were: rice, Indian corn, grains, beans and other kinds of crops; the growing of fruit trees as well as rearing of domestic animals have been vividly described by the foreign travellers of this period. The fertility of the soil had been responsible for the advanced condition of agriculture. The travellers have frequently referred to this. In the kingdoms of the Deccan and extreme South India, Barbosa noticed many beautiful villages with well-tilled land and good breeds of cattle as well as other villages with very fair gardens for the cultivation of betel-leaves. In South India, Malabar which was noted for agriculture in Vijayanagar Empire is repeatedly mentioned by the foreign travellers. According to Paes, the region was well cultivated and was very fertile and it produced a great quantity of food-grains and cotton as well as oil seeds. The scarcity of water, on account of the small number of streams and scanty rainfall was, to some extent, mitigated by the use of lakes fed by the collection of rain water and by springs. The fellow-traveller of Paes, Barbosa, was struck with the wide cultivation of rice, peas, beans and other pulses as well as the extensive breeding of domestic animals. According to Abdur Razzak, within the circuit of Vijayanagar city, there were excellent gardens with fruit trees of different kinds.

Cottage Industries and Manufactures: One of the many communities that existed in Vijayanagar Kingdom was that of artisans. They were comprised of the black-smiths, gold-smiths, brass-smiths and idol-makers. The pageantry and grandeur of the Court and the character of the people gave rise to certain wants which came to be satisfied by the artisans. The rich people craved after some luxuries which seemed to be very necessary to them not only to maintain their position and status but also to satisfy their passion for display. The luxuries consisted of ornaments and other goods. The love for ornaments led to the growth of gold-smiths. The gold-smith, of Vijayanagar days was able to manufacture ornaments of very high quality which attracted the notice of the foreign travellers. The skill of the carpenters was well displayed by their manufacture of wooden articles, both ordinary and extra-ordinary. vessels-making industries also had attained great progress. The Sourashtras who had migrated to South India during the Vijayanagar period were the suppliers of cloth in the Peninsula. They lived in Vijayanagar for a fairly long time and were able to supply fine clothing for the nobility. Barbosa, in the early 16th century, notices very rich cotton, silk and gold cloths. The famous cotton cloths of Pulicat, according to the description of Barbosa, found a good market not only in Malacca and Sumatra, but also in the European countries. Black smithy and leather industry received great impetus at the hands of the rulers for the production of war materials and useful utensils.

Trade: Inland and Coastal: We have direct evidence of the great volume of Vijayanagar Kingdom's inland and coastal trade from the accounts of the foreign travellers of this period. According to Paes, an earlier writer, a great volume of trade existed between the port of Bhatkal and an inland town in the

vicinity of Vijayanagar; as many, as 5000 or 6000 pack-oxen were employed for conveying the merchandise every year. Abdur Razzak gives a picture of the bazaars of Vijayanagar. He says, "each class or one belonging to each profession has shops contiguous to one another", the jewellers sell publicly in the bazaars, pearls, rubies' emeralds and diamonds. The coastal trade of Coromandel as well as Vijayanagar Kingdom was carried on largely by the Hindu and Muslim merchants from the cities of Ma'bar.

Overseas Trade: There existed a vast overseas trade, between the extreme South India and the Western and South East Asian countries. The principal sea ports were Honavar, Bhatka, Mangalore, Calicut, Cochin, Quilon, Kayal, Nagapattinam, St. Thome and Pulicat. The merchandise was carried through both inland and sea routes. In a long list of imports into Vijayanagar Kingdom mentioned by Barbosa, we are told that diamonds were imported into the city from the neighbouring Deccan kingdom, and other precious stones were brought from Pegu and Ceylon, Pearls were obtained from Ormuz and Royal brocades from China and Alexandria, pepper from Malabar, coloured cloths, coral, metal, quicksilver; vermilion, saffron, rose water, opium etc. from the other countries. Horses from abroad were purchased by the King for the equivalent of 400 to 600 Portuguese coins for the common variety and of 900 to 1000 coins for each of those reserved for the King's own use. Krishnadevaraya maintained friendly relations with the Portuguese. He found it advantageous to cultivate their friendship because it enabled him to acquire horses for his army and without that he could not have waged his wars so successfully against the Bahmini kingdom. The Portuguese, having defeated the Arab and the Persian merchants and destroyed the Egyptian Navy, established a virtual monopoly over the trade in Arab and Persian horses. It

was of utmost importance that Krishnadevaraya should obtain their good-will and persuade them to sell him all the horses which they imported from abroad. The Portuguese, on the other hand, were equally eager to secure Krishnadevaraya's favour so that they might obtain facilities for their trade in the numerous towns and cities of the Empire. The Portuguese traders maintained informal trade-relationship with the Rayas of Vijayanagar, sold the Arabian horses and other Western articles to the merchants of Vijayanagar and procured the goods which were dear in the western markets.

In the work of Barbosa we have a valuable report of South India's maritime commerce, including Vijayanagar's with the Western world in the beginning of the 16th century. We learn that an extensive and highly profitable trade was borne between the Indian ports Diu, Chaul, Ooa, Calicut, etc. on the one side and those of Arabia and Persia on the other side. Aden, Elha Shiar and Ormuz were the Arabian commercial emporia into which pepper, cinnamon, myrobalan, tamarind, canafistula, cloves, ginger, cardamom sandal wood and rose wood, indigo, saffron, wax, iron, sugar, rice, coconuts, precious stones of every kind, seed pearls, musk, ambergris, rhubarb, aloes, porcelain, and cotton cloths were imported. The imports into the Kingdom of Vijayanagar through the ports were Arabian horses, dates, resins, salt, sulphur, coarse sea-pearls. Equally impressive was the account of Barbosa who said it had a greater and richer trade than any other place in the world. Ships from the South Indian ports brought to Aden cotton cloth in "astonishing quantities" as well as pearls in abundance and carried back opium, copper, quicksilver, rose-water, gold, silver, woolen, vermilion, coloured velvets, coloured camlets, coral, saffron, knives etc. Calicut, where Abdur Razzak landed on his arrival, was a secure harbour for ships from Africa and Arabia; considerable numbers of Muslims

were permanent residents there and had built two mosques. Security and justice were firmly established.

The direct trade established by the Chinese with India during the 12th century appears to have been continued in the period of Vijayanagar also. It received a great impetus through the series of maritime expeditions fitted out by Chinese Emperors. In the early part of the 14th century, trade relations were good and also regular voyages were made. Malacca which was established as an independent Muslim State in the 15th century A. D. was the greatest international port of South-East Asia at that time. It contained a colony of Wholesale merchants (Hindu and Muslim) who owned large estates and great ships ranking next in importance to Malacca was Pegu which also was visited often by the Hindu merchants of Vijayanagar. In contrast to the practical monopoly enjoyed by the foreign and semi-foreign Muslims over South India's trade with Western Asia and Eastern Africa, and along her coast, Hindu and Muslim merchants shared her trade with South-East Asia. At the beginning of the 16th century, the policy of the Kings of the several Kingdoms of South India, especially of Vijayanagar, the rulers of Cochin and Quilon actively promoted the overseas trade. From the vivid narrative of Ibn Batuta we learn that the Hindu rulers of Malabar provided many facilities for the foreign merchants. Barbosa says how the Muslim and Portuguese merchants enjoyed patronage from the Hindu rulers of the South. In the neighbouring territory of Kayal at the time of Barbosa's visit, the Hindu ruler had farmed out for long the royal monopoly of the local fisheries to a Muslim. In Vijayanagar, the complete freedom of travel granted by the King to everyone "without enquiring whether he was a Christian, Jew, Moor or Heathen" as well as the great equity and justice shown to all by the ruler and his subjects, drew an enormous number of merchants to the City. Great Muslim as well as Hindu merchants lived at Pulicat, the frontier station of

Vijayanagar empire. This was visited by Muslim ships in large numbers for trade.

5:4 RELIGIOUS LIFE – HINDU REVIVALIST

The Kings of Vijayanagar generally endeavored to encourage all the religious movements in the empire without any bias towards a particular religion. All religions were considered to be equal and given protection and patronage. The object of the foundation of Vijayanagar was religious as the Hindu rulers were eager to preserve their religion, traditions and 'Dharma' from the onslaughts of Islam. Hence much attention was paid to literary productions to spread the Hindu religious movement in the country. So much so, it may be said that the foundation of Vijayanagar: (1) held in check the Muslims (2) gave an impetus to the religious revival and (3) produced a great literary revival. Ruined temples were restored by Kampana and worship in them was revived. Harihara and Bukka arrested the tide of Islamic aggression.

Vidyanarya helped Bukka I and Harihara II in the task of religious revival. To save South India from the Islamic onslaughts and revive the Hindu religion, literary works had to be produced and commentaries on ancient works had to be written to expound and explain the principles of Hindu religion. There took place a momentous literary movement in South India. Since the 14th century there had flourished in the Vijayanagar Empire a succession of eminent scholars in the different branches of literature and they were followers of the different schools of philosophy of South India. It was an age of intense literary activity beginning with Sayanacharya and Vedanta Desika. A large number of scholars migrated from the Deccan to South India and received great patronage under the Vijayanagar Kings. That period was one of great religious and literary activity. In the Vijayanagar days, all the religious sects in South

India such as the Saiva, Vaishnava, Madhva, Jain, and Muhammadan and in the later Vijayanagar period, even the sect Christianity were flourishing side by side with one another. The Kings of Vijayanagar generally tried to encourage the religious movements in their empire.

Hinduism: Saivism: The Saivites constituted a large majority among the Hindu religious groups in the Vijayanagar Empire. They were divided into three broad smaller groups, viz. (a) the Advaitins, (b) Pasupatas and (c) Vira Saivas.

The Advaitins were the followers of the philosophy of Sri Sankara who propounded the theory of non-dualism. Two monasteries were established by Sri Sankara, one at Sringeri and the other at Kanchi (which was later transferred to Kumbakonam). The great scholar and literary celebrity[y Vidyaranya himself was an Advaita teacher and his monastery at Sringeri was greatly patronized by the Vijayanagar Kings. In 1346, the Sangama brothers made joint grants to that monastery. The Sankaracharya monastery at Kanchi was also greatly patronized by the Kings of Vijayanagar. From time to time, the Vedantist school of Sankara produced eminent and reputed scholars who wrote works and expounded the Advaita doctrines. They entered into controversies with the exponents of {he other schools of philosophy. Appayya Dikshita, an eminent scholar and philosopher who flourished in the 16th century, was a controversialist and he held disputes on questions of high philosophy with Vijayindra Tirtha of the Madhva monastery at Kumbakonam.

Pasupatas: During this period, the Pasupatas also flourished. They paid great attention to the Saiva Agamas, though they did not neglect Vedas on that account. The Pasupatas had also spread in certain portions of South India. They had their own priests and interpreters. The first few Kings of Vijayanagar appear to belong to this school of Saivism. The famous priest of this sect of

Saivism was Kavivilasa Kriyasakti. Harihara I and Bukka I were the disciples of Kriyasakti. Two inscriptions indicate that though Kriyasakti was a follower of the orthodox Saiva School, he was tolerant of Advaitins and Vaishnavas. This shows the general spirit of tolerance that prevailed in the empire.

Vira Saivas: The Vira Saivas constituted an influential religious sect in the Vijayanagar Empire. They were another branch of Saivism. Vira Saivism, as a religion, was made popular by Basava, a minister and contemporary of King Bijjala of the Kalachuris. The Vira Saivas did not concern themselves very much with the philosophical doctrines of the Vedantins. Basava taught Saiva worship, in its grossest form, in the adorations of the Linga. His followers were called the Lingayats. The Vira Saivites are staunch Saivas and carry the Lingams always with them. They (1) reject the authority of the Vedas; (2) disbelieve in the doctrine of rebirth; (3) object to child marriage; (4) approve of the marriage of widows; and (5) cherish an intense aversion to Brahmans. They constitute even now a powerful community in the Kanarese country (Karnataka State).

Vaishnavism: The Vijayanagar days were very favourable for the spread of Vaishnavism in South India. Since the days of Ramanuja, the Vaishnava creed was gaining a large number of followers. But, within a few years after the death of Rarnanuja, the Vaishnavas became divided into two camps, the Vadagalais and the Tengelais, each with its particular views on its own religion.

(1) The first point of difference between them was whether Sanskrit or Tamil was to be the medium of worship and whether the Sanskrit Vedas or the Tamil Prllbandhas were to be read for the attainment of salvation. The Vadagalai Vaishnavas preferred the Sanskrit Vedas. The Tengelai Vaishnavas preferred the Tamil Prabandhas. (2) They had differences of opinion also

regarding the method by which salvation could be attained. The doctrine of 'Bhakti' or personal devotion to God was the most essential one for attaining salvation and this was developed by the Alvars. Ramanuja, a Vaishnava Vedantin, accepted the doctrine of self-surrender. After Ramanuja, disputes arose among the Vaishnavas as to the method by which one can attain salvation. The Vadagalai School held that before one surrenders himself to God, he must attain salvation through his own efforts and only when he felt he could not attain salvation through his own efforts, then only he should abjectly surrender to the Divine Grace. But the Tengalai School held that for a man desiring salvation, self effort was not necessary because the Grace of God was spontaneous and overflowing and hence one could reach Heaven without his self-effort, if only he surrendered himself to God. (3) Regarding the nature of God's Grace to all of us and with regard to sin and forgiveness, the Tengalai School held that since God's grace was spontaneous, sins might be committed by men with freedom from punishment, while the Vadagalai School held that sins could not be committed with freedom from punishment. They said God, though He simply ignored the commission of sins, yet did not welcome it. (4) The two schools again had different views with regard to the position of Lakshmi. The Vadagalai School held that Lakshmi could not be considered as one different from God, for She lived in and through Him. She was one with God and hence She co-operated with Him in His duties of Preservation of the Universe. But the Tengalai school assigned Her a lower position and argued that She held a superior position as a servant of God and was only a mediator between the sinner and God. According to them, She could only plead for the sinners and could not exercise any independent power. (5) With regard to the institution of the Caste system also, there were differences between the two sects. The Vadagalais believed in the caste system. But the Tengalais held that

men of the lower orders were equal to Brahmans if he was a true devotee of God. Similarly the Tēngalais were liberal enough to think that spiritual knowledge could be obtained through a teacher of the lower order, while the Vadagalai School opposed such notions. (6) The Vadagalais had deep faith in pilgrimage, while the Tēngalais had no such deep belief (7) As regards religious ceremonies like 'Sraardh' there were differences between them.

Vadanta Desika who flourished in the Tamil country in the 14th century wanted to restore the doctrines of Ramanuja. He stood as a great apostle of conservative orthodoxy. He collected some followers who were willing to accept the doctrines of Ramanuja and they came to be known as the members of the Vadagalai sects or of the northern school of Vaishnavism. The other party which fought against conservative orthodoxy was led by Manavala Mahamuni. It is believed he flourished in the first half of the 14th century and he was largely responsible for the foundation of the Tēngalai sect for the followers of the Southern School of Vaishnavism. Manavala Mahamuni was followed in his hard work of social reform by his successors in the eight monasteries which he himself established for that purpose. The movement for reforms rapidly spread among the people and, in the course of a century, the Tēngalais were able to command an equal number of followers as the Vadagalais.

The Vallabh Sect: The 'Bhakti' movement among the Vaishnavas led to the foundation of a sect known as the Vallabhacharya sect which was founded by Vallabhacharya who was an incarnation of Lord Krishna. He introduced the Radhakrishna cult. Vallabhacharya was invited to the Court of Krishna Devaraya of Vijayanagara where a discussion was held in which he succeeded even against the renowned Vijayaraya Tirtha, the Madhava teacher. Vallabhacharya was, therefore, elected as the Chief 'Acharya' among the Vaishnavas. The followers of the Vallabhacharya sect grossly exaggerated the

highly philosophical teachings of the founder by interpreting them in a gross and material sense "Hence their devotion to Krishna degenerated into the most corrupt practices and their whole system was rotten to the core".

Madhavaism: Madhavaism was founded in the 13th century to propagate the theory of Duality. This religious school gained a large number of followers in the Vijayanagar period. The important leaders of Madhavaism were Padmanabh Tirtha, the immediate successor of Madhvacharya, Madhava Tirtha, Vijasaraya, Vijayindra Tirtha etc., But the most eminent of the Madhva teachers was Vijasaraya, a contemporary of Krishna Devaraya and a great favorite of Krishna Devaraya. He lived in Tirupathi for many years but died at Hampi. Vijasaraya was a commentator or 'all the Sastras'.

The steps taken by the Vijayanagar Kings for the spread of Vaishnavism: The early Vijayanagar Kings were Saivas of an orthodox type. But the later Kings were staunch Vaishnavas with a deep devotion to God Venkatesa of Tirupathi. The change of faith of the ruling sovereigns had its direct effects on the faith of the people in the empire; and, in the 16th and 17th centuries, Vaishnavism spread in South India with an amazing rapidity. The members of the early Sangama dynasty were Saivas and were known by the name 'Pasupatas'. Kriyasakti Pandita was their priest and Sri Virupaksha of Hampi was their guardian-deity. The rulers maintained very cordial relations with the Sringeri monastery. Vidyārtha and Vidyaranya, who contributed much for the foundation of Vijayallagar, were held in great esteem by the early rulers of the Kingdom. In the course of the 15th century, the Vijayanagar rulers began to show a partiality for Vaishnavism. The Saluvas were equally devoted to Narasimha of Ahobalam and Venkatesa of Tirupathi. But they patronized Saivism also. Both temples received much greater attention and secured grants and rights on a larger scale. However, Sri Virupaksha of Vijayanagar continued

to be the guardian-deity of the Saluvas. Under the Tuluva rulers, especially under Krishnadevaraya, Achyuta Raya and Sadasiva Raya, Vaishnavism gained a large number of followers. Krishnadevaraya, though a staunch Vaishnava, showed equal patronage to the Saivas and made liberal grants to the Siva temples. But his grants to the Vaishnava temples were more numerous and larger. When he recovered the fort of Udyagiri, he found in it an image of Lord Krishna which he brought and placed in a temple specially erected for the purpose. He also built portions of the Vithalaswami temple at the capital. When he went to Tirupathi to pay respects to God Venkatesa, he bathed the Lord in gold with 30,000 gold pieces and presented a three-stringed necklace and a pair of gold unguis (of a very high value) set with pearls, diamonds and rubies. He also made substantial contributions to the Narasimha temple of Ahobalam and Varadarajaswami temple at Kanchi.

Krishnadevaraya was a staunch worshipper of Vithoba. The Vithoba cult was a phase of Vaishnavism that prevailed in the Maratha country. Krishna Devaraya consecrated a temple at Vijayanagar for this God of his heart. His leanings towards Vaishnavism are also seen in the encouragement that he gave to Vaishnava literary scholars. Venkata Tatarya, an eminent Vaishnava teacher, was greatly honoured by Krishna Devaraya and made the head of all the Vaishnavas in the empire. Vyasa Tirtha, another eminent teacher, received great patronage at the Royal Court of Vijayanagar.

Achyuta Raya was all Ardent Vaishnava: Though Achyuta Raya was a staunch Vaishnavite, he was tolerant towards all other religious sects. He made liberal grants both to the Varadaraja and Ekambaranatha (Siva) temples at Conjeevaram. He gave many gifts to the Vithala temple at Vijayanagaram. He set up the image of God Tillai Govindaraja at Chidambaram temple. Sri Vaishnavism gained a stronger hold in Vijayanagar Empire during the reign of

Sadasiva Raya. During this period, grants to Vaishnava temples were more frequent and richer. Sri Vaishnava teachers were shown great favours.

Sri Vaishnavism received a still greater support at the hands of the rulers of the Aravidu dynasty. Tirumalai himself was a great devotee of Hari (Vishnu). Sri Ranga also was a staunch Vaishnava. Sri Ranga restored worship in the Ahobalam temple. He encouraged Vaishnavism with the help of 'Samayacharyas' or religious teachers. Until the days of Tirumala and Sri Ranga, "The Vijayanagar throne was still believed to be under the blessed guardianship of the wings of Virupaksha." But under Venkata II, Sri Venkatesa of Tirupati took the place of Sri Virupaksha of Vijayanagar as the guardian-deity. The later rulers of the Aravidu family were also staunch Vaishnavas.

The spread of Sri Vaishnavism in the Vijayanagar Empire was largely due to the encouragement given by the Kings who adopted it as their faith. But the Saivas opposed the spread of Sri Vaishnavism. Sometimes, loss of life was sustained by the parties. Also, controversies were held among eminent religious teachers. In spite of those bitter controversies and the strong feelings of the members of one faith against those of the other, there was no persecution in the empire in the name of religion. The religious conferences and discussions that were held were in the nature of deliberations of a "Parliament of Religions". The Emperors themselves took a lively and intelligent interest in such deliberations. The Vijayanagar Emperors pursued a policy of universal religious toleration in a period of religious bigotry and fanaticism and at a time when the rulers of Europe resorted to organized and systematic persecution in the name of religion. The Vijayanagar rulers were far-sighted and imaginative enough to rise above the narrow limits of their age. The rulers were always in favour of Vaishnavism which had risen to glory under their eminent patronage.

Vaishnava - Kannada Literature: The Vaishnava movement began to exert a strong influence on Kannada literature only from the time of Krishnadeva Raya. The new Vaishnava literature was in the form of translations of Sanskrit classics. It also marks the transition from medieval to modern Kannada. (1) Naranappa: The first ten parvas (sections) of the Mahabharata had been translated by Naranappa, a Brahmin author, who had the title Kumara Vyasa and was a rival of Chamarasa in the reign of Devaraya II. His work was dedicated to the deity at Gadag and hence came to be known as Gadugina Bharata. (2) Timmanna: The remaining parvas were translated in 1510 by Vaishnava Timmanna who named his work after his patron Krishna-Raya-Bharata. It is an account of his patronage by Krishnadevaraya.

Kanakadasa (1560), an eminent Vaishnava poet wrote Haribaktisara. It emphasizes bhakti, morality and Vairagya or indifference to worldly pleasures. He belonged to the caste of bunters or shepherds.

Jainism, Christianity and Islam:

Jainism: Jainism received great patronage. The Vijayanagar Kings came to realize that religious toleration was a sound policy and also a political necessity. When, in 1368 A. D., quarrels broke out between the Jains and the Vaishnavas, Bukka I settled their disputes and brought about reconciliation between them. That Jaina- Vaishnava compact marks an important epoch in the religious history of South India. Irugappa Dandanatha, Harihara II's minister, was a Jain. He built the Kuntha Jinalaya at Vijayanagar. Devaraya II built a stone temple for Arhat Parsvanatha at Vijayanagar. Krishnadevaraya and his

successors also patronized Jainism. It was in a flourishing condition in the northern and western portions of the Vijayanagar Empire.

Christianity: With the coming of the Portuguese to India, Christianity began to spread in South India. Jesuits who came to India had as their main object conversion. Their attempts met with partial success only. In] 533 A. D. the Paravas of the coastal region in the South was the first to be converted to Christianity. As they were unable to bear the oppression of the Muslims who claimed monopoly over the pearl-fisheries, the Para vas sought the help of the Portuguese; and, in return for the help, they promised to embrace Christianity. Later regular conversion was undertaken by the Jesuits who settled at Madura. About 20,000 Para vas were converted to Christianity. In the Nayak court of Madura the Jesuit missionary, Robert Nobili by name began a regular campaign of conversion of the Hindus as he was of the opinion that the Hindus had no true knowledge of God. But, to tile Hindus, the Christian religion did not make any new appeal. So Robert Nobili failed in his attempt to spread Christianity on a large scale, though he tried his best and sacrificed all his comforts. The Jesuits were also patronized by the Vijayanagar King Venkata n. He bad heard the philosophical disputes that were held in his presence between the Jesuit Fathers and the Leaders of Hindu faith. They were permitted to establish their churches at Chandragiri and Vellore.

Islam: There arose a great hatred between the Muslims and the Hindus. The Muslims plundered and pillaged Hindu temples and made forced conversions of the Hindus; but, with the establishment and expansion of Vijayanagar Empire, they came down to South India and since then remained a separate community, The Hindus were on amicable relations with them. Devaraya II' set

an example for giving encouragement to the Mohammedans to settle in the empire. His policy appeared to have been followed by his successors. Ferishta says that Devaraya II effected some reforms in his army organization and entertained Mohammedans in his service allotted them lands erected a Mosque for their use in the capital and commanded that no one should molest them in the exercise of their religion. He also ordered to place a copy of Koran before his throne on a rich desk so that the Mohammedans might perform the ceremony of obedience and loyalty before him. The entertainment of Muslims in Hindu service is also indicated by the evidence of Muslims in Hindu service is also indicated by the evidence of inscriptions.

Krishna Devaraya also followed the policy of tolerance towards the Muslims and the Muslims were so much in the confidence of the Raya that, in the campaigns against Raichur, he had sent the Moors in the royal service to lead the war. The same policy was pursued by Sadasiva Raya and Ramayana. It seems that the Kings of Vijayanagar gave all possible help to the Muslims and their institution without partiality and this made many Muslims to render faithful service.

5:5 DEVELOPMENT LITERATURE

The Vijayanagar Emperors were patrons of the authors of learned works in the several languages: Sanskrit, Telugu, Tamil and Kannada. Under their patronage, poets, philosophers and religious teachers produced works of such a high standard that the Hindu Kingdom "marked the dawn of a new era in the literary history of South India". This was possible because the Emperors were great patrons of literature.

Philosophic works-Dvaita: Though Vaishnavism attained great growth because of the special patronage shown by Vijayanagar rulers, and as many

authors wrote books, there was no real advance in philosophic thought. (1) Jayatirtha (d. 1388), a pupil of Madhava's pupil Akshobhyatirtha and contemporary of Vidyaranya were the greatest elucidator of the work of Madhvacarya, and earned for himself the title Tikacarya. He wrote the two polemics, the Nyaya-sudha on the Brahmusutrashya of Madhva and Vedavali. (2) Vyasaraya (1447-1539), another Dvaita writer was highly honoured by the great Krishnadeva Raya of Vijayanagar. He wrote Bhedojjivana and Tatparyacandrika. They re-state in summary form the doctrines of his school; Nyayamrita was directed against Advaita and Tarkatandava against the conclusions of the logicians (Naiyayikas). (3) Vadiraja, a pupil of Vyasaraya, wrote the Yuktimalika, a critique of the doctrines of Sankara. (4) Vijayindra (1576), another pupil of Vyasaraya, was held in great esteem by Sevvappa Nayaka of Tanjore. He wrote commentaries on the works of Vyasaraya, besides the Upasambaravijaya, and Madhuatantra - mukhabhushana, which were refutations of Appayya Dikshita's works of the opposite names, and Paratattvaparakasa, an answer to the same writer's Sivattattva-viveka. He spent his last days at Kumbakonam writing his other works.

Legal Literature: Two more sections in Prayascitta (expiation) and Vyavahara (civil law) are supposed to have been compiled by him though they are not now extant. The published portion covers over 6,000 pages and forms perhaps the most extensive digest on the subjects it treats of. (4) Madhava, the brother of Sayana, wrote a commentary on Parasarasmṛiti, the Parasara Madhaviya. It is the most} erudite work and it includes an independent 0 treatise on Vyavahara which was neglected in the text of Parasara. He brought great glory to the Vijayanagar Empire. (5) Sayana himself wrote a number of lesser manuals called Sudhanidhis treating of Prayascitta (expiation), Yajñatantra (Vedic ritual),

and Purusharth. (the aims of human endeavour and so on. The two brothers wrote in the first half of the fourteenth century.

Grammar: The Madhaviyadhatuvritti Dhatupatha of Madhava, the great commentator on the Vedas, is a commentary on the Dhatupatha (list of roots) of Panini which, by the way, suggests the derivation of quite a large number of words whose origin is not given in any other work. The Siddhanta Kaumudi of Bhattoji Dikshita, a younger contemporary of Appayya Dikshita, is to-day the most popular manual of Sanskrit grammar.

Jaina writers: In the age of Vijayanagar (1336-1650) the Jains, though they were steadily pushed out by the increasing influence of Saivas of different schools and Vaishnavas, yet continued to write in Kannada on the lives of Tirthankaras and other holy persons: (1) Madura (1385) who was patronized by the ministers of Harihara II and Devaraya I, wrote Dharmanathapurana on the fifteenth Tirthankara and a short poem in praise of Gommatesvara of Sravana Belgola. His style resembled that of the earlier Jaina poets. (2) Vritta Vilasa wrote: (a) Dharmaparikshe, (a Kannada version of a Sanskrit original of the same name by Amitagati), and (b) Sastrasara. These two works are of quasi-religious import. (3) Bhaskara of Penugonda (1424), (4) Bommarasa of Terkanambi (c. 1485) and (5) Kotesvara of Tuluvadesa (c. 1500) wrote in shatpadi metre on the same subject, viz the life of Jivandhararaja (6) Bahubali of Sringeri (c. 1560) narrated the story of NagaKumara who despised riches and took to a religious life. Jainism flourished in the Tuluva country more than anywhere else in this period, when two colossal Jaina statues were erected-one at Karkala in 1431 and the other at Yenur in 1603. Accordingly, we have four authors from that country.

Lingayat literature: The Lingayat literature of the Vijayanagar period (1336-1650) falls under two heads: (I) Stories of reformers and devotees, and (2) Expositions of doctrine. (1) (a) The Basava-purana of Bhimakavi, an Aradhya-Brahmin, completed in 1369, is an important and a very popular work on hagiology. It was written in shatpadi metre and it treats of Basava as an incarnation of Nandi who had been specially sent to re-establish Vira-saiva faith on the earth. It dwells at great length on the miracles performed by Basava in his life-time.

Tamil: (I) Haridasa was a Vaishnava poet who adorned the court of the celebrated Krishnadeva Raya of Vijayanagar. He wrote (a) the Irusamaga-Vilakkam an exposition of the two systems, viz. Saivism and Vaishnavism, with a bias towards the latter. (b) The Bharatham of Villiputturar is a poem of great merit which tells the entire story of the Great Bharata War in 4,350 well-turned verses. It is written in a narrative style in rich diction. There is a profuse admixture of Sanskrit words and expressions. These make the poem very attractive reading. The author was patronized by a certain Varapati Atkondan of the Kongar family. (2) The Erattaippulavar (twin poets) one lame and the other blind-authors of (a) Ekambaranadarula and (b) two kalambakams. In the **Ula**, the Saiva shrine of Kanchi is celebrated. Rajanarayana Sambuvarayan (1550), the last of the Sengeni chieftains of North Arcot and Chingaleput districts is referred to in this Uta.

An **Ula** on another famous Saiva shrine, that of Tiruvanaikka on the island of Srirangam, was the work of (3) Kalamegham who had, besides, written many witty verses and had thus won fame. He was supported by Saluva Tirumalairaja, the son of Goppaya, and ruler of the Chola country under

Vijayanagar in the middle of the fifteenth century. (4) Saiva Ellappa Navalar, a ve1lala poet of the Tanjore district, flourished in the sixteenth century, and wrote an excellent kovai on Tiruvarur (496 verses), besides Arunaiaandadi and Arunacalapuram, both on the shrine of Tiruvannamalai, and Tiruvirinjaipuram. He had also written a commentary on the Tamil Soundaryalahari, (a translation by Virai Kavirajapanditar).

Literature under Krishnadevaraya: Krishnadeva Raya reign was a glorious epoch in literature as in politics, war and art Himself a scholar and poet, he gave encouragement to Telugu literature and that impetus lasted far beyond his time Under his lead, independent Praandhas which handled a puranic story or some invented theme after the manner of a Mahakavya in Sanskrit came more into vogue and translations from Sanskrit originals was given up. The earlier Prabandhas were marked by originality, variety, freedom and grace of matter and style; but, in course of time, in the hands of lesser poets, the Prabandha tended to degenerate into stereotyped and monotonous forms which observed the formal rules of rhetoric, but fell far short of true literature.

(1) Krishnadeva Raya's devotional poem Amuktamalyada or Vishnucittiyamu, one of the five great Kavyas in Telugu, is among the first fruits of the new movement; it also marks the beginning of the influence of Vaishnavism on Telugu literature. It deals with the life of the alvar Vishnucitta (Periyalvar), his exposition of Vaishnava philosophy and the love between his foster-daughter Goda (Amuktamalyada) and God Ranganatha at Srirangam and how she was married to the Lord. The style is involved and complex, the similes are sometimes far-fetched; but, all the same, the effect achieved is majestic and sublime. 'There is hardly a book in Telugu where there is such a

continued flow of idea, seeking an impetuous outlet in language which, though rich, is yet scarcely equal to the task of full and adequate expression. For insight into human nature, and for facility in depicting elusive moods by some striking phrase, Krishnadeva Raya has no superior, and scarcely an equal' (Chenchiah and Bhujanga Rao). He was the author of a number of Sanskrit works also.

The Ashtadiggajas (the Eight Elephants of the Quarters) adorned Krishnadeva Raya's court. Among the great poets who adorned the court of Krishnadeva Raya, (1) Allasani Peddana (on whom the Emperor conferred the title Andhrakavitapitamaha (Grandfather of Telugu poetry) was the foremost. He was the poet-laureate. He was proficient in Telugu and Sanskrit. He was fond of using long Sanskrit compounds. He was the son of Chokkanamatya and had his literary training under Sathakopayati, a Vaishnava patriarch of the age, His chief work is the Svarocishasambhava or Manucharitra. The story is taken from the Markandeyapuram. It narrates the story of Svarochisna, the second of the fourteen Manus. An orthodox Brahmin by name Pravara refuses the love offered to him by the Divine courtesan Varuthini. He was an original writer. He had inspired his successors in the field of literature to exhibit originality in writing. Hence alone he was called Andhara Kavipitamah. (2) Nandi Timmana, the second great poet of Krishnadeva Raya's court was a Saiva. He was the author of Parijatapaharanamu, which elaborates, in beautiful verse, a well-known episode in Sri Krishna's life that being the removal of parijata tree from Heaven.

Tenali Ramakrishna, the immortal jester, who started his career under Krishnadeva Raya, lived on to the reign of Venkata. Though posterity remembers him more as a court jester who played many practical jokes on

high placed men including the monarch, he was also a poet of talent. He composed Panduranga Mahatmya. It is esteemed as one among the five great Kavyas in Telugu. It is a work of high merit. It shows him in a serious mood. It glorifies God Vithoba of Pandharpur. It narrates the story of a dissipated Brahmin's soul being successfully rescued from, the servants of Yama by those of Vishnu' because he happened to die in Pandharpur. He also wrote the Udbhatacarya-carita and dedicated it to an officer of Krishnadeva Raya.

Vemana is assigned to the 16th century. He is the greatest moralist of Andhradesa. His Sataka is an extremely popular composition. In it he condemns meaning. less attachment to the old order of things, Also, he attacks caste, women, idol-worship and private property.

5:6 ARCHITECTURE, SCULPTURE AND PAINTING

The Vijayanagar Empire remained, as a bulwark of Hinduism against Muslim advance in the South. Vijayanagar was one of the foremost cities- of Asia. Broadly speaking, in the Vijayanagar period, two different schools of architecture in India were flourishing in the same period and these wide differences are largely due to local peculiarities and local differences.

In the Vijayanagar period, two different schools of architecture were flourishing, side by side, known as the Dravidian and Indo-Saracenic. Many of the Vijayanagar monuments belonged to the Dravidian style, though some of the Hindu monuments were influenced by the Indo-Saracenic style. The stone used for buildings was granite. In the construction of some of the Vijayanagar buildings, mortar was not used though its use was well known. The Hindus appeared to have preferred the lintel and corbel principle in the construction of manta pas When the Mohammedan style of architecture had begun to affect the South Indian style appreciably, the Hindus adopted on a larger scale the

method of constructing halls with barrel-shaped domes and arched gateways. As Havell observes, "in the ruins of Hindu Vijayanagar will be found not only the proto-types of Muhammadan Bijapur. but illustrations of the process by which the Arab architecture of the seventh and eight and following centuries gradually became the style of the pointed arch".

Hindu Monuments: Hampi is even now been dotted with little hills of granite. There is not a single blade of grass there, But, on this site, there arose the city of widespread fame, marvelous for its size and prosperity with which for richness and magnificence, no western capital could compare". The Vijayanagar Hindu monuments may be classified under three groups, viz, Temples, Civil architecture and Military architecture.

Temples: The earliest is the Pampapatit temple dedicated to Sri Virupaksha Harihara is said to have built a temple there in honour of Vidyaranya. Krishna Devaraya built the Rengamantapa in front of the temple to commemorate his coronation. The Krishnaswami temple was also constructed by Krishna Devaraya. In front of the temple are the 'ardhamantapa' and 'Mahamantapa'. The Hazara Ramaswami temple is considered as the private chapel of the Kings as it was very close to the palace it was built by Krishna Devaraya. The 'ardhamantapa' of the temple is beautiful. The roof is supported by four polished black stone piers. The 'Vimana' over the 'Sanctum' is constructed with brick and plaster and decorated with figures. Though it is a Vaishnava temple, Saiva figures are found in it and that is indeed an interesting feature of this temple.

It is the Vithallaswami temple that represents the most perfect specimen of Vijayanagar architecture. The temple is dedicated to Vishnu in the form of

Vitthala or Vithoba, a form of Krishna. The temple can be dated back to the days of Devaraya n. Fergusson says the temple "shows the extreme limit in florid magnificence to which the style advanced". The main building stands on a high and richly carved basement. "It has all the characteristics of the Dravidian style". "The beauty of the 'Kalyana Mantapa' alone will be sufficient to excite wonder and admiration in its beholder", The Achyuta Raya temple is not so grand from the point of view of workmanship. In the front of the main shrine of the temple, there is a pillared-hall now. The pillars in the hall contain some good sculptures, and the stone carvings on the ruined northern gateway of the temple are noteworthy. The Malyavanta Raghunatha temple was built near the precipice of the Malyavama hill. The temple, like many others, has a 'mahamantapa' and a 'Kalyana mantapa'. They contain some fine sculptures also -huge monolithic statue of Narasimha, an incarnation of Vishnu, is enshrined in a walled enclosure. It is 22 feet high. The Vidyasankara temple, though built in the Dravidian style, has argely been influenced by the Hoysala art. It has been Said that it is "a veritable museum of sculptures for the study of Hindu iconography. Its plan is distinctly Dravidian. The temple has a "Garbagraha", a sukhanasi, a 'pradaksina' and a 'Navaranga'. Figures, large and small, adorn the walls of the temple. Lakshmidewa and Mallikarjuna temples are the other interesting buildings containing sculptures.

It was in the Vijayanagar days many of the great temples of South India were provided with huge towers. Krishna Devaraya built a good part of the northern tower of Chidambaram. Tadpatri is a place of great architectural interest "in gateways erected during the sixteenth century by a prince subordinate to the Kings of Vijayanagar". (Smith) The Ekambaranatha temple at Conjeevaram possesses one of the largest towers in South India measuring 188 feet in height. The tower has ten stories. It was built by Krishnadevaraya of

Vijayanagar. Parts of Varadarajaswami temple at Conjeevaram also were built by the Vijayanagar Kings. The Vasantha or Pudumantapam at Madurai is of very great architectural interest. It is 350 feet long and 105 feet broad.

Civil Architecture: a) The palaces and other civil buildings constructed by the Kings at Vijayanagar are now in ruins and we see only platforms. Within the citadel, there is a very large basement which appears to have been an important building, perhaps the audience hall of the Vijayanagar Kings. From the statement of Abdur Razzak that the King's "Audience Hall was elevated above all the rest of the lofty buildings of the citadel", it can be presumed that it had one or two storeys above it. "The House of Victory" was built by Krishna Devaraya soon after his return from his victorious campaign against Orissa. It was the place where the King used to sit to witness the celebrations of the Mahanavami festival.

(b) Irrigation works constituted a part of the architectural works of the Vijayanagar kingdom. For the supply of water, great facilities were provided. The Octagonal pavilion was built in the Indo-Saracenic style. There is a tank or bath at the north-western end of the Soolai Bazaar which was probably used by the dancing girls. "The Turuttu channel is an astonishing piece of work running from the Turuttudam across the Tungabhadra through solid rock and serving northern division of the capital". **Military Architecture:** The kingdom had numerous forts to protect the Hindu empire against the invasions of the Muslims. The city of Vijayanagar was surrounded by seven lines of fortifications. The fortifications of the capital city had extorted the admiration of Abdur Razzak. Paes observes that the city was fortified by strong walls. To Paes, the city seemed to be "as large as Rome". After the disastrous battle of

Talikota, the splendid city, with all its architectural and sculptural treasures, fell a victim to the fury of the Muslims who wrought untold havoc and destruction.

Jain monuments: Jain temples are within the borders of the kingdom. At the city of Vijayanagar itself, there was a Jain temple called the Ganigitti temple. Irugappa built this temple. It is a typical Jain structure. The main tower above the shrine is built in a series of steps which is the most noticeable feature of this style. There is a beautiful monolithic pillar in front of the temple. The pillar contains an inscription which states that it was built by Dindima Dandanayaka. The temple is noted for its rich sculptural works.

Indo-Saracenic Architecture: In a few buildings at the capital, the Hindu style of architecture was largely influenced by the Muhammadan style. Indo-Saracenic architecture, with its pointed arches and domes, influenced the Vijayanagar style when the Hindu Kings of the South came into contact with the Muhammadans. The Tirumalai palace of Madura is a good specimen of Indo-Saracenic architecture. In addition, we can trace in it European influence. As the architectural features in it are drawn from different sources, there is lack of coordination. The 'Lotus Maha1', a garden-palace of Vijayanagar which was built in 1575 contains recessed and foliated arches. They are of the Lodi type of Islamic architecture. Also, it contains a pyramidal roof which is built up in tiers (resembling the sikhara of a southern temple). In the large palace in the fort at Chandragiri (built in the early 17th century) there is a magnificent facade wherein the Islamic and Hindu features are combined to produce a pleasing effect. The Muslim influence on Vijayanagar architecture began in Devaraya II's time when he began to build mosques for the Muslim soldiers in his army to enable them to offer prayers.

The Madura style of Architecture: This style received most encouragement from the Nayaks of Madura who ruled in the south in the later days of Vijayanagar Empire. It could be termed a revival and continuation of the building methods of the Pandyas who enlarged older temples by adding new parts to them. Additional prakaras have been provided by means of concentric outer enclosure walls. Each prakara wall has generally four gopuras at the cardinal points. It encloses important adjuncts to the temple like the thousand-pillared mantapa or a sacred tank, (e. g.) Srirangam has seven such concentric rectangular enclosures. Also, the pillars were multiplied wherever possible. Some of the pillars bear on their shafts life-size (or even larger) statues of deities or of the donors.

The temples of Madura, Srirangam and Jambukesvara, Tiruvarur, Ramesvaram, Chidambaram, Tinnevely, Tiruvannamalai and Srivilliputtur, are the more important among the temples so enlarged. The temple of Madura is the most typical of them, in as much as it had been built at one and the same time. There are two temples in it, one dedicated to Lord Sundareswara and the other to His consort Sri Meenakshi. These two shrines alone occupy an area (850 feet by 725) within a high wall. There are four large gopuras in the centre of each of its four sides. The main entrance is on that east. A beautiful pillared-avenue (200 feet long and nearly 100 feet wide) connects it with the main temples of the deities. Within, there is a smaller covered court, 250 feet by 160 feet. There is only one gateway from the east to enter into it. It is outside this entrance that a very elaborate and impressive grouping of pillars is found. The main temple is within this last enclosure. The usual three compartments, (a) the cella which is surmounted by (b) a sikhara which projects above (c) are the flat roof covering the whole of this part of the temple there. All the corridors and

halls in these enclosures have long colonnades of pillars in the characteristic style of the period. There are vistas in all directions. The sanctuary of Sri Meenakshi is an enclosure to its rear attached to the southern side of the main temple. It is a smaller replica of the main temple, roughly half its size. It measures 225 feet by 150 feet and is entered into by two gopuras, a relatively smaller one on the east and a larger one on the west. The sikhara of the sanctum rises above the flat roof of the temple. In front of the temple of Sri Meenakshi is the Tank of Golden Lilies, a reservoir 165 feet by 120 feet. It is surrounded by steps and a pillared portico on the sides. It has a picturesque appearance. In the background there is the southern gopura, over 150 feet high. As it is reflected on the surface of the water, the picturesque ness of the appearance gets enhanced. Near the north-east corner of the tank there is a fair-sized gopura. That is the passage (for precessions) from outside to the Meenakshi temple. Also, it serves as an independent entrance to the shrine of Sri Meenakshi. "The Hall of a Thousand Pillars" in the north-east angle of the outer prakara covers an area 240 feet by 250 feet. Its front faces south and it lies alongside of the wide pillared approach to the main temple. Its interior is symmetrical to the arrangement of the pillars. There is also a central aisle leading up to a small shrine of Sabhapati at its northern end.

"The sculptures on the pillars," says Fergusson, "surpass those of any other hall of its class I am acquainted with." "Outside the main enclosure but in axial alignment with the eastern gopura and separated from it by a street, is the Pudumandapam known also as 'Tirumalai's choultry'. This is a large open hall 350 feet by 105 feet, divided longitudinally into a nave and two aisles by four rows of pillars, all very elaborately carved. The pillars towards the centre of the

hall bear life-size statues of the Nayak Kings of Madura, the latest being that of Tirumalai, the builder of the mantapa"

The Nayaks of Madura made many additions to the Sri Ranganatha temple of Srirangam. Those additions have served to make it the largest of South Indian temples. (a) The outermost prakara is a rectangle, 2,880 feet by 2,475. Within it there are six other prakaras. They form seven concentric enclosures round the shrine in the centre. (b) The three outer (the 6th, 5th and 4th) enclosures form parts of the surrounding town even as they form part of the temple. They contain some gopuras of the incomplete gopuras on the outermost wall that on the south or the main approach would have attained a height of nearly 300 feet if it had been finished according to plan. The temple proper begins at the Fourth court. Its outer wall measures 1,235 feet by 849 feet. It has gopuras on the north, south and east. The east gopuram is the finest and largest. Near this gopura at the north-eastern angle of the fourth enclosure is the "Hall of a Thousand Pillars," 500 feet by 160 feet. The celebrated 'horse-court' is also in this enclosure. (c) The third enclosure has gopuras on the north and the south. The south gopuram 'which opens into the fine pillared garudamandapa is the main entrance. This enclosure contains two tanks named after the Sun and the Moon. (d) The second enclosure is a covered court. In it there are pillared halls with a long processional passage on the western side. It has two entrances, one from the north and another from the south. (e) The innermost enclosure has its entrance on the south side. Its sides measure 240 feet by 181 feet. The sanctuary is a circular chamber. It is set within a square compartment and surrounded by a larger rectangular chamber. There is a golden domical vimana over it and it projects above the flat roof.

The temple of Ramesvaram, which was also planned and constructed on a unitary plan like that at Madura contains the impressive pillared corridors which

completely surround it. These form also as avenues leading up to it. These passages vary in width from 17 to 21 feet and have a height of about 25 feet. Their total length is about 3,000 feet.

Casting Bronzes: The art of casting bronzes (practiced on an extensive scale under the Cholas) continued to flourish under the rulers of Vijayanagar and their feudatories. Though the subjects of sculpture and the mode of treatment continued to be the same as before, yet this period is remarkable for some actual life-size portraits which have survived, like those of Krishnadeva Raya and his two wives, of Venkata I, and others-all in the Tirupati temple. There is a small stone statue in the round of Krishnadeva Raya in a niche in the doorway below the northern gopura of the temple at Chidambaram which he built in 1520 .

Coinage: The pagoda was used as a coin. It was made of gold and was worth 3% rupees. On it was the boar, the emblem of the God Vishnu. The pagodas were small and dumpy Abdur Razzak mentions the gold pagoda or varaha silver and copper coins of Devaraya II, Bukka I and Harihara II also issued the gold pagodas which became famous. The bull, the elephant, garuda, the Sun and the Moon, the conch and discus, the seated god and goddess (with Saiva and Vaishnava characteristics) and the mythical , gandabherunda- "a double eagle holding an elephant in each beak and claw"- these are the devices used on the coins They were issued by Nayaks also in their half and quarter divisions. The legends on them were at first either in Kannada or Nagari exclusively. The "durgi" (of Chital drug) pagoda of Krishnadeva Raya contains the image of Vishnu with the conch and discus. The "Gandikota"-(Cuddapah district) pagoda (1565) of Rama Raya also exhibits the image of Vishnu

standing under a canopy On Tirumala's "three swami" pagodas are found three figures, probably of Rama, Seta and Lakshmana Vishnu is seen standing under a arch in the Venkatapati pagoda, and the inscription on it in Nagari is "Sri Venkatesvaraya namah". These coins proclaim the Vaishnava convictions of the Emperors of Vijayanagar from Krishnadeva Raya to Venkata I.

Painting: In the Vijayanagar days, painting also had made considerable progress. In temples and public buildings, especially in the walls and ceilings of temples painting was done to give beauty and embellishment to the plain structure. The images were generally not painted. The figures that were painted on the walls of the temples generally depended on the deity that was worshipped within the sanctuary. If it was a Vaishnava temple then scenes of gods from Ramayana and Mahabharatha or from Vaishnava Puranas were largely painted on the walls. If the deity was a Saiva god, the walls of the temple were usually painted with figures and scenes from the Saiva Puranas. If it was a Jain temple, scenes from the lives of Jain Tirthankaras formed the themes for the paintings on the walls of the temple. Thus the religious impulse alone had inspired the people to have such paintings in their temples. In some places, sculptures were carved in high relief while, stucco figures and plastid figures were decorated with paintings.

In the Mysore country also, the walls of some temples were decorated (in the Vijayanagar period) with the paintings of Scenes from the Puranas. Besides the mythological and legendary scenes, contemporary life was also portrayed in some of the paintings Speaking about a chamber in the palace of the Kings at Vijayanagar, Paes says that all the ways of life of men were designed in painting, At the entrance to the King's residence were two life-like

images which had been painted there, One of them represented Krishnadevaraya himself The outer walls of the particular chamber within the palace were decorated with the figures of women with bows and arrows like the Amazons, Within the hall where the women practiced dancing, there also were painted sculptures. Abdul Razzak also, while describing the avenues formed by the houses of nobles and dancing girls, says that the figures of lions, tigers, panthers and other animals were so well painted before those houses that they seemed to be alive.

Encouragement given by Vijayanagar rulers The Jesuit painters received great encouragement at the hands of Venkata. The Emperor was so much pleased with a few paintings of the Jesuit Fathers who were staying in his Court at Chandragiri that he. asked them to send to him a good painter from San Thome. They sent the Jesuit lay Brother, Alexander Frey who remained with the King till 1602. During that period he had painted and given to the King very fine paintings of scenes from the life of Jesus which were much appreciated by the ruler. Again, in 1607 the Jesuit Fathers sent to the Court of Venkata an Italian lay Brother, Bartholomew Fente Bona, their good painter. He painted the figures of Loyola and Xavier for the King Venkata felt so much pleased with his work that he sat for a paintings of himself to be done. The King had his portrait and the portrait of Jesus hung in a prominent part of his court at Vellore. During Bartholomew Fente Bona's stay at Vellore, his intimacy with the King and his ability to work quickly were responsible for the great patronage and encouragement t Jesuit painting received in the early 17th century at the Hindu Court of Vijayanagar.

Fine Arts--Music and Dance: The fine arts also received great encouragement from the rulers of Vijayanagar and their feudatories. The theory

and practice of music and dancing made notable advances. (1) The great Vidyardnya wrote the angitasara (2) Kallinatha, a writer on music, flourished under Mallikarjuna (3) His grandson Rama Amatya who wrote the Savaramelakalanidhi was patronized by Rama Raya. (4) The Sangita-suryodaya was the work of Lakshminarayana, the court-musician of Krishnadeva Raya. Haridasa was a Vaishnava poet who adorned the Court of the celebrated Krishnadeva Raya of Vijayanagar. He wrote the Irusamaya-vilakcam, an exposition of the two systems, viz. Saivism and Vaishnavism, with a bias towards the latter. (6) An Ula on another famous Shrine, that of Tiruvanaikka on the island of Srirangam, was the work of Kalamegham, the accredited author of many witty verses besides; he was supported by Saluva Tirumalairaja, the son of Goppaya, and ruler of the Chola country under Vijayanagar in the middle of the fifteenth century. (7) Saiva Ellappa Navalar, a vellala poet of the Tanjore district, flourished in the sixteenth century (co 1542-80,) and wrote an excellent Kovai on Tiruvarur (496 verses), besides Arunaibandadi and Arunacalapuram, both on the shrine of Tiruvannamalai, and Tiruvirinjaipuram; he also wrote a commentary on the Tamil Soundaryalahari, a translation by Virai Kavirajapanditar.

Questions

1. Describe the state of society under the rule of Vijayanagar.
2. Explain the Economic status of the Vijaya Nagar Empire.
3. Write a note on Hindu Revivalism during the age of Vijayanagar Kingdom.
4. Assess the Literary contribution rendered by Krishnadeva Raya- As a VijayaNagara Empereror.
5. Give a detailed account on the developments of Art and Architecture under Vijayanagar Empire.

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