

Contribution Of The Pallavas To Art And Architecture

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ABSTRACT

In the South old dynasties, the Cheras, the Pandiyas and the Cholas declined and new ones appeared of which the chief was the Pallavas. The Pallava rulers occupy an important place in the school on South Indian temple-building that is famous throughout the world as Dravidian style. The Pallavas patronized learning art and temple building both cave temples and structural temples including monolithic rathas and stone carvings of mythological scenes in Mahabalipuram. The Pallavas who laid the foundation of this style were responsible for two of its forms, the rock – cut and the structural. Pallavas temple constructions were quiet new in their style from that of the temples exist prior to Pallavas. The rivalry between the Pallava and Chalukya rulers was reflected on the architectural level; the existence of two Kailasanatha one at Ellora and other at Kanchi reflects this spirit of emulation. The stone inscription in Mahabalipuram and Kanchipuram name the Pallava rules, recounting their great deeds but not much light is thrown on their origin. The Pallava rathas were the core of this style and this essential element of the temple complex took root under Pallava patronage in the structures in Mahabalipuram and Kanchipuram. The vital artistic style of the Pallava period passed into history in a process of absorption that censured the continuity of Tamil cultural tradition. The Pallava contribution in the field of architecture and sculpture was prolific and far-flung from Thirukalukundram in the north to Trichirappalli in the South. It was a contribution made with rock as the basic raw materials, as the transformation of the rocks of Mahabalipuram testify.

KEY WORDS

Art and architecture – Pallavas – Mahabalipuram – monuments - Dravidian type - Pallava Mamalla – Kailasanatha – Ellora – Kanchipuram – Chalukyas – Rashtrakutas – Simhavishnu Vaikundaperumal temple – Archaeological.

Introduction:

The history of art and architecture in the Tamil Nadu starts for all reasonable purposes with the ascent of the Pallavas in the seventh century A.D having scooped the principal rock – cut shrine at Mandagapattu. Art and architecture is the innovative articulation of the major estimation of culture and ought to be seen as one consistent cycle in the surge of period. Art and architecture is a part of culture of crude man has a culture he will likewise be an artist. Again it may hold that one of the principal sources of imaginative motivation is religious emotion. Religious rites and performances require symbols, the sculptures of God, marks, fetishes or totems. Hence religion moves the crude artist to create a masterpiece in painting, carving, and sculpture. Art and architecture for art's sake is almost unknown in primitive culture. .

Characteristic Features of Pallava Art and Architecture:

In the South old lines, the Cheras, the Pandiyas and the Cholas declined and new ones showed up of which the chief was the Pallavas. The Pallavas disparaged learning Art and temple building both cave temples and basic temples including monolithic *rathas* and stone carvings of mythological scenes in Mahabalipuram.¹ Their art is basically religious. The temples were lavishly beautified with carvings inside and outside and their plan was more that of monuments, than of structures a temple spoke to, in order to talk an intense petition to the god. Pallava's temple construction hushed up new in their style from that of the temples exist before Pallavas.² There were just temples developed of bricks and wood in the Dravidian sort of architecture. It is extremely hard to clarify what causes the

flavor of one period to contrast from that of another. A period of exquisite taste is here and there followed by an opposite. In all the fine arts, however there might be sure distinct principles of creative legitimacy, the assessment of regarded judges without a doubt changes with each age. The architectural program likewise obeyed thought of political nature. For example, the holy city of Mahabalipuram was established by Pallava Mamalla.³ Almost of the rulers contributed a lot to the development of temple architecture and sculpture. Each of the dynasties remarkably rendered their sincere services to fine arts. In spite of the fact that there had been political competition between the decision traditions of various areas, there had been contention in compositional level too. The competition between the Pallava and Chalukya rulers was pondered the architectural level; the presence of two Kailasanatha one at Ellora and other at Kanchi reflects this soul of imitating.

Temples were built on various materials and in various structures. Yet, the thoughts behind the development are the equivalent. The art of antiquated India, as we probably am aware it is primarily only strict, on the grounds that mainstream works, to which continuous references are made in writing, have not made due up to our own day. Architecture, sculpture, and painting around then accomplished a level of specialized expertise which joined with stylish affectability, gave the works delivered at that period, an amicability, an equalization and significance which place them on similar level as the refinements of writing and the height of contemporary idea.⁴ The religious stir made by the sacred holy saints in Pallava period makes the rulers to give more consideration on art. The antiquated period temples were little in size, yet directly from the Pallava period both structure innovation and the custom utilization of architecture turned out to be progressively refined. The Pallavas prepared their expertise in building monuments additionally and they were exceptionally effective in it.

Pallava's Contribution to Religious Art

The stone inscription in Mahabalipuram and Kanchipuram name the Pallava rules, relating their incredible deeds yet very little light is tossed on their root. The inscriptions are in Prakrit, Sanskrit and Tamil presumably signifying the request in purpose of period where the dialects came in to utilize. Tamil was made the official language of the domain by the Pallavas who are accepted to have originated from the north.⁵ The principle attributes, nonetheless, as passed on by history are undisputed a war light convention, which empowered them to set up a monolithic realm, guaranteeing a progression of Chalukyas and Rashtrakutas in the north, and the rising Tamil Princes in the South, and an imaginative disposition, which discovered articulation in an inventive Endeavor that has procured for Tamil Nadu a distinction as long-lasting as the stones on which they spent their expertise. It was during the hour of Simhavishnu, who, on going to the seat accepted the title of 'Svarishimha', known as 'Lion of the South' that the Pallavas started the vocation of triumph that brought Cholamandalam under their influence.

Among the sculptures at Mahabalipuram is a help of this gutsy ruler with his two sovereigns. He is likewise known to have been the supporter of Baravi, the Sanskrit writer who was the writer of Kireetarjuniyam. Mahendravarman-I is likewise credited with presenting the idea of cave temples unearthed from strong stone. A large portion of monuments of Mahabalipuram, and absolutely the rathas, are said to have been cut during his rule. The serene rule of Narasimhavarman - II (695 - 722 A.D) saw the formation of the best of the early Pallava masonry temples, starting with the Kailasanatha temple at Kanchipuram.⁶ He expected the title of Rajasimha. He extraordinarily aided his undertakings in the field of Art by his sovereign Rangapathaka. Nandivarman, (717 – 719 A.D) was liable for the different acclaimed temple at Kanchi, the Vaikundaperumal temple. Not many urban areas rival Kanchi, the home of Pallava Art and the seat of organization, the abundance of abstract, inscriptional and sculptural work. The incomparable Buddhist researcher Dharmapala had a place with Kanchi so did Vatsyayana, the creator of Nyayabhasya. The Pallavas were impassioned Hindus and Saivism and Vaishanava literary works blossomed during their period in what might be known as an incredible religious development. Archeological survives from the Pallava period frame are found broadly in the realm, yet the best are in Kanchipuram and Mahabalipuram.⁷ Specialist of Art so various and captivating as those found in Mahabalipuram might have been attempted by a sovereign of the decision line. There are cave temples, nine monolithic holy places, three basic stone temples and four bas help rock boards. Two perspectives are predominant on the cause of the

monuments one, that they were authorized by one ruler specifically, Narasimhavarman - I and the other, it was Rajasimha known as Narasimhavarma - II who was exclusively liable for every one of them in the eighth century.

Scholars of history have not articulated at long last on the origin and the examination of the evidence goes on. A few archeologists have come out with profound contentions against the multiple authorship theory, pronouncing that every one of these monuments were constructed by Rajasimha. The Pallava rulers possess a significant spot in the school on South Indian temple fabricating that is renowned all through the world as Dravidian style.⁸ A product of a thousand years evolution, this style had its weak start in the Pallava period and it was the Pallava rulers who provided it guidance and stimulus. The Pallava *rathas* were the center of this style and this fundamental component of the temple complex flourished under Pallava support in the structures in Mahabalipuram and Kanchipuram. This probably been continued all the while with the declining significance of the Buddhist and Jain styles in the area, south of the Krishna stream in Mahabalipuram itself, three periods of the architecture development can be followed relating to the periods of the three famous rulers, Mahendra varman, Narasimhavarman - I and Rajasimha.⁹

Artistic Style of the Pallavas:

The themes of Hindu temples and sculpture were quite often taken from the religious literatures, legends and traditions. The crucial imaginative style of the Pallava period passed into history in a cycle of assimilation that reprimanded the coherence of Tamil cultural tradition. The Pallava commitment in the field of architecture and sculpture was productive and distant Thirukalukundram in the north to Trichirappalli in the South. It was a commitment made with rock as the essential crude materials, as the change of the stones of Mahabalipuram affirm.¹⁰ Where rock stood, figures were carved, sometimes single sometimes in groups. Structures looking like *mandapas* were made out of rocks and *rathas* with all their ornamentation came to fruition as molded monolithic. The Pallava artists were to be sure the bosses of the specialty of stone. Colossal stone parts cut out of rocks and stones are as yet an extraordinary part of South Indian temple architecture, to the development of which Pallava artists have made a critical commitment.

It is their chariot like structures without wheels, which discover a reverberation in the Deccan temples.¹¹ The seven *rathas* of Mahabalipuram have columns, rooftops, tightening tops and tower like endings other than square of rectangular bases checking them as the trailblazers of the contemporary temples. In the celebrated upper bit of the *rathas*, planners have noticed the beginnings of the *gopurams* in pyramidal pinnacles normal for South Indian temples. The *rathas* were among the many intriguing monuments uncovered in the re-disclosure of Mahabalipuram toward the start of nineteenth century.¹² Other than the *rathas* the architectural excellence is to be found in Mahabalipuram in its pillared *mandapams* and divider boards. Mandapams are cave like structure scooped from rocks. The boards on the stone surface inside the *mandapam* and outside are Art exhibitions in smaller than normal. The greatest of the bas help is cut on a tremendous stone canvas out in the open and is incredible function of extraordinary hugeness regularly accepted to be Arjuna's retribution. The resting Vishnu extended on the curls of the snake Adishesha Lakshmi on her lotus seat served by Elephants, and a furnished Durga sallying forward to battle Mahishasura are other re-manifestations of folklore in which the Mahabalipuram artist uncovered.¹³ Art drew its motivation from folklore since religion overwhelmed the Hindu life them as it does now. The best in Hindu Art and letters are those that portray divine creatures and portray their deeds. Literature was a vehicle for the out pouring of devotion. Melodies were psalms in recognition of Gods and Goddess, move a devotion to the awesome and sculpture and temples were a disclosure of the features of folklore.

Pallava's Religion in Art:

The aim of all Art was to laud God and Mahabalipuram sculptures were re-manifestations of mythological anecdote on which the Hindu mind longs to dwell the Govardhana text, Arjuna's atonement, the Varaha and Vamana scenes and the demolition of Mahishasura. The fundamental principle of Hinduism is confidence in the matchless quality of the Trimurthis i.e., three Lords known as Brahma, Vishnu and Siva spoke to in these sculptures. Brahma is the maker and has no temple

committed to him Vishnu is the defender, and his aficionados, the Vaishnavities, Suriya as the destroyer of insidiousness and his enthusiasts are Saivites like Pallavas.¹⁴ Their consorts are individually Saraswathi, Lakshmi and Parvathi of the ten manifestations of Vishnu the most well known and adorable one is Krishnan the beguiling cowherd of Gokula who finds a spot in the manifestations on the stones of Mahabalipuram. The mythological themes in stone are a sign of the Pallava confidence in Hinduism. Appar, the Tamil Hindu Saint, is made with fuel a religious intensity in King Narasimhavarman - I having a place with 600 – 630 A.D. which generally represented the evangelist action in the realm taking different structures. The sculptural portrayals of the Gods and Goddesses of Hindu pantheon of both the Saivite and the Vaishnavite groups were re-made without qualification, highlighting the impact of Nayanmars and Alvars, Sages who had just acquired being a bhakti clique. Siva and Vishnu sculptures have large amounts of Mahabalipuram just as those of Devi and Sakti, Buddhist and Jain themes styles of architecture are small here and have been caught up in an absolutely Hindu method of creation.¹⁵ An awesome newness, to a great extent attributable to the effortlessness of its society are beginnings, denotes the Pallava sculptural and compositional out-turn in Mahabalipuram. The elegance that has large amounts of this works, the setting of its vestige – its greater part is almost 12th centuries old is the thing that is important, and is, for example, to bring out reverence. The inspiration isn't away from to clarify the size of the action. They have made cave temples rock-out shrines other than masonry structures.¹⁶ They have filled slope sides with bas help's and boards populated with sculptures of wonderful excellence. The portrayal of activity is reasonable, and of development, regardless of whether of winged creatures or people totally regular.

They eye is compellingly attracted to the ideal extents of the structures hen out of rock as in the splendors of the Godly and human structures.¹⁷ The profound topic rules however the common isn't missing, both similarly thoroughly thought out. Kings and warriors, peasants and devotees, trials and hunters figures in several panel. The female sculptures of sovereign and normal people dazzle with their flawlessness. It is the attractive sculptures of the God and Goddess of the Hindu pantheon that the Mahabalipuram sculptures have primarily decided to give. The occurrences where the pantheons were included just as the stances, in which they have been usually spoken to, are recognizable to each Hindu. These are similar portrayals to be found here, just unique in subtleties her and there. Durga in the demonstration of battling a bison devil represents the contention of good and fiendishness. Unrefined and coarse contacts are obviously missing; a specific refinement of approach rules, shunning minimal proposals of unpleasantness. An art instigated recognizing experience is the thing that the Pallavas had intentionally focused on in Mahabalipuram.¹⁸ The monuments fall into four gatherings in this support of Dravidian temple architecture the monolithic, cave temples, formed scenes and auxiliary temples. The stone monuments detached, cut out of strong stone, referred to locally as *rathas* however without the stone wheels as found in the sun temple at Konark, mark the start of South Indian temple Architecture. They are not developed, however cut – out of the stone in a cycle that begins with slashing in the unpleasant settling at that point giving to slicing inwards to shape columns and levels of rooftops, and finishing with etching and filling to make the ornamentation. The *rathas* aside from the Draupati *ratha* are portrayed by a celebrated rise of the rooftop. The dividers are broken into specialties for sculptures on the ground floor and smaller structures go around the upper story.¹⁹

The Bhima and Ganesa rathas of rectangular shape have barrel like vaults with peaks at the two imperative components of the contemporary temples, the pyramidal *vimana* over the sanctum and the tall *gopuram* of the monstrous heap over the passage prompting the temple walled in area. They are combined in a single temple complex alongside different components natural in the Pallava structure, for example, the *garbhagraha* before it, the *mandapam* and the yard with columns. The yard and the gigantic encasing dividers came later. The Shore temple framed by two even holy places joined one another, each with its own pinnacle and stupika, goes before the development of the natural and brought together idea found in the Kailasanatha temple at Kanchi with a walled court, *gopuram*, pillared *mandapam* and *vimana*. The more evolved type of it in the considerably later Vaikunthaperumal temple there. It is in developing the places of Gods that the best accomplishment of Indian architecture has been seen during the ages. The territorial varieties in the structure of the homes of divine beings show the wealth of the profound assets of the idea all in all that continued a steady temple building exertion. The strategy of rock – cut holy places, in which they separated themselves have a place with an early period and falls into two gatherings, the pillared lobbies and the

monolithic altars scooped out of enormous stones, both broadly exemplified in the Mahabalipuram monuments.²⁰ The Mahabalipuram *mandapams* bear proof of a reformist refinement of strategy discernible in three phases the rules of Mahendravarman of Mamalla and of Rajasimha. The *mandapams* were from the start straightforward open structures uncovered in rock with at least one cells profoundly cut into the stone divider the columns being huge, octagonal shaft with square upper and lower parts. In the Mamalla period frame detached monolithic sanctums cut-out of huge stone the *rathas* came into vogue. Further development is exhibited in the arrangements of all around ornamented thin columns with supporting crouching lions. There are ten *mandapams* in all each as height as 15 to 20 feet with columns framing the most effortless aspect of the structure.²¹

The lion theme as the column base in some the bends of the melon capital, the lotus theme above and wide math device in others highlight the pattern towards beautification, a chief part of which was the mixing of formed sculptures with the structural edge work. The Durga and Varaha *mandapams* adequately demonstrate this pattern. Eight significant cave temples with *dvarapalaks* on either side of the passage are frequently singled out as being in a more complete state than the others. The *rathas* fall into a completely extraordinary class of Architecture however showing up alongside the improved cave temples. The Mahabalipuram *rathas*, to the extent that they portend the Dravidian temple, mark a land mark South Indian architecture history. The five Pandava *rathas* are objects of magnificence, the Draupathi ratha being the littlest and least complex in style and the Dharmaraja *ratha* is the greatest. Scooped from a monolithic stone and having various stories each is not the same as the other. Wars not as much as climate, have caused the harm that can't anyway reduce the magnificence of this dainty incomplete places of worship.²² The style which became a force to be reckoned with in the last quarter of the seventh century, had its simple composition in the Shore temple at Mahabalipuram and all the more considerably, in the Kailasanatha and Vaikundaperumal temples at Kanchipuram. Different highlights are huge groupings of sculptures and expanding number of small boards. Regardless of whether there is an inclination exaltation of eminence in these sculptures temples and temples are better left to the view of the onlooker. It would not anyway be amazing if he somehow happened to be slanted to hold that one of the reasons for architecture, as a rule, more likely than not been to extol lords and sovereigns their standard and their accomplishments in harmony and war. The impression is fortified by the inscriptions on a portion of the monuments. They portray the monuments the religious ideologies as well as depict the rulers and their work, not barring their blessings, and rundown their titles, which are naturally, framed in standout terms.²³ Royalty comparing itself of ten by implication some time even directly to divinity is not uncommon.

Conclusion:

Indian art and architecture is a mirror of the thought, religion, philosophy, cults and culture of the Indian it is a rich commentary on the life of the Indian people. Man is a religious, social, rational, aesthetic and finally spiritual being. Art and architecture are expose the aesthetic sense and spirituality visiting and offering worship to our ancient temple makes mental peace and harmony. The Pallavas established the foundation of this style were liable for two of its structures, the stone – cut and the basic. The Pallava rulers didn't need behind in this regard. Mamallapuram defines that, the temple standing as it is on the coast for over a thousand years with most of its sculptures having been eroded due to saline action but leaving vestiges here and there, out lines shrines in its pristine glory. The visitor to Mamallapuram never fails to experience the rare symphony on the rocks created by the Pallavas. What's more, in this manner it can obviously see how far the religious and mythological belief systems reflect in Art and architecture form during the Pallava reign.

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