



## DEVELOPMENT OF TEMPLE ARCHITECTURE OF PENINSULAR INDIA FROM A.D 10<sup>TH</sup> CENTURY TO A.D 12<sup>TH</sup> CENTURY UNDER THE IMPERIAL CHOLAS.

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### ABSTRACT

The Imperial Chola control achieved the apex of its greatness by around 1000 A.D, its position spread over the whole Tamil locale and Kerala, parts of south Mysore and seaside Andhra and even abroad to Sri-Lanka, the Andaman's, Lakshadweep and the Maldives. With the experience and skill procured in stone development, system and configuration saw extraordinary action in the development of sanctuaries, especially the incredible ones of south India and Sri-Lanka. An incredible number of sanctuaries were worked by the Chola heads RajarajaChola I (A.D 985-1014), Rajendra I (A.D 1014-1044), Rajadhiraja I (A.D 1044-1052), Kulottunga I (A.D 1070-1122), rulers like Lokamahadevi and Cholamahadevi, vassal boss and some increasingly still by the matron ruler Shembiyan Mahadevi, the ruler of Gandharadatiya Chola.

**KEYWORDS :** strong manufacturers, Vijayalaya Cholesvara, Siva sanctuary.

### INTRODUCTION

The Cholas who replaced the Pallavas in South India were strong manufacturers. The Dravidian style of Temple Architecture was received, created and nearly idealized under them. Chola workmanship is described by huge glory. The enormous structures were brightened with moment figures including gigantic work and boundless agony. As Fergusson appropriately commented 'the Chola craftsmen considered like goliaths and completed like diamond setters'. (1)

The soonest period of Chola Temple engineering is spoken to by the Siva sanctuary at Nattamalai likewise called Vijayalaya Cholesvara sanctuary, worked by ruler Vijayaliya (A.D 850-875). It comprises of a vimana (sanctum) joined to an addhamandapa (pillared lobby), which has two columns of three columns. The fundamental place of worship is encompassed by six auxiliary sanctums known as parivaralatas. The sanctum is round and contains a linga and yoni. The external dividers have generally minimal sculptural ornamentation, however two dvarapalas (guardians) flank the western entrance.(2)

The following stage is spoken to by sanctuaries worked amid the rules of Aditya I (A.D 871-907) and Prantaka I (A.D 907-955), for example the Brahmapurehvara Temple at Pullamangai, the Nageshvarswami Temple at Kumbakonam and the Koranganatha Temple at Srinivasanallur. The Brahmapurehvara sanctuary comprises of an ardhmandapa joined to the vimana. A mukhamandapa (frontal passage) was included accordingly. The sanctuary was constructed a shallow stone-lined pit that was once most likely loaded up with water. Upset lotuses were additionally cut along the lower some portion of the external dividers. The frieze of lions along the base of the sanctuary is a run of the mill idea of Chola sanctuaries. Pilasters partition the external dividers into specialties known as devakoshthas, which contain pictures of different divinities including Ganga, Durga and Brahma. Portrayal of divinities and legendary scenes, including those from the Ramayana, show up on the external walls.(3)

The first sanctuary of Nageshvarswami comprises of a joined ardhmandapa and vimana. Profoundly cut portrayals of gods show up in the put specialties. The Korangantha sanctuary is comparable in fundamental structure, aside from the expansion of antarala (vestibule or antichamber) between the vimana

and ardhhamandapa. The frieze along the external base comprises of two of altered lotuses, and there are additionally lines of lions and elephants. The etched figures are more vigorously ornamented than in different sanctuaries of this period.(4)

The third period of Chola sanctuary design is related with Shembiyamahadevi, a ruler who was a noteworthy supporter of sanctuary working amid the rule of her better half Gandarditya (949-957 A.D), her child Uttamahola I (969-985 A.D), and in the early piece of Rajaraja I's rule. An extensive number of block sanctuaries were modified in stone amid this period. A case of a sanctuary worked at the occasion of Shembiyamahadevi is the Agastyesvara sanctuary at Anangapur.(5)

The incredible sanctuary at Thanjavur (Tanjore), suitably called the Brihadesvara, or the Rajarajesvara after its developer Rajaraja I (A.D 985-1014) imagined all in all complex on an excellent scale and finished by the originator, comprises the most yearning endeavor and accomplishment of the Tamilian draftsman. It consolidates all that is best in sanctuary building convention design, figure, painting and partnered expressions. It is a substantial complex with a tremendous solid Nandi supine on a high platform before the vimana and its contemporary axialmandapas, however at this point shielded in a mandapa of a lot later date. It has the loftiest known or accomplished vimana 66m high remaining over a basal the starting point side of which is 28m long and a transcending, pyramidal shikhara(roof).(6)

This Shiva sanctuary was one of the biggest and fantastic structures of the it's age, showing certain new engineering highlights. The principle hallowed place comprises of a pillared yard, a pillared mukhamandapa and ardhhamandapa, an antarala and the sanctum. The specialties are profound and anticipating, and the figures they outline are cut in the round. The lower specialties generally contain portrayals of Shiva in his different indications, including Nataraja (the moving Shiva). One of the upper dimensions has 30 portrayals of Shiva as Tripurantaka, destroyer of three urban communities. Three immense Shiva figures and numerous depictions are situated in the circumbulatory section around the sanctum. (7)

Before the sanctuary is a nearly 6m long Nandi bull cut out of a solitary stone. The sanctuary remains inside a colossal rectangular nook. On the east are two forcing sanctuary passages (gopuras), the lower some portion of which is made of stone, the upper story is of block. (8)

The perfect work of art of the Cholas began in 1003 A.D, and still fragmented in a couple of its subtleties, was intently pursued, inside around twenty years, by another sublime Chola structure, additionally called Brihadesvara, fabricated nearly on a similar arrangement and plan by Rajendra I Chola (A.D 1012-1014) , the extraordinary child and commendable successor of Rajaraja. The setting of this incredible sanctuary was picked in the recently discovered capital of Gangaikondacholapuram (Tiruchirapalli locale), so named after the title of ruler implying his triumphs and fruitful campaign up to the Ganga. (9)

This sanctuary complex had just two passages, a gopura (presently broke) on the east and a plain twofold storeyedtorana door on the north. While an extraordinary piece of the stone fenced in area divider, gopura (portal), two storeyedmalika, sub-altars and mandapas were impacted and pulled down in the only remaining century to supply stones for developing a waterway dam in the area, the principle vimana is of lesser tallness and littler measurements than its ancestor at Thanjavur, however the figure on the divider specialties is maybe of more noteworthy excellence.(10)

The Brihadesvaravimana of Gangaikondacholapuram contrasts from its forerunner at Thanjavur in one critical regard. It has just a solitary passage on the east, on both the utilitarian lower story's and isn't Chaturmukha (sanctuary opening on every one of the four sides) as the Thanjavur sanctuary seems to be. Remotely this vimana might be said to exceed expectations its antecedent in the matter of value, fineness and assortment of strong figure, as additionally the more stylish plan of its superstructure. Inside, be that as it may, it comes up short on alternate embellishments, in particular, the compositions and delineation of moves. The littler sanctuary units, called the Uttara Kailasa and DakshinaKailasa on either side of the principle vimana, likewise have a place with about the equivalent period.(11)

The entirely apsidal and multi storeyed fundamental vimana worked of dark stone of the Tiruvorriyur sanctuary close Madras (Chennai), is another fine sanctuary, however it is a littler structure of RajendraChola I. the establishment engraving is intriguing in that it characterizes the sort of stone utilized as Krishna-sila (dark stone), gives a record of the angas or parts of the vimana by which it was decorated, and furthermore the name of the draftsman fashioner. Following this, various completely apsidal sanctuaries or sanctuaries with four sided aditalaand apsidal superstructure and griva-sikhara kept on being worked in this piece of Tamil-Nadu-Tondaimandalam in later Chola times and succeeding periods.(12)

The Rajarajesvara, presently called Airavatesvara, at Darasuram, worked by Rajaraja II (A.D 1147-1162) and the Kampaharesvara at Tribhuvanam, worked by Kulottunga III ( A.D 1178-1223) (both in Thanjavur area) are the last extraordinary instances of the later Chola sanctuaries with all stone vimanas that were worked before the later Pandayas superseded them by the center of the thirteenth century.(13)

The Airavatesvara shows in its five talavimanasuperstructure, a shrewd variety of the corner components which are square, octagonal and roundabout karnakutas(miniature hallowed place) affirming to the Nagara, Dravida and Vesara types; next to, there are likewise panjaras (smaller than expected apsidal altar) of the apsidal Vesara type turned sideways in one of the lower tala (story of vimana)corners. The highest talacarries four square karnakutas, again flanked by a couple of supine Nandis, on the either side. This component is a development made by CholaRajendra I in his later temples.(14)

The fundamental hub complex of the vimana and manadapa of this sanctuary is like the arrangement in the Brihadisvara sanctuary. In spite of the fact that it is lesser in measurements, it is increasingly elaborate with intense and round model in the specialties and appearances of Puranic scenes framed by smaller than usual boards. The one framing a belt round the base of the vimana dividers is critical in that it describes synoptically the narratives of the lives of 63 Saiva Nayanmaras as per the work Periyapuranam .The Larger free figures set in the divider specialties and in the malika halls are in another medium, to be specific a dark basalt-like cleaned stone, as against the rock of the structure. They are for the most part figures of a fine quality and a large portion of them are presently evacuated and displayed in the Thanjavur Art Gallery. (15)

The Kampaharesvara is much like the Airavatesvara, including its wheeled patio mandapa, an expansion of the haraelements over the hub mandapasinfront of the Vimanaaditala, and the Amman or Devi and ChandikesvaraVimanas being contemporary with one another. This sanctuary too is a veritable historical center of figures of fluctuated iconography that incorporate some move presents. Of the contemporary principle gopuras, the inward one in front and the back ones are destroyed to finish everything, and the taller external front gopurahas the trademark squat state of the period. (16)

#### CONCLUSION: -

It is almost definite that temple architecture made much progress and development under the Imperial Chola rulers of south and peninsular India. Probably all the Chola emperors gave liberal patronage to the temple architecture. The chola temple architecture has been appreciated for the purity of its artistic traditions. The Cholas developed the Dravidian style and almost perfected it. They were great builders and they executed works on stupendous scale.

#### REFERENCES:

1. The age of Sangam is established through the correlation between the evidence on foreign trade found in the poems and the writings by ancient Greek and Romans such as *Periplus*. K.A. Nilakanta Sastri, *A History of Cyril and Lulu Charles*, p 106
2. The period covered by the Sangam poetry is likely to extend not longer than five or six generations.<sup>[19]</sup>
3. The Ashokan inscriptions speak of the Cholas in plural, implying that, in his time, there were more than one Chola.<sup>[21]</sup>

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4. The direct line of Cholas of the Vijayalaya dynasty came to an end with the death of Virarajendra Chola and the assassination of his son Athirajendra Chola. Kulothunga Chola I, ascended the throne in 1070.<sup>[22]</sup>