

# Terminologies

- Relief

- To create a sculpture in relief is thus to give the impression that the sculpted material has been raised above the background plane.



# high relief

- The full range is shown



# mid-relief

- more than 50% of the depth is shown



# Bas or low relief

- projecting image with a shallow overall depth, for example used on coins, on which all images are in low relief.



# Round sculptures

- Viewed from all sides



# Pallavas and Kanchipuram

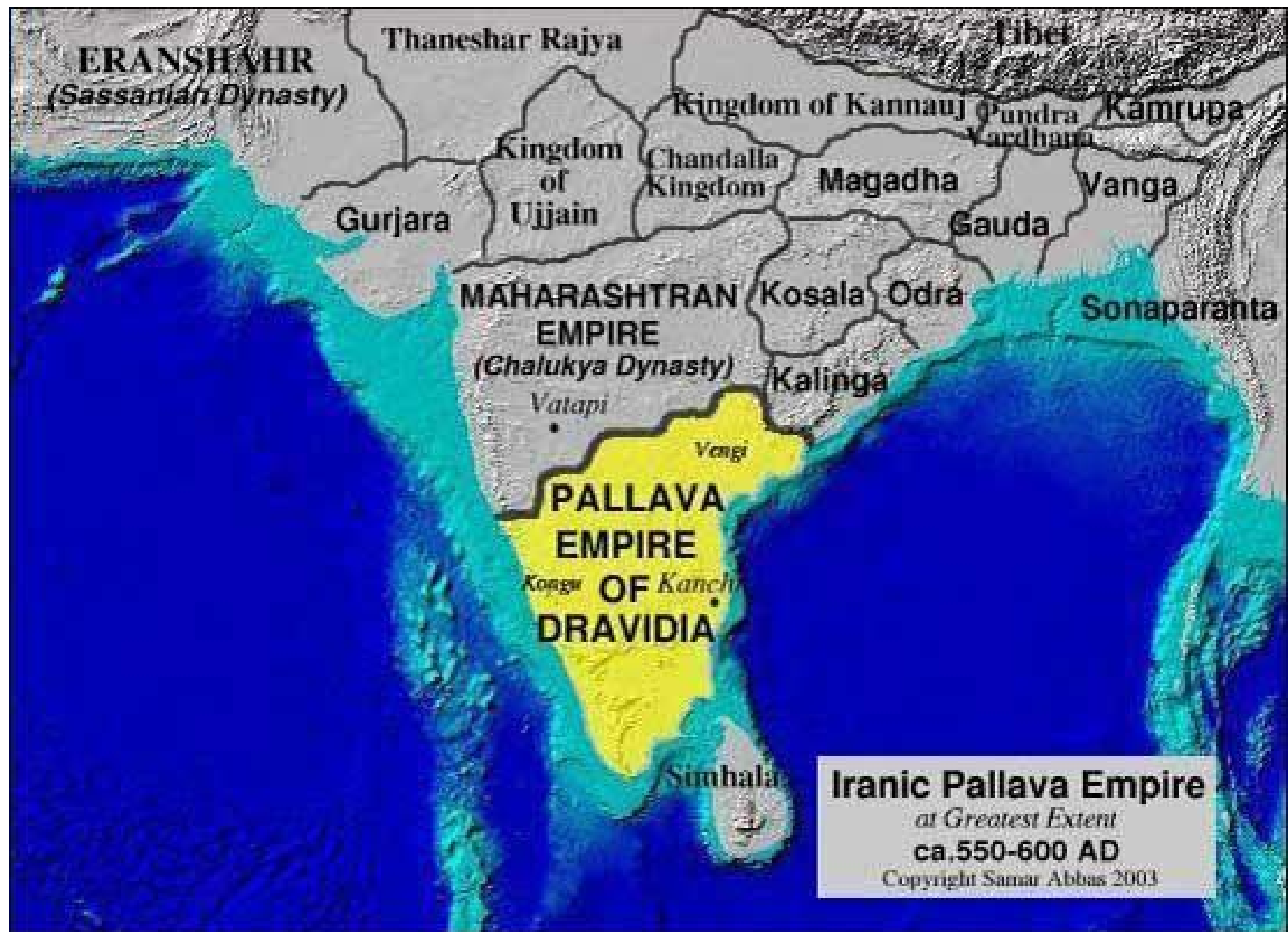
# Origin of the Pallavas

- Varying views about the origin but generally accepted by scholars is that the Pallavas were the **natives of Tondaimandalam -Chennai, Kancheepuram, Tiruvallur, Villupuram, Cuddalore, Tiruvannamalai and Vellore**
- They are also **identical with the Pulindas** mentioned in the inscriptions of Asoka.
- When **Tondaimandalam was conquered by the Satavahanas**, the Pallavas became their feudatories.
- After the **fall of the Satavahanas** in the **third century A.D.**, they became **independent**
- The Pallavas issued their earlier inscriptions in **Prakrit and Sanskrit** because of their Satavahana connections, and **also patronized Brahmanism**.

# Political History

- **250 A.D. to 350 A.D.**-Sivaskandavarman and Vijayaskandavarman- charters in **Prakrit**
- **350 A.D. and 550 A.D** -Vishnugopa-charters in **Sanskrit**.
- **575 A.D.** to their ultimate fall in the ninth century issued their charters both in **Sanskrit and Tamil** –**Simhavishnu** -destroyed the **Kalabhras** and firmly established the **Pallava rule in Tondaimandalam**
- **Simhavishnu** defeated the **Cholas** and extended the **Pallava territory up to the river Kaveri**.
- Other great Pallava rulers of this line were **Mahendravarman I, Narasimhavarman I, and Narasimhavarman II**.





# Pallava kingdom

- **Mahendravarman I (600 – 630 A.D.)**- Jainism in the early part of his career. He was **converted to Saivism by the influence** of the Saiva saint, **Thirunavukkarasar** alias Appar
- **great builder of cave temples** - Vallam, Mahendravadi, Dalavanur, Pallavaram, Mandagappattu and Tiruchirappalli
- **Narasimhavarman I (630-668 A.D.)**- Mamalla- ‘great wrestler’- The Pallava army under General Paranjothi pursued the retreating **Chalukya army**, entered Chalukya territory, **captured and destroyed the capital city of Vatapi**. Narasimhavarman I assumed the title ‘Vatapikonda’
- **Hiuen Tsang** visited the Pallava capital Kanchipuram. His description of **Kanchi** is vivid. He calls it a **big and beautiful city, six miles in circumference** – 100 buddhist monasteries in which about 10,000 Buddhist monks lived
- people of Kanchi esteemed great learning and the Ghatika at Kanchi served as a **great centre of learning**. **Narasimhavarman I was the founder of Mamallapuram**

# Narasimhavarman I



# Pallava kingdom

- **Narasimhavarman II or Rajasimha** (695 -722 A.D.) - peaceful and he evinced more interest in developing the art and architecture.
- **The Shore temple at Mamallapuram and the Kailasanatha temple at Kanchipuram were built in this period**
- Sent embassies to **China and the maritime trade flourished** during his reign.
- He was succeeded by Parameswaravarman II and Nandivarman II. The Pallava rule lasted till the end of the ninth century A.D.
- The **Chola king Aditya I defeated the last Pallava ruler Aparajita** and seized the Kanchi region.
- With this, the rule of **Pallava dynasty came to an end.**

# Administration of the Pallavas

- Pallava state was divided into ***Kottams***. The *Kottam* was administered by officers appointed by the king
- provided land-grants to the temples known as ***Devadhana*** - Brahmans known as ***Brahmadeya***.- lands were exempted from tax.
- irrigation tanks were dug by the Pallava kings.
- village assemblies called ***sabhas*** and their committees. They maintained records of all village lands, looked after local affairs and managed temples

# Society under the Pallavas

- **caste system became rigid**
- **Brahmins -high place in the society. - land-grants by the kings and nobles. -the responsibility of looking after the temples.**
- **rise of Saivism and Vaishnavism and also the decline of Buddhism and Jainism**
- **Saiva Nayanmars and the Vaishnava Alwars- Bakthi Movement**
- **construction of temples by the Pallava kings paved the way for the spread of these two religions**



- The Nayanmars and Alwars composed religious hymns in Tamil.
- The *Devarnam* composed by Nayanmars and the *Nalayradivyaprabandam* composed by Alwars represent the religious literature of the Pallava period.
- Perundevanar was patronized by Nandivarman II and he translated the Mahabharata as *Bharathavenba in Tamil*.



# Education and Literature

- ancient centre of learning
- **founder of the Kadamba dynasty, Mayurasarman studied Vedas at Kanchi.**
- **Dinganaga, a Buddhist writer** came to study at Kanchi.
- **Dharmapala**, who later became **the Head of the Nalanada University**, belonged to Kanchi.
- **Bharavi, the great Sanskrit scholar** lived in the time of Simhavishnu.
- **Dandin, another Sanskrit writer** adorned the court of Narasimhavarman II.
- ***Nandikkalambagam*** *was another* important work but the name of the author of this work is not known.
- **Music and dance** also developed during this period



# Pallava Art and Architecture

- **great age of temple building.**
- The Pallavas introduced the **art of excavating temples from the rock**
- **Dravidian style** of temple architecture **began** with the Pallava rule.
- It was a gradual **evolution starting from the cave temples to monolithic rathas and culminated in structural temples**
- **Mahendravarman I introduced the rock-cut temples** - of Pallava temples are seen at places like Mandagappattu, Mahendravadi, Mamandur, Dalavanur, Tiruchirappalli, Vallam, Siyamangalam and Tirukalukkunram.
- The **second stage of Pallava** architecture is represented by the **monolithic rathas and Mandapas found at Mamallapuram.**

# **Sri Narasimha Cave Temple - Mahendravadi**



**Mahendra  
Varman I**

# Pallava Art and Architecture

- **Narasimhavarman I** - The five *rathas*, popularly called as the *Panchapanadava rathas*, signifies five different styles of temple architecture
- In the next stage, **Rajasimha** introduced the **structural temples**. These temples were built by using the **soft sand rocks**. The **Kailasanatha temple at Kanchi** and the **Shore temple at Mamallapuram**
- The last stage of the Pallava art is also represented by **structural temples** built by the later Pallavas. The **Vaikundaperumal temple**, **Muktheeswara temple** and **Matagenswara temples at Kanchipuram**



# Fine Arts

- Music, dance and painting
- The **Mamandur inscription** contains a note on the notation of vocal music.
- **The Kudumianmalai** inscription referred to musical notes and instruments.
- The **Alvars and Nayanmars** composed their hymns in various musical notes.
- The **Sittannavasal paintings** belonged to this period.
- The commentary called *Dakshinchitra* was compiled during the reign of **Mahendravarman I**, who had the title Chittirakkarapuli.

# History of the place

- **"Golden City Of Temples"**
- **one of India's seven sacred cities** and is considered the **second holiest place** in India **next to Varanasi**
- Historical **Capital** of the **Pallavas, the Cholas and the Vijayanagar rulers.**
- **Pallavas** - 6th to 8th century A.D.
- It later became the citadel of the **Cholas, Vijayanagar kings, the Muslims and the British.**
- During Pallava times, it was briefly occupied by the Chalukyans of Badami, and by the Rastrakutas when the battle fortunes of the Pallava kings reached a low ebb.
- Many of these temples are the beautiful work of Pallavas and later, Cholas.
- The remains of a few **Buddhist stupas** here also bear testimony that **Buddhism** also prevailed here for a while.
- **"Silken Paradise"**

# Temples

- **Kailasanathar Temple**
- **Kamakshi Amman Temple**
- **Varadarajar Temple**
- **Vaikunta Perumal Temple**

# Srikailasanathar, Kanchipuram

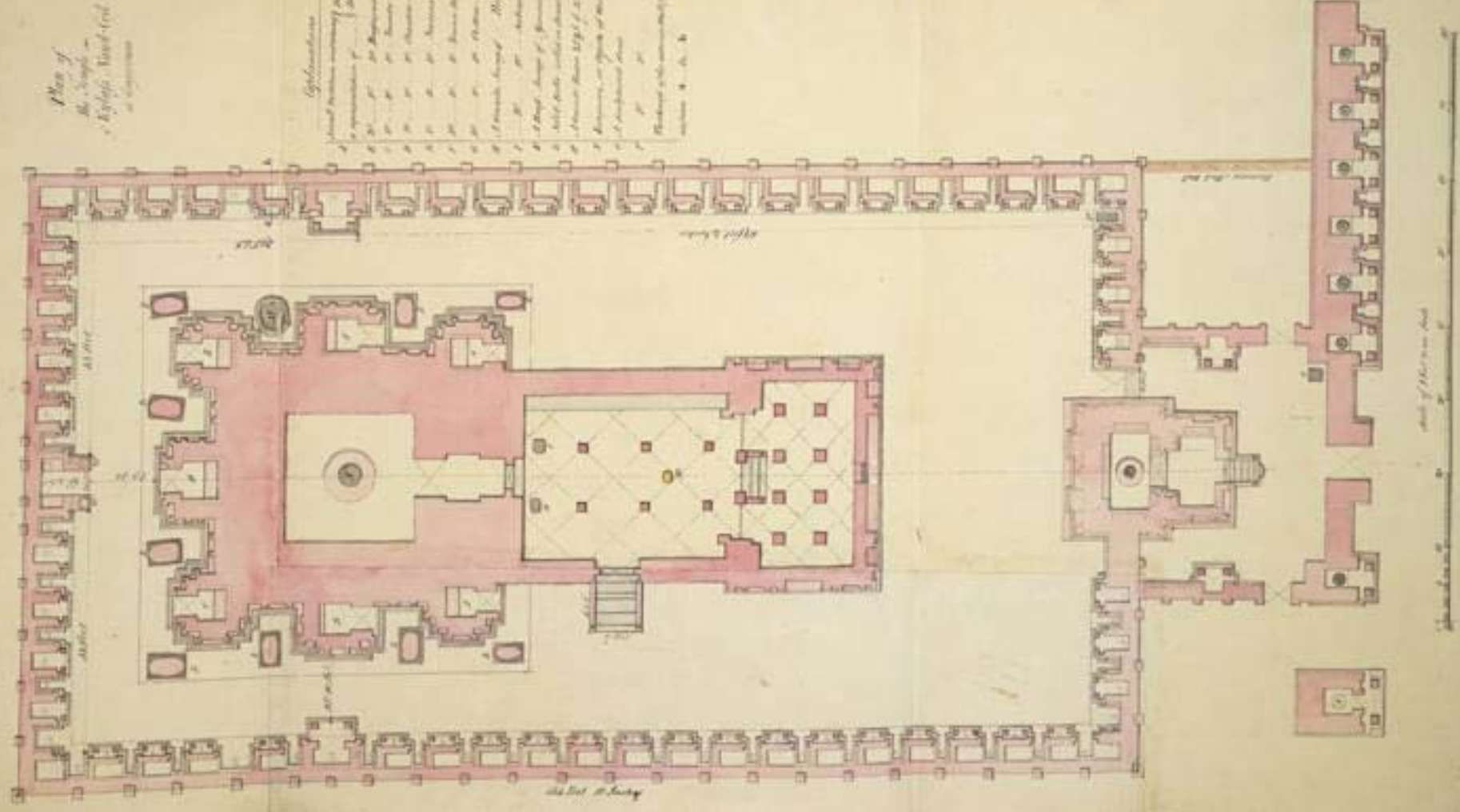




Plan of  
the Temple  
of Apollo, at  
Miletus

*Explanations*

Part of the Temple	Part of the Temple
1. The Propylæa	2. The Temple
3. The Peristyle	4. The Cell
5. The Stairs	6. The Vestibule
7. The Portico	8. The Temple
9. The Stairs	10. The Vestibule
11. The Portico	12. The Temple
13. The Stairs	14. The Vestibule
15. The Portico	16. The Temple
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81. The Stairs	82. The Vestibule
83. The Portico	84. The Temple
85. The Stairs	86. The Vestibule
87. The Portico	88. The Temple
89. The Stairs	90. The Vestibule
91. The Portico	92. The Temple
93. The Stairs	94. The Vestibule
95. The Portico	96. The Temple
97. The Stairs	98. The Vestibule
99. The Portico	100. The Temple



Scale of 100 feet



# Kailasanatha Temple

- The great **Kailasanatha Temple** was built by the ruler **Rajasimha** (A.D.700-728) at the beginning of the **8th century**.
- The temple, entirely made of **sandstone**, faces east and is dedicated to **Shiva**.
- It is entered to the east through a gateway or gopuram.
- The courtyard in which it stands is surrounded by smaller shrines framed by pillars rising from the heads of rampant lions, typical of the Pallava style.
- The sanctuary enshrining the linga is covered by a four-storeyed pyramidal tower. In front of it stands a pillared pavilion (mandapa) decorated with sculptures of rearing yalis and Shaiva figures.
- This leads to another hall before the cell surrounded by a circumambulatory passageway. **ava style**.

# Kailasanatha temple

- Built of **reddish sandstone**, is the Kailasanath temple in western Shiva Kanchi.
- It has inlays of sculptures depicting the **legends of Shiva, figures of a smiling Parvati, motifs of Nandi or the sacred bull of Shiva** and yalis or gargoyles and lions.
- The wall which surrounds the rectangular sanctuary of the temple-has a row of **58 small shrines** in the area -with a Nandi seated in front of the Shiva linga.
- The outer walls have shrines with **Gopurams at every corner** and at the centre of each wall.
- **Each shrine is topped with a dome.**
- East of the main temple is a columned Mandapam and further east is the great temple









# Srikailasanathar temple



# Srikailasanathar temple

- large Shiv linga idol with 16 stripes, which is a rare form
- Pallava king Narasimhavarman II (Rajasimhan) in 8th century AD.





# Vaikunta Perumal temple

- built in the **7th century by the Pallava king Nandhivarman Pallavamalla** dedicated to **Lord Vishnu and Goddess Vaikunthavalli Tayar** (Goddess Lakshmi).
- built a few years after the construction of Kailasanathar temple
- typical Vimana, **the tower** over the sanctum which rises in **three diminishing tiers** with a figure of **Vishnu in each in a standing, sitting and sleeping positions.**
- Number of **inscriptions** depicting the **battles between the Pallavas and Chalukyas** can be seen in temple premises.
- Inside the temple the presiding deity (Lord Vishnu) is shown in the sitting, standing and reclining postures.

The Vaikunta Perumal Temple  
at  
Kanchipuram



















# Mamallapuram

- Founded -**7th century by the Pallavas** -the harbour of Mahabalipuram traded with the distant kingdoms of South-East Asia: Kambuja (**Cambodia**) and Shrivijaya (**Malaysia, Sumatra, Java**) and with the empire of Champa (**Annam**).
- period of **Narasimhavarman I**
- **Narasimha also known as Mamalla** continued the rock cut caves and for the first time conceived the **idea of cutting the huge boulders into monolithic temples, familiarly known as rathas.**
- He also introduced the **sedant lion at the base of the pillars and bulbous capitals with palaka at the top.**
- **Paramesvaravarman-I** who succeeded Narasimha-I, continued the monoliths.
- He for the first time **introduced the structural temples built of granite slabs** and -had to fight with the **Chalukyan adversary, Vikramaditya-I,** -work at the **monoliths abruptly ended.**
- **Rajasimha** who succeeded Paramesvara-I was a great builder of **structural shrines as evidenced from the Kailasanatha temple of Kanchi** and the **Sea-shore temple** of Mamallapuram.

# Cave temples

• Except **tiger cave** at **Saluvankuppam** cave, excavated by Rajasimha, there are no other caves by Rajasimha



# Adivaraha Cave

- Paramesvaravarman-I

- sculptures two portraits of kings, one standing and the other seated with label inscriptions.
- The label on the top of the seated king with his consort, mentions **Simhavishnu-potradhirajar** and the one over the **standing king mentions Mahendra Potradhirajar**



# The monuments

- *Ratha* temples
- *Mandapa*, or rock sanctuaries
- Rock reliefs
- Temples built from cut stone
- Monolithic *rathas*, from single- to triple-storeyed

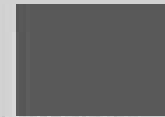




Draupadi R.



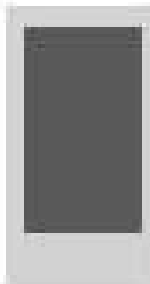
Arjuna R.



Bhima R.



Nakula  
Sahadeva R.



lion



elephant



MAMALLAPURAM  
Pancha Rathas

Dharmaraja R.



bull



# Rathas

## Dharmaraja Ratha

- **pinnacle of achievement** of the Pallava stapati-s, of their controlled artistry
- the **three floors** with architectural embellishments and the crowning glory, the **crown (sikhara)**
- **architecture and the sculptures** are perfectly **balanced**
- provided a **model for all the shrines** in the region
- sanctums on the upper floors and having a **Somaskanda relief sculpture on the back wall** of one of the sanctums
- **only ratha that contains inscription**, mostly label inscriptions.
- **incomplete**



# Bhima Ratha

- **barrel vaulting** and long columned porch
- **two-storeyed ratha**, but the upper level is not functional, though a **narrow ambulatory passage** is provided
- **Seated lions** are carved in front of the columns.
- The **cornice** has well **shaped kudu-arches**, one pair for each bay.
- Above that we see a **string of five beautiful sala-s** and two **karnakuta-s** at the ends, all connected by **harantara-s**.
- **The lower part of the shrine is mostly unfinished**, since the excavators naturally worked from the top down



1858



# Bhima Ratha

- **kudu-arches** of three different sizes positioned at **three different heights**
- Each of these **kudus**-s is supported by a pair of **half-pillars (pilasters)**
- **niches**, most likely duplication of the **ventilators of the timber-brick temples** of the period. These are called nasika-s (nose)



# Draupadi Ratha

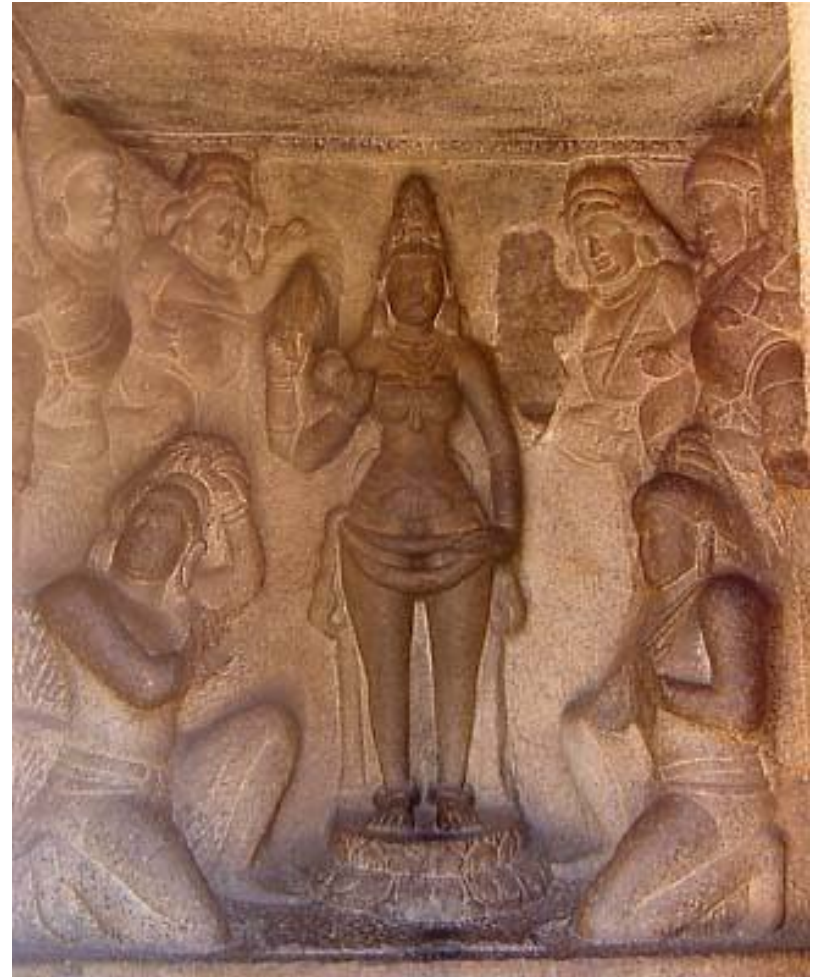
- smallest and simplest ratha, is more like a **bamboo hut with thatched roof**.
- shrine for **Durga**, whose **relief image** is found in the sanctum.
- The shrine is approached by a **flight of steps**.
- The main doorway is framed by a fine **torana**. makara arch is carved above the doorway.
- Two very elegant **dvarapalika**-s guard the shrine.
- Four gana-s carrying swords are shown on the upper corners. On the ground are sitting two devotees
- only ratha having a deity sculpted on the rear wall of the sanctum**





# Draupadi Ratha

- devotee prepares to cut off his own head as a sacrifice to the goddess



# Arjuna Ratha

- small palace or pavilion, with sculpted pilasters, miniature roof shrines, and an octagonal dome, all characteristic features of later South Indian temples.
- The central sculpture shows Shiva, with legs crossed, leaning on Nandi
- bests of the Pallava craftsmen
- The basement (adhishtana) is of the pada-bandha type
- no circumbulatory passage in the first floor nor there approach to the floor



# Arjuna ratha

- tiny ardha-mandapam in front
- The sanctum is empty except for a pedestal carved on the back-wall, for fixing the image of Somaskanda
- All the central niches contain divine figures. On both the sides we have human figures, mostly royal couples
- The two Dvarapala-s, shown on the two ends in three-fourth profiles, are other examples of youthful royal guard



# Arjuna ratha





# Arjuna ratha



The back facade of the Arjuna Ratha in Mahabalipuram decorated with high-relief



# Nakula Sahadeva Ratha

- first apsidal temple of the Pallava
- Buddhist chaitya-s, and was used for the first time for the Hindu temples
- vesara-type.
- The shape resembles the hind part of an elephant and hence known as gaja-prishtha ('back-of-elephant') or chapa ('drawn bow').
- three-storeyed shrine - The ardha-mandapam, approached by a flight of steps is supported by two vyala-based pillars - the pilasters are elephant-based.
- There are no gate-keepers
- The cornices of the floors above are ornamented with kudu-arches with faces of gandharva carved. Over them are the usual sala-s and karnakuta-s. The sikharam is apsidal.

# Nakula Sahadeva Ratha



# SHORE TEMPLE



# Shore temple, Mamallapuram

- Pallava King Rajasimha (c. 700 - 728)
- earliest important structural temple in Southern India
- overlooks the Bay of Bengal (Mamallapuram was the port city of Kanchipuram, the Pallava capital)
- Its three sanctuaries are dedicated to Vishnu and Shiva
- Ornamentation on the roof, although eroded, is quite similar to the **pancha rathas**
- the roofs here are capped by finials which show that the temple was complete and functional.
- Beneath the towers, the sanctuary walls are largely undecorated, although their engaged columns are carved with lion bases.

# Somaskanda

## Durga's lion



# Arjuna's PenanceMamallapuram

- 30m (100ft) long by 15m (45ft) high
- Arjuna's Penance or the Descent of the Ganges
- Mahabharata of how Arjuna, one of the Pandava brothers, performed severe austerities in order to obtain Shiva's weapon
- sage Bhagiratha performs austerities in order to bring the Ganges down to earth. Shiva had to consent to break her fall in his hair, because otherwise its force would be too great for the earth to contain.
- Arjuna as a symbol of the rulers, and the Ganges as a symbol of their purifying power.

# Arjuna's penance











# Varaha Cave Temple

- late 7th century -after Arjuna's Penance.  
The columns of the temple entrance have lion bases, and the roof is topped by shrine models which are very similar to those seen on the Pancha Rathas.



# Krishna Mandapa



- mid-7th century