

Study of Nayak Era Sculptural Beauty at Meenakshi Ammam Temple

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ABSTRACT

This study is done on the beauty of Meenakshi ammam temple's sculptural beauty that were created at the Nayak's era. The study is descriptive in nature. All the explorations and analysis is done on the basis of descriptive analysis.

Indian ornaments and the jewellery related art has always excelled in design and quality and the analysis part is on this basis. The study articulates basically on the sculptural beauty of Meenakshi Ammam Temple at Nayak Era.

1. Introduction

Rejuvenation has a long history that is closely related to the lives of the Indian people. From antique proofs, it can be traced that from Harappan Terracotta figures consisting of various polished, decorative ornaments and jewellery. According to A.L.Srivastava, the literature maintains very well the continuity of the use of ornaments and jewellery throughout the ancient period. Most of the human being ponds to beauty itself in this modern world of ornaments and jewellery. Females are more ornamental than males in the gender group.

The words "alankara" and "aabarana" denotes the ornaments and the jewellery, according to A.K.Coomaraswamy. Indian ornamental and jewellery-related art has always excelled in design and quality. Bharata Muni offers four styles of ornamentation in NatyaSastra. They are Avedhya (ear ornaments), Bhandhaniya (arms ornaments), Aroyamu (ornaments of the Neck) and Praksheyam (ornaments of the Leg). Hindu temples are treasure house with jewellery and ornamentation. People express their feelings and loyalty to God by contributing ornaments and jewellery. People's actions, habits, traditional postures, dressing codes, the culture in practice, animals used for work purposes, jeweler designs, related stories, traditional practices etc are well depicted in Hindu temple Sculpture. Especially during Nayaks' reign their attribution and devotion to the sculptures was so sweet. This article clearly shows the Nayak Era Sculptural Beauty at Meenakshi Amman Temple.

2. Objectives of the study

The study articulates about the sculptural beauty of Meenakshi Temple at the Nayak period. In this study sculptures' every small part i.e. eyes, nose, jewellery and so on beauty is described in this study. The study is descriptive in nature.

3. Sculptural head beauty

People can see the Sculpture of the Nayak rulers in Meenakshi Amman temple. The majority of rulers wearing their hair flawlessly brushed and tied in a tangle in a big chignon in the midst of the Nayak period. A few rulers wear their hair beautifully plated and decorated with blooms. However, each

of the rulers has the gem known as "Chandraprabha" and 'Surya prabha' on their heads. The string of pearls and globules around the top of hair appears in the Nayak Period.

This form of cutting is well known in the old circumstances and is called 'lalatilaka' and 'chatulatilaka'. It is a marvelous round about decoration suspended by a brilliant chain halfway near the "simanta" or hair separation. Distinctive assortments of the head decorations are depicted in the Nayak models and artistic designs. This round about shaped ornamentation is suspended from hair separation. The Tiruvilayadal Puranam portrays it as an llampakam, or ladies' brow fancy chain. In Tiruvilayadal Puranam another head ornament is called 'nutalani' or 'nettichutti'. "It is known as porchuttu. A remarkable gem worn on the temple and a triangular shape with a pearl attached to it Cherubotlu made of pearls are also delineated, worn by the moving young ladies and the rulers.

Ear Sculptural Beauty:

Beautiful ear decoration demonstrates outstanding Nayak art skills in Sculpture. Ear decoration collection is army. The "kundala" is the basic word for ear decoration and hence forward are assortments such as mirishtakundala and makarakundala. The makarakundala is recognized by makara crocodile's excellent condition, angle, that it takes after and is the most prominent assortment that is exceptionally clean and sparkling. In various cases pearls or small rings of metal and small bundle of grape shaped trimmings were also appended to the kundalas. In the sculptural boards at a major Pudu Mandapam, Tirupparankundram, two pearl strings shaped in kundala shape are also outlined. There are a couple of references to the kundalas in the ponder show time writing.

The Kundala is depicted in the Tiruvilayadal Puranam as kulai or chankakkulai made from conch. The kundalas can be recognized as swinging decorations created by rings, and are unique in relation to karnikal or studs, which are immovably attached to the ear cartilage. It can be identified from the figures of the Meenakshi Amman sanctuary, where the female representation is found in the Kambattadi Mandapa and the Thousand pillared Mandapa and the work of art boards at Alagarkoil, that the last were more well acquainted with ladies, back of those times.

In the sculptural board at Tirupparankundram, where ladies wore this sort of decoration, another decoration fit as a fiddle etched with bloom configuration is further delineated. In Bharatas Natyasastra this may be linked to Karnavalayamu. The Tiruvilayadal Puranamalludes as an olai or then transferred palm-leaf used as a decoration for this trimming. Once in a while circular molded decoration made of gold mostly set with precious stone was also used. It is written in an indistinguishable Ponnolai (gold leaf) prose.

Another kind of ear-decoration is referred to as koppu in the Tantalayar Satagam. It is worn as bloom molded one at the highest point of the helix, and is otherwise called challataikkoppu. In all the pictures of temple sculptures and goddess images of this period the koppu is regarded as an ear decoration. Vital female decoration is called " tandatti " worn on long ear projection. The kings, tramps and ancestral chasing ladies wear it as delineated in the Pudu Mandapam, Tirupparankundram.

Nose Sculptural Beauty:

The decoration of the nose was considered extremely important in the midst of this period. Alagarkoil's drawing board and the sculptural board in the Kambattadi Mandapa and Thousand-pillared Mandapa of the Sanctuary of Meenakshi Sundaresvara and Tirupparankundram a good nose stone stud is available. In the Kurtralakuravanjias pullakku it is referred to as this kind of nose decoration is known as nasamani. Nasamani is made from pearls with precious stones. Nasavibhusana is composed of wild seeds worn by ancestral people. It's lined up at Madurai's Pudu Mandapam, Tirupparankundram. Another form of 'mukkutti ' trimming on nose is worn in similar landmarks by ladies.

Neck Sculptural Beauty:

Decorations worn around the neck by the two men and women provide an unparalleled vestige. In the Nayak Sculptures and Paintings there are distinguishing assortments of neck decorations. The writing too reflects these trimmings. The article calculation and wearing system empowers one to relegate it to the viz of one of the two grades.

1. Necklace
2. Jewellery bits.

The Necklace Sculptural Beauty:

A metal wire necklace with a diamond in the middle and small pearls on either side of it is spoken to in the sketch boards at Alagarkoil and Srirangam and in the sculptural boards at PuduMandapam, and Tirupparankundram. Muvarayan Virali Vitututhu alludes Attila or securely fitted gold wires or precious stones accessories. Another necklace set is a karukumanior string of tiny dark globules with a pendant in the centre, often worn around the neck fittingly by young ladies.

Jewellery parts are worn around the neck openly or uninhibited. Accessories have all the earmarks of being more prevalent in the Nayak era than the necklace. These jewellery pieces are made of distinctive materials such as gold or other materials, pearls and dots. Style, which gives assortments of these, has rich material to assist in the proper understanding of the concept of these trimmings. A double fixed gold neckband inset within a single line neckband of a similar sort in one case.

At the Nayaks season, pieces of jewelry made of brilliant wire with a plaque or precious stones or molded bloom memories in the center were also very prevalent and worn by both men and women. It is worn by the rulers spoken to in the Pudu Mandapam at Madurai .Long pearl neck bands models with standard measured pearls are too delineated in the Pudu Mandapam and Tirupparankundram figures. A long pearl necklace with a pendant in the middle consisting of a big pearl and two other littler pearls on either side of it is outlined; the inscriptions allude to patakam.

In Madurai's Meenakshi Sundaresvara sanctuary, another pearl decoration consisting of a large pearl in the middle, the pearls being of equal size, is spoken to. In Tiruvilayadal Puranam this writing is known as muttaram. Of these pearl pieces of jewelry of varying sizes, one is the pearl necklace which holds almost to the waist, and another is the long pearl binding which falls to the chest as depicted in the ventured manner in the sanctuary of Meenakshi-Sundaresvara. It is made of gold or silver used as a neckline for ladies and youngsters on the other side. In the Tiruvilayadal Puranam as kantasaram are depicted various neck trimming strings. Ratinamalai, a sarappanior gold neck chain adorned with precious stone, is another kind of neckband made from Jewels. In front of the Meenakshi-Sundaresvara sanctuary at Madurai it is delineated in the Pudu Mandapam. The wedded ladies wear the 'mangan' or consorted string in which the bone is struggling and the avatar or a way to carry the holy string around the neck like a wreath was also in vogue.

Arm Sculptural Beauty:

1. The arm-decorations have ragged ones on.
2. Bear
3. Overarms,
4. Forerunner,
5. Wrists,
6. Palm back,
- and 7. Fingers .

A huge aspect of Nayak Era ornamentation was the widespread use of shoulder trimmings. The oval ornamentation made of pearls is especially prevalent in the time between Vijayanagara and Nayak. The sculptural boards show a shoulder belt with three columns of pearls masterminded in an oval shape with a bloom outline in the middle. A curled armllet of beaded example and sharp edges is spoken to in the work of the art board at Alagarkoil and the sculptural board on the Alagarkoil and Tirupparankundram Tayatu gouda or a little gold or silver case worn on the person as a special necklace,

Another single beaded armllet like etched between two metal edges was well known in the middle of this era. In some cases it has been enriched with a peak. An armllet in Alagarkoil's painting board has all the earmarks of being wounded round the arm by a pearl string. These pearls had been wrapped around the face. A metallic blossom is set in two metallic rims in the centre. In the sculptural boards at PuduMandapam, a metal wired armllet snaked between three columns with a plaque in the center of them. In the figures of Thousand Pillared Mandapa of the Meenakshi-Sundaresvara sanctuary at Madurai, a metal-round armllet of striped example with a peak is also seen.

In the middle of the Nayaks season, decorations worn on the lower arm are rarely spoken to in the models and works of art. A roundabout wrist trinket in beaded example with a peak over it is depicted in the models of the PuduMandapam.

A long oval shaped hand chain with oval shaped valuable stones inset is available in the models at PuduMandapam and Tirupparankundram. Both men and ladies wear these. Metallic hasta saramuluare in the male figures are delineated in identical landmarks. These also saramulu are indistinguishable from NatyaSastra up to-'patramulu'. An alluring coordinating example is illustrated by armlets, arm ornaments, and handchains. Their content and form is consistent with the armlets and wristbands. This is another important trimming often spoken about by the two men and ladies in the models and compositions. Since they are small, the material they are made of and their correct shape is hard to take out. With regard to these finger rings the writing gives more details. A contemporary prose, Muvarayanvirallivitututhu, mentions this as a motiram.

In the Sukasaptati there is an allusion to a Jangama or a Shaiva homeless person or woman in the Naya era. She is wearing a copper ring with the Nandi symbol. The kings, administrators moving young women, whores and the tramps wear the finger trimmings. In the sanctuaries at Pudu Mandapam are referred to.

Bosom Trimmings Sculptural Beauty:

Lesser portrayals of bosom trimmings are found in Nayak Period model and sketches. In Alagarkoiland's models and canvases in the PuduMandapam and Meenakshi-Sundaesvara sanctuary series, some kind of chains are seen covering the two men's and ladies figures' bosoms. They protected the bit of the body with adornments. In the sanctuary of Meenakshi Sundaesvara and Pudu Mandapa is depicted with pearl strings and bloom-formed capture. A 7 or 8-strand Jeweled Support is called 'Mekalai'. Another decoration of the abdomen with elliptical plaques, inset with pearls and square plaque bloom chiseled in it in the PuduMandapam at Madurai is a specialty.

Leg's Sculptural Beauty:

In the Nayak Period models and depictions a number of leg-adornments are seen. Simple metal rings similarly strengthened men's lower legs as referred to in the Virakkalal Tiruvilayadal Puranam as it is worn by the Lords and the Warriors. The virakkalal series of chimes worn on the leg have once in a while been an indicator of importance. On the lower legs of male figures are additionally two round rings with stripped example. They may be referred to as 'kadiyalu' in the Kalapurandayam. Astana or strings of little metal or gold ring is worn by kids and ladies as a decoration for the feet .Brilliant strings are bent into an rich rope comparing to what is today known as 'Kolusu' in Tamil Pakapparipuram is an another important example of anklet, which is shown in the thousand

pillared Mandapa of the Meenakshi Sundaesvara sanctuary at Madurai and Srirangam. 'Payavattamu' is referred to in the Amuktamalyata under the anklets, placed on the foot which is seen oval shaped.

In addition, such adornments were being used during the Vijayanagara-Nayak era. Now and again the whole calf was laid with pearl strings and various decorations, from knee to lower leg. Two round metal edges evaded in petal formed outline joined to a metallic bloom enhanced the calf of male contender .Another adornment in beaded example and plaque with precious stones appended to it is additionally delineated in the Alagarkoil close to Madurai. The two men and ladies wear accessories on toes and other finger-rings are seen in the Nayak era models and canvases. In the Telugu prose, Kalapurandayam, five rings for the leg of five figures of ladies are depicted. They are Viramaddelu, Mattelu, Pillanduand Chittibodulu, Bibblikayelu. In spite of the fact that it is hard to make out the right plan and material of these finger rings, the rings are obvious on the fingers, of male and female figures of theVijayanagara-Nayak period. 'Meti' or a kind of plain ring on the focal toe or the following toe was basic among the general population. It is represented in the columns Subramanyaswami sanctuary at Tirupparankundram and Alagarkoil.

4. Conclusion

This article unfolds that Nayak rulers have adopted interesting, sophisticated, mastery and skilful art tradition. They had skilled artisans to implement their artistic creations . Life size Sculptures were erected during the reign of Nayak period. Sculptures are decorated with beautiful ornaments. The cultures of Nayak tribes are explored through the sculptures. Nayaks art were not differentiated from the art of Vijayanagara rulers. This article reveals that Nayak rulers have adopted the canonic rules in the making of divine images with modifications in the mode of ornaments. Image of the iconographical features were not changeable. But the artisans have modified the mode of ornamentation according to the advice and instructions of the donors/contributors. The sculptural ornamentation and decoration are reflecting the social life of the contemporary people. The ornaments of the sculpture reveal that a method of hierarchy was in practice during this period. This is well evident in the portrait sculptures of the ten Nayak rulers and their consorts found in the Pudu Mandapam. The sculptural ornaments also show the richness and plethora of that era . The economic condition of the contemporary people have revealed in the images through rich ornamentation. The sculptural beauty of the Nayak reign reveals the social and economic condition of the Nayak period.

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