



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

SOUTHERN INDIA KINGDOMS AND EMPIRES INFLUENCE ON ARCHITECTURES DURING DIFFERENT PERIOD

JYOTI G NAYAK

Assistant professor

Department of History

Govt. First Grade College, Ankola Taluka,

Uttar kannada Distict, Karnataka State

Abstract:

Introduction: South Indian temple style, is an architectural idiom in Hindu temple architecture. Various kingdoms and empires such as the the Cholas, the Pallavas, the Kadambas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of the Dravida architecture. Therefore, this paper study on southern India kingdoms and empires influence on architectures during different period.

Purpose of study: Purpose of this article is to know the Southern India kingdoms and empires influence on architectures during different period.

Sources of data: This article study on based of secondary data collected form journal, textbooks, and thesis.

Discuss of the paper: This article discuss with various Southern India kingdoms and empires influence on architectures during different period.

Conclusion: Drawn a conclusion is based on a study of the Southern India kingdoms and empires influence on architectures during different period.

Keywords: Southern India, Kingdoms and Empires, Architectures

INTRODUCTION:

South Indian architecture is known as the Dravidian architecture, is a type of temple architecture that was predominantly followed in most parts of southern India during the early medieval period. Variations of this architectural style were utilized in various parts of South India. This architectural style got more evolved and refined over time under different reigns and influences. The south Indian Dravidian architecture seems to be an ode to the rich cultural, artistic, and literary sensibilities and heritage of south India that is represented through the multiple features of the buildings such as paintings, sculptures, inscriptions, and carvings.

South Indian temple style, is an architectural idiom in Hindu temple architecture that emerged from South India, reaching its final form by the sixteenth century. It is seen in Hindu temples, and the most distinctive difference from north Indian styles is the use of a shorter and more pyramidal tower over the garbhagriha or sanctuary called a vimana, where the north has taller towers, usually bending inwards as they rise, called shikharas. However, for modern visitors to larger temples the dominating feature is the high gopura or gatehouse at the edge of the compound; large temples have several, dwarfing the vimana; these are a much more recent development. There are numerous other distinct features such as the dwarapalakas – twin guardians at the main entrance and the inner sanctum of the temple and goshtams – deities carved in niches on the outer sidewalls of the garbhagriha.

Mentioned as one of three styles of temple building in the ancient book Vastu shastra, the majority of the existing structures are located in the Southern Indian states of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Telangana. Various kingdoms and empires such as the Satavahanas, the Cholas, the Chera, the Kakatiyas, the Reddis, the Pandyas, the Pallavas, the Gangas, the Kadambas, the Rashtrakutas, the Chalukyas, the Hoysalas, and Vijayanagara Empire among others have made substantial contribution to the evolution of the Dravida architecture. This paper presented on southern India kingdoms and empires influence on architectures during different period.

INFLUENCE ON ARCHITECTURE DURING DIFFERENT PERIOD:

In Southern India, kingdoms and empires stamped their influence on architecture during different period.

Pallavas Architecture Temple (600-900 AD):



Mahabalipuram temples, Kanchipuram, Tamil Nadu, 700-728

The Pallavas ruled from 275 CE to 900 CE, and their greatest constructed accomplishments are the single rock temples in Mahabalipuram and their capital Kanchipuram, now located in Tamil Nadu.

The earliest of Pallava constructions are rock-cut temples dating from 610 to 690 CE and structural temples between 690 and 900 CE. As per the UNESCO World Heritage Site, including the Shore Temple the greatest accomplishments of the Pallava architecture are the rock-cut Group of Monuments at Mahabalipuram at Mahabalipuram. This group includes both excavated pillared halls, with no external roof except the natural rock, and monolithic shrines where the natural rock is entirely cut away and carved to give an external roof. Early temples were mostly dedicated to Shiva. The Kailasanatha temple also called Rajasimha Pallaveswaram in Kanchipuram built by Narasimhavarman II also known as Rajasimha is a fine example of the Pallava style temple. Contrary to popular impression about the succeeding empire of the Cholas pioneering in building large temple complexes, it was the Pallavas who actually pioneered not only in making large temples after starting construction of rock cut temples without using mortar, bricks etc. The continuous Chola, Pallava and Pandiyam belt temples (along with those of the Adigaimans near Karur and Namakkal), as well as the Sethupathy temple group between Pudukottai and Rameswaram uniformly represent the pinnacle of the South Indian Style of Architecture that surpasses any other form of architecture prevalent between the Deccan Plateau and Kanyakumari. In the Telugu country, the style was more or less uniformly conforming to the South Indian or Dravidian idiom of architecture.

Badami Chalukyas Architecture Temple (543–753 CE):



Virupaksha Temple, Pattadakal, Karnataka built in 740

The Badami Chalukyas also called the Early Chalukyas, ruled from Badami, Karnataka in the period 543–753 CE and spawned the Vesara style called Badami Chalukya Architecture. The finest examples of their art are seen in Pattadakal, Aihole and Badami in northern Karnataka. Over 150 temples remain in the Malaprabha basin.

The most enduring legacy of the Chalukya dynasty is the architecture and art that they left behind. More than one hundred and fifty monuments attributed to the Badami Chalukya, and built between 450 and 700, remain in the Malaprabha basin in Karnataka.

As per the UNESCO World Heritage Site, the rock-cut temples of Pattadakal, Badami, Aihole and Mahakuta are their most celebrated monuments. Two of the famous paintings at Ajanta cave no. 1, "The Temptation of the Buddha" and "The Persian Embassy" are attributed to them. This is the beginning of Chalukya style of architecture and a consolidation of South Indian style.

Rashtrakutas Architecture Temple (753–973 CE) :



Kailash Temple at Ellora Karnataka in the period 753–973 CE

The Rashtrakutas who ruled the Deccan from Manyakheta, Karnataka in the period 753–973 CE built some of the finest Dravidian monuments at Ellora (the Kailasanatha temple), in the rock-cut architecture idiom, with a style showing influences from both north and south India. Some other fine monuments are the Jaina Narayana temple at Pattadakal and the Navalinga temples at Kuknur in Karnataka.

The Rashtrakuta contributions to art and architecture are reflected in the splendid rock-cut shrines at Ellora and Elephanta, situated in present-day Maharashtra. It is said that they altogether constructed 34 rock-cut shrines, but most extensive and sumptuous of them all is the Kailasanatha temple at Ellora. The temple is a splendid achievement of Dravidian art. The walls of the temple have marvellous sculptures from Hindu mythology including Ravana, Shiva and Parvathi while the ceilings have paintings.

These projects were commissioned by King Krishna I after the Rashtrakuta rule had spread into South India from the Deccan. The architectural style used was partly Dravidian. They do not contain any of the shikharas common to the Nagara style and were built on the same lines as the Virupaksha temple at Pattadakal in Karnataka.

Western Chalukyas Temple (973 to 1180 CE):



Doddabasappa Temple, Dambal, Gadag district, Karnataka

The Western Chalukyas also called the Kalyani Chalukyas or Later Chalukyas ruled the deccan from 973 to 1180 CE from their capital Kalyani in modern Karnataka and further refined the Chalukyan style, called the Western Chalukya architecture. Over 50 temples exist in the Krishna River-Tungabhadra doab in central Karnataka. The Kasi Vishveshvara at Lakkundi, Mallikarjuna at Kuruvatii, Kalleshwara temple at Bagali and Mahadeva at Itagi are the finest examples produced by the Later Chalukya architects.

The reign of Western Chalukya dynasty was an important period in the development of architecture in the Deccan. Their architectural developments acted as a conceptual link between the Badami Chalukya Architecture of the 8th century and the Hoysala architecture popularised in the 13th century. The art of Western Chalukyas is sometimes called the "Gadag style" after the number of ornate temples they built in the Tungabhadra – Krishna River doab region of present-day Gadag district in Karnataka. Their temple building reached its maturity and culmination in the 12th century, with over a hundred temples built across the deccan, more than half of them in present-day Karnataka. Apart from temples they are also well known for ornate stepped wells (Pushkarni) which served as ritual bathing places, many of which are well preserved in Lakkundi. The Hoysalas and the Vijayanagara empire later incorporated their stepped well designs in the coming centuries.

Pandya Architecture Temple (1100 – 1350 AD):



Srivilliputhur Andal temple

Srivilliputhur Andal temple Rajagopuram is said to have been built by Periyalvar, the father-in-law of the Lord, with a purse of gold that he won in debates held in the palace of Pandya King Vallabhadeva. The primary landmark of Srivilliputtur is a 12-tiered tower structure dedicated to the Lord of Srivilliputtur, known as Vatapatrasayee. The tower of this temple rises 192 feet (59 m) high. Other significant temples of the Pandyas include the Meenakshi Temple in Madurai, which is the official symbol of the Government of Tamil Nadu.

Cholas Architecture Temple (848 to 1280 CE):



Thanjavur Temple-Tamil Nadu

The Chola kings ruled from 848 CE to 1280 CE and included Rajaraja Chola I and his son Rajendra Chola who built temples such as the Brihadeshvara Temple of Thanjavur and Brihadeshvara Temple of Gangaikonda Cholapuram, the Airavatesvara Temple of Darasuram and the Sarabeswara (Shiva) Temple, also called the Kampahareswarar Temple at Thirubhuvanam, the last two temples being located near

Kumbakonam. As per the UNESCO World Heritage Sites the first three among the above four temples are titled Great Living Chola Temples.

The Cholas were prolific temple builders right from the times of the first king Vijayalaya Chola after whom the eclectic chain of Vijayalaya Chozhisvaram temple near Narttamalai exists. These are the earliest specimen of Dravidian temples under the Cholas. His son Aditya I built several temples around the Kanchi and Kumbakonam regions.

A Dravidian architecture style pillar in Airavatesvara temple, Darasuram, Thanjavur district, Tamil Nadu.

Temple building received great impetus from the conquests and the genius of Aditya I Parantaka I, Sundara Chola, Rajaraja Chola and his son Rajendra Chola I. Rajendra Chola I built the Rajaraja Temple at Thanjavur after his own name. The maturity and grandeur to which the Chola architecture had evolved found expression in the two temples of Thanjavur and Gangaikondacholapuram. He also proclaimed himself as Gangaikonda. In a small portion of the Kaveri belt between Tiruchy-Tanjore-Kumbakonam, at the height of their power, the Cholas have left over 2300 temples, with the Tiruchy-Thanjavur belt itself boasting of more than 1500 temples. The magnificent Siva temple of Thanjavur built by Raja Raja I in 1009 as well as the Brihadisvara Temple of Gangaikonda Cholapuram, completed around 1030, are both fitting memorials to the material and military achievements of the time of the two Chola emperors. The largest and tallest of all Indian temples of its time, the Tanjore Brihadisvara is at the apex of South Indian architecture. In fact, two succeeding Chola kings Raja Raja II and Kulothunga III built the Airavatesvara Temple at Darasuram and the Kampahareswarar Siva Temple at Tribhuvanam respectively, both temples being on the outskirts of Kumbakonam around 1160 CE and 1200 CE. All the four temples were built over a period of nearly 200 years reflecting the glory, prosperity and stability under the Chola emperors.

Contrary to popular impression, the Chola emperors patronized and promoted construction of a large number of temples that were spread over most parts of the Chola empire. These include 40 of the 108 Vaishnava Divya Desams out of which 77 are found spread most of South India and others in Andhra and North India. In fact, the Sri Ranganathaswamy Temple in Srirangam, which is the biggest temple in India and the Chidambaram Natarajar Temple were two of the most important temples patronized and expanded by the Cholas and from the times of the second Chola King Aditya I, these two temples have been hailed in inscriptions as the tutelary deities of the Chola Kings.

Hoysalas Architecture Temple (1100-1350):



Somanathapura, Keshava Karnataka in 1100–1343 CE

The Hoysala kings ruled southern India during the period (1100–1343 CE) from their capital Belur and later Halebidu in Karnataka and developed a unique idiom of architecture called the Hoysala architecture in Karnataka state. The finest examples of their architecture are the Chennakesava Temple in Belur, Hoysaleswara temple in Halebidu, and the Kesava Temple in Somanathapura.

The modern interest in the Hoysalas is due to their patronage of art and architecture rather than their military conquests. The brisk temple building throughout the kingdom was accomplished despite constant threats from the Pandyas to the south and the Seunas Yadavas to the north. Their architectural style, an offshoot of the Western Chalukya style, shows distinct Dravidian influences. The Hoysala architecture style is described as Karnata Dravida as distinguished from the traditional Dravida, and is considered an independent architectural tradition with many unique features.

Vijayanagara Architecture Temple (1350-1565):



Virupaksha Temple at Hampi, Karnataka in 1343–1565 CE

The whole of South India was ruled by Vijayanagara Empire from (1343–1565 CE), who built a number of temples and monuments in their hybrid style in their capital Vijayanagara in Karnataka. Their style was a combination of the styles developed in South India in the previous centuries. In addition, the Yali columns (pillar with charging horse), balustrades (parapets) and ornate pillared manatapa are their unique contribution. King Krishna Deva Raya and others built many famous temples all over South India in Vijayanagara Architecture style.

Vijayanagara architecture is a vibrant combination of the Chalukya, Hoysala, Rashtrakuta, Pallava, Pandya and Chola styles, idioms that prospered in previous centuries. Its legacy of sculpture, architecture and painting influenced the development of the arts long after the empire came to an end. Its stylistic hallmark is the ornate pillared Kalyanamantapa (marriage hall), Vasanthamantapa (open pillared halls) and the Rayagopura (tower). Artisans used the locally available hard granite because of its durability since the kingdom was under constant threat of invasion. While the empire's monuments are spread over the whole of Southern India, nothing surpasses the vast open-air theatre of monuments at its capital at Vijayanagara, as per UNESCO World Heritage Site.

In the 14th century the kings continued to build Vesara or Deccan style monuments but later incorporated dravida-style gopurams to meet their ritualistic needs. The Prasanna Virupaksha temple (underground temple) of Bukka Raya I and the Hazare Rama temple of Deva Raya I are examples of Deccan architecture. The varied and intricate ornamentation of the pillars is a mark of their work. At Hampi, though the Vitthala temple is the best example of their pillared Kalyanamantapa style, the Hazara Ramaswamy temple is a modest but perfectly finished example. A visible aspect of their style is their return to the

simplistic and serene art developed by the Chalukya dynasty. A grand specimen of Vijayanagara art, the Vitthala temple, took several decades to complete during the reign of the Tuluva kings.

CONCLUSION:

The south Indian style of temple architecture is very distinct from that of the rest of India. It is convenient to resolve the types of architecture into four periods corresponding to the principal kingdoms which ruled in southern India down the centuries. The history of southern India covers a span of over four thousand years during which the region saw the rise and fall of a number of dynasties and empires. The period of known history of the South India begins with the Iron Age (c. 1200 BCE to 200 BCE), Sangam period (c. 600 BCE to 300 CE) and Medieval south India until the 15th century CE. Dynasties of Chera, Chola, Pandyan, Travancore, Cochin, Zamorin, Kolathunadu, Chalukya, Pallava, Satavahana Rashtrakuta, Kakatiya, Reddy dynasty, Seuna (Yadava) dynasty and Hoysala were at their peak during various periods of history.

References:

1. Arthikaje, Mangalore. "History of Karnataka – Chalukyas of Badami". 1998-00 Our Karnataka.Com, Inc. Archived from the original on 4 November 2006.
2. Adam Hardy. "Indian Temple Architecture: Form and Transformation-The Karnata Dravida Tradition 7th to 13th Centuries, 1995". Vedams Books from India, Vedams eBooks (P) Ltd.
3. A. R. Kulakarṇī (1996). Mediaeval Deccan History: Commemoration Volume in Honour of Purshottam Mahadeo Joshi. Popular Prakashan. pp. 54–55. ISBN 978-81-7154-579-7.
4. Das, Santosh Kumar (2006). The Economic History of Ancient India. Genesis Publishing Pvt Ltd. p. 301.
5. Iyengar PTS (2001). History of the Tamils: From the Earliest Times to 600 A.D. Asian Educational Services. ISBN 81-206-0145-9.
6. Kannikeswaran."Temples of Karnataka, Kalyani Chalukyan temples". webmaster@templenet.com,1996–2006.
7. Nilakanta Sastri about the importance of pillars in the Vijayanagar style in Kamath (2001), p183
8. Dr. Suryanath U. Kamath (2001), A Concise History of Karnataka from pre-historic times to the present, Jupiter books, MCC (Reprinted 2002), p68
9. Tillotson, G. H. R. (1997). Svastika Mansion: A Silpa-Sastra in the 1930s. South Asian Studies, 13(1), pp 87-97