

Vol III Issue V June 2013

Impact Factor : 0.2105

ISSN No : 2230-7850

---

Monthly Multidisciplinary  
Research Journal

# *Indian Streams Research Journal*

Executive Editor

Ashok Yakkaldevi

Editor-in-chief

H.N.Jagtap

---

**IMPACT FACTOR : 0.2105**

**Welcome to ISRJ**

**RNI MAHMUL/2011/38595**

**ISSN No.2230-7850**

Indian Streams Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

***International Advisory Board***

Flávio de São Pedro Filho Federal University of Rondonia, Brazil	Mohammad Hailat Dept. of Mathmatial Sciences, University of South Carolina Aiken, Aiken SC 29801	Hasan Baktir English Language and Literature Department, Kayseri
Kamani Perera Regional Centre For Strategic Studies, Sri Lanka	Abdullah Sabbagh Engineering Studies, Sydney	Ghayoor Abbas Chotana Department of Chemistry, Lahore University of Management Sciences [ PK ]
Janaki Sinnasamy Librarian, University of Malaya [ Malaysia ]	Catalina Neculai University of Coventry, UK	Anna Maria Constantinovici AL. I. Cuza University, Romania
Romona Mihaila Spiru Haret University, Romania	Ecaterina Patrascu Spiru Haret University, Bucharest	Horia Patrascu Spiru Haret University, Bucharest, Romania
Delia Serbescu Spiru Haret University, Bucharest, Romania	Loredana Bosca Spiru Haret University, Romania	Ilie Pintea, Spiru Haret University, Romania
Anurag Misra DBS College, Kanpur	Fabricio Moraes de Almeida Federal University of Rondonia, Brazil	Xiaohua Yang PhD, USA
Titus Pop	George - Calin SERITAN Postdoctoral Researcher	Nawab Ali Khan College of Business Administration

***Editorial Board***

Pratap Vyamktrao Naikwade ASP College Devrukh,Ratnagiri,MS India	Iresh Swami Ex - VC. Solapur University, Solapur	Rajendra Shendge Director, B.C.U.D. Solapur University, Solapur
R. R. Patil Head Geology Department Solapur University, Solapur	N.S. Dhaygude Ex. Prin. Dayanand College, Solapur	R. R. Yalikar Director Managment Institute, Solapur
Rama Bhosale Prin. and Jt. Director Higher Education, Panvel	Narendra Kadu Jt. Director Higher Education, Pune	Umesh Rajderkar Head Humanities & Social Science YCMOU, Nashik
Salve R. N. Department of Sociology, Shivaji University, Kolhapur	K. M. Bhandarkar Praful Patel College of Education, Gondia	S. R. Pandya Head Education Dept. Mumbai University, Mumbai
Govind P. Shinde Bharati Vidyapeeth School of Distance Education Center, Navi Mumbai	Sonal Singh Vikram University, Ujjain	Alka Darshan Shrivastava Shaskiya Snatkottar Mahavidyalaya, Dhar
Chakane Sanjay Dnyaneshwar Arts, Science & Commerce College, Indapur, Pune	G. P. Patankar S. D. M. Degree College, Honavar, Karnataka	Rahul Shriram Sudke Devi Ahilya Vishwavidyalaya, Indore
Awadhesh Kumar Shirotriya Secretary, Play India Play (Trust),Meerut	Maj. S. Bakhtiar Choudhary Director,Hyderabad AP India.	S.KANNAN Ph.D , Annamalai University,TN
	S.Parvathi Devi Ph.D.-University of Allahabad	Satish Kumar Kalhotra
	Sonal Singh	

**Address:-Ashok Yakkaldevi 258/34, Raviwar Peth, Solapur - 413 005 Maharashtra, India  
Cell : 9595 359 435, Ph No: 02172372010 Email: ayisrj@yahoo.in Website: www.isrj.net**



## “A STUDY OF THE CHOLA PERIOD BRONZES OF ARUNAJATESWARA TEMPLE AT THIRUPPANANDAL – TAMILNADU.”

V. JAISHANKAR

Asst. Professor of History,  
Dept. of History, Thiru. Vi. Ka. Govt. Arts College, Thiruvavur Thiruvavur  
Dist., Tamil Nadu State.

### Abstract:

*India is famous for its bronzes, but the most prolific production has been in the south, where some of the greatest masterpieces have been produced. 'Bronze' is a conventional term for metal images irrespective of the exact number of proportion of metals mixed in the amalgam out of which the images are cast.1 The bronzes are of two types namely hollow and solid, and most of the bronzes made in Tamilnadu are of solid type. The solid type bronzes are made by the cire perdu (lost wax) method. Accordingly, the bronze images are cast out of an alloy, composed of copper, brass, tin, silver and gold, the last one being very meagre in quantity. These bronzes occur in abundance, in the Tamil country and almost every temple in South India, especially in the Thanjavur district, has its own collection of bronzes.*

### KEYWORDS:

Bronzes, Temple, Prolific, Thiruppanandal.

### INTRODUCTION

The art of casting metal images, though known much earlier, came to be more popularly adopted after the 10th century A.D. It attained the height of perfection during the heyday of the Cholas. The bronze makers, as the stone sculptors were also strictly forced to adhere to the rules and regulations as laid down by the Silpasastras.

The Thiruppanandal temple is highly rich in possessing as many as forty solid bronzes belonging to different periods. The images of Nataraja and Sivakami, facing south are installed in the Sabamandapa. The idols of Somaskanda, Muthukumaraswamy and Chandrasekara are placed facing east in the south — west part of the Sabamandapa. The image of Bogasakti and a pair of metal foot prints representing the main deity are found in Arthamandapa of the God's sanctum. The metal images of Adippuramman and Palliyaraiamman are kept in the Nankaramandapa of the Goddess shrine. All other bronzes are placed facing north on a raised platform, in the south side of the first prakara abutting the wall.

It is in the art of bronze that the Tamils attained the highest and most varied achievements during the Chola period. The Chola bronzes are world famous. There are certain characteristic features in the Chola bronzes. They are mainly saivite in nature. These figures are inherent with a rhythmic quality about them, a delicacy of movement which is too subtle to be captured in stone. The feminine figures possess a characteristic grace, a subtle curvilinear grace, suggestive of charm rather than sensuousness. Figures of males are characterized by uprightness and dignity of form and a subtle strength in an atmosphere of serene spirituality. Goddesses are slightly shorter and more slender than Gods. The Chola bronzes are known for their vigorous posture and sublime spiritual beauty. The breasts of the female figures are prominent and round. Their faces are smooth and round with simple features.3

Title :“A STUDY OF THE CHOLA PERIOD BRONZES OF ARUNAJATESWARA TEMPLE AT THIRUPPANANDAL – TAMILNADU.”Source:Indian Streams Research Journal [2230-7850] V. JAISHANKAR yr:2013 vol:3 iss:5

### **Bronze image of Lord Nataraja (110 cm: 11th century)**

The image of Siva performing the Ananda tandava is a remarkable piece of art. The four armed Siva is seen in dancing form, crushing the demon Muyalavan, the symbol of ignorance by His right leg which is bent at knee and pressing the back of the wriggling demon. The left leg is raised up to the level of the knee of the right leg and crossing the same. The rear right arm is in damaruhasta holding a small drum and rear left arm is in ardachandrahasta carrying fire in a small pan. The fore right arm bears abayahasta while the fore left arm points to the demon below in gajahasta towards right. The movement of the body is from left to right but the eyes veer towards left. The upper part of the body is leaned a little back and also towards right. Above the patta on the forehead the hair on the top of the head is tied and arranged into a broad fan shaped head dress adorned with cassia leaves which serves as a makuta. The Skull, Ganga, Crescent and Snake are present there. The braided locks of the sides extended by whirl of dance, above either shoulder are four in number. They are held apart by a ribbon passing middle, beyond which the curled ends project in right wind and left wind on the right and left sides respectively. Likewise, there are eight more short locks falling down from the head on the nape. The end of the small scarf lies between the gap of the right hands and its hoods is oriented towards the face of the God. A flat yagnopavita runs across the chest. The udarabandam round the waist is shown with a small median loop on the right side and flowing on the left side of the God. The two ends of it are connected to the left side of the tiruvatchi, thus providing stability to the stance.

The bronze image of Lord Nataraja wears short trousers resembling tiger skin as under garment tied with his hip band. He has ornaments such as patta, Savadi, hara, katakavalai, kataka, motirams in all fingers except in the middle one, virakkalal in his right leg, sadangai and rings in the first and last toes of the feet. The right ear lobe is empty and on the left hangs a patrakundala. Demon Muyalavan wriggling under the foot of Nataraja, raises his face and looks at a side. His hands are about to hold a snake lying near. The tiruvachi encircling the God is oral in shape, whose ends are inserted on the pita. Three pronged flames, totally twenty seven in number, are attached to the edge of the tiruvatchi.

It will be of interest to study the significance, philosophical concept and meaning of the motif of Nataraja. It represents the Hindu conception of life and death in eternal dance. It is a master work of religious art in which science is personified. Sristi arises from the drum, sitti proceeds from the hand of abaya, Samhara proceeds from fire, the foot held aloft confers anugraha<sup>4</sup> and the tiruvatchi stands for trobava.

On the whole, Nataraja, one of the Saumya aspects of Siva, is especially associated with the fivefold activity of Panchakrtyas. The very physical appearance of Nataraja himself, represents the pranava. The dance of Siva is identified with the Panchaksara syllables of Si-Va-Ya-Na-Ma which have a peculiar and special significance in Siva symbolism. In His feet is Na, in his naval is Ma. in his shoulders is 'SI', in his face is 'Va' and in his head is YaE.<sup>5</sup>

The essential significance of Siva's dance is three fold. First it is the image of His rhythmic play as the source of all movement within the corsmos, which is represented by the arch. Secondly the purpose of this dance is to release the countless souls of men from the snare of illusion and thirdly, the place of the dance Chidambaram, the centre of the universe, is within the heart.<sup>6</sup>

### **Sivakami (66cm: 11th century)**

The Bronze image of Sivakami is found standing in tribanga poisture, and encircled by an elliptical tiruvatchi of twenty one tongues. Both the right arms are in Katakahasta and the rear and fore left arms present lampa and abaya hastas respectively. She has no breastband and the undergarment stretches down to her ankles. The end of the hip sash hangs on the left thigh. She wears Karandamakuta, Makarakundalas and other customary ornaments. The lengthy face, slender body, the delicacy of the poses and shrunken abdomen marked with trivalli are the features suggesting that the icon must belong to the time of Nataraja.

### **Somaskanda (68cm: 12 - 13th century)**

The Somaskanda group of bronze images consists of Siva, Uma and Skanda. The four armed Siva is seated in sugasana posture with his right leg pendent and the folded left leg resting on the seat. He carries malu and deer in the rear right and left hands respectively in kardarimugahasta and denotes abaya and Katakahastas in the front right and left hands. The jatamakuta with the usual Crescent, Ganga, Snake and Skull, Yagnopavita, Virakkalal, hip gridle with makara clasp etc., are the ornaments adorning his figure. The ear lobes and feet are empty. Small hair locks, hang on the back neck. The deer whose rear legs are held

by the God, raises up its fore legs, by turning its face to the God. The God's face is placid and slightly smiling.

Uma, the bronze image measures 43 cm is seated on the pita in utkudihhasana. The right leg is on the pita and the left leg hanging down. She has two arms, the right hand is in katakahasta and the left one rests on padmapita and indicates nitrahasta. An yagnopavita in single strand, passes between the uncovered breasts and over the left shoulder. The slender waist is followed by the marks of trivalli. The lower garment, fixed with mehalai and urudamarn covers the body from hip to ankles. The ornamentation of the body with small karandamakuta, haras, mekalai and silambu is simple and beautiful. The elongated ear lobes are devoid of studs.

**Somaskandamman (83 cm: 12 - 13th century)**

The two armed Somaskandamman, popularly, known as Virasakti is seen in standing in tribanga posture. The right and left arms are in kataka and lampa hastas. She wears usual ornaments.

**Bogasakti (84 cm: 12 - 13th century)**

Separate shrines for the Goddess in Siva temples, began to appear popularly since the time of kulotunga chola I. Till then Goddesses were worshipped in bronze form, which were kept in the sanctum or ardmandapa of the main shrine and such image was called Bogasakti. The temple has a tall long limbed Bogasakti, known as Manonmaniamman. She stands in tribanga posture by displaying Kataka and lola hastas in flex right and left hands. She is adorned with Karantamakuta, Serippu, makarakundalas and other customary ornaments. The under garment is formal with the designs of circular medallions. The makuta, tolvalai and mehalai have makarapurimas. The hip band hangs on the innerside of the right leg. The cheeks are chubby and the chin is narrow. The lips express a gentle smile. This figure is remarkable for its charm, grace and feminine beauty. It is a bronze of great artistic value provided with a delicate physique, long limbs, slender body, unexaggerated breasts, sunken waist and broad hip which enhance the beauty and charm of the Devi.

**Chandeswara (55 cm: 13th century)**

Another famous theme of the Cholas in bronze is the figure of Chandeswara. He stands in tribanga poisture and the hands are in anjalihasta. He wears jatabandarn with padmapurimas, makarakundalas. yagnopavita etc.. On His left shoulder is seen a malu.

**St. Sundaramurthi (49 cm: 13th century)**

The bronze image of St. Sundararnurthi is seen in tribanga posture. The hair is knotted into a big tuft in the back side like tammilam in horizontal pattern. His right arm shows katakahasta and the left arm, lolahasta. The appearance of the saint is majestic. He wears yagnopavita and some simple ornaments.

**St. Thirunavukkarasar (44 cm: 13th century)**

St. Thinjnavukkarasar is standing in devibanga posture and presenting anjalihasta. The hair is almost shaken and seen as a tiny tuft, knotted at the top of the head. The ear studs, the neck chains and bangles are all made of beads. An ulavarappadai is placed on his left shoulder across the chest.

**Jaya—Vijaya (42 cm: 13 century)**

The image of virasakti is flanked by her friends namely Jaya and Vijaya on her right and left sides respectively. Both are standing in tribanga posture and wearing the usual ornaments and dress. Channaviram is present on them. The right and left hands of Jaya are in Varata and Kataka hastas, while those of Vijaya are Vice-Versa. Jaya is slightly leaning left towards Virasakti, while Vijaya leaning right.

**They look slightly towards the Devi.**

The bronze images of the Chola period which are housed in the Arunajateswara temple at Thiruppanandal are the standing witness of the perfection of the casting of bronze images. They also speak about the advancement of the techniques of moulding and casting bronze images in the desired forms. The

artisans of bronze casting had been great skilled persons who were able to produce such alluring figures in metal with such minute details, delicacy, splendor, style and all other details of the Hindu iconography. They are real master pieces of Art so that they stand still elegantly professing the mastery of bronze casting techniques of the Chola period.

#### REFERENCES

1. Nilakanta Sastri, K.A. “The Colas”. University of Madras, 1984, P729.
2. Srinivasaka Desikar, V.N. “Master Pieces of Tamil Icons”, Heritage of Tamils Art and Architecture, P.315.
3. Pillai, K.K. “The Sucindram Temple”, Madras : Kalashetra Publications, 1953, P.419.
4. Krishnamurthi, S.R. “A Study on the Cultural Developments in the Chola period”. Annamalai University, 1966, P.43.
5. Venkatraman, R. “Chola Bronze — An Introduction” Heritage of the Tamil Art and Architecture, P.325.
6. Natarajan, B. “The city of cosmic dance Chidambaram”, (New Delhi : Orient Longman, 1974), P.86.

# Publish Research Article International Level Multidisciplinary Research Journal For All Subjects

Dear Sir/Mam,

We invite unpublished research paper.Summary of Research Project,Theses,Books and Books Review of publication,you will be pleased to know that our journals are

## Associated and Indexed,India

- ★ International Scientific Journal Consortium    Scientific
- ★ OPEN J-GATE

## Associated and Indexed,USA

- Google Scholar
- EBSCO
- DOAJ
- Index Copernicus
- Publication Index
- Academic Journal Database
- Contemporary Research Index
- Academic Paper Databse
- Digital Journals Database
- Current Index to Scholarly Journals
- Elite Scientific Journal Archive
- Directory Of Academic Resources
- Scholar Journal Index
- Recent Science Index
- Scientific Resources Database

Indian Streams Research Journal  
258/34 Raviwar Peth Solapur-413005,Maharashtra  
Contact-9595359435  
E-Mail-ayisrj@yahoo.in/ayisrj2011@gmail.com  
Website : www.isrj.net