

# **The Contribution of Protestant Missionaries and Their Missions in Tamil Nadu**

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*for the award of the degree of*

**Bachelor of Arts in History**

**By**

C.Abitha	20AUHI01
H. Adline Helina Selvabai	20AUHI02
S.Andrea	20AUHI04
J.Anistta	20AUHI05
P. Antony Parvin	20AUHI06



**St. Mary's College (Autonomous)**

Reaccredited with "A<sup>+</sup>" Grade by NAAC

Thoothukudi

2023



Dr. J. Jane D Almeida  
Assistant Professor  
Department of History  
St. Mary's College (Autonomous)  
Thoothukudi

## CERTIFICATE

This is to certify that the project entitled “The Contribution of Protestant Missionaries and Their Missions in Tamil Nadu” is submitted to St. Mary's College (Autonomous), Thoothukudi in partial fulfilment for the award of the degree of Bachelor of Arts in History and is a record of work done during the year 2022-2023 by the following III B.A History students.

Name of the Student	Reg.No.
C. Abitha	20AUHI01
H. Adline Helina Selvabai	20AUHI02
S. Andrea	20AUHI04
J. Anistta	20AUHI05
P. Antony Parvin	20AUHI06

*J. Jane D Almeida*  
Signature of the Guide

*[Signature]*  
12/4/2023  
Signature of the Examiner

*[Signature]*  
Signature of the H.O.D  
Dr. A. Malini Apsala  
Head & Assistant Professor,  
Pearl Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi

*Lucia Rose*  
Signature of the Principal  
Principal  
St. Mary's College (Autonomous)  
Thoothukudi - 628 001.

# DECLARATION

I hereby declare that the project entitled “**The Contribution of Protestant Missionaries and Their Missions in Tamil Nadu**” submitted to **St. Mary’s college (Autonomous), Thoothukudi** affiliated to the **Manonmaniam Sundaranar University, Tirunelveli** for the award of the degree of Bachelor of Arts in History is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place :Thoothukudi

Date : 03.04.2023

Name of the Student

Signature of the Candidate

1. C. Abitha

C. Abitha

2. H. Adline Helina Selvabai

H. Adline Helina Selvabai

3. S. Andrea

S. Andrea.

4. J. Anistta

J. Anistta

5. P. Antony Parvin

P. Antony Parvin

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# Introduction

Though Protestant Christianity began in Europe as a great force in the 16<sup>th</sup> Century its presence in India began to be felt only from the beginning of the 18<sup>th</sup> Century and flourished in the 19<sup>th</sup> and 20<sup>th</sup> Centuries. The growth of the Protestant missionary activities during these centuries made it the most vigorous period of Protestant mission in India. On the other hand these centuries saw the emergence of the British authority in India, the development of cultural renaissance in Indian society, the beginning of Indian nationalism and final achievement of independence in the mid 20<sup>th</sup> Century. The progress of the ecumenical movement in the 20<sup>th</sup> Century in India found its appearance in the Protestant Church union movements. The emergence of nationalism gave rise to the idea about indigenization of Christianity and to various other national and social development activities.<sup>1</sup> This study to review the Protestant mission and its missionaries in Southern part of India particularly in Tamil Nadu.

## Aims and Purpose

From this project, throw flood of light on the Origin of Protestant Mission and its Missionaries in Tamil Nadu. It helps the present generation to know the history of Protestant Christianity and its impact in the every aspects in the history of Tamil Nadu. This study reveals the life history, the achievements and the sacrifices of Christian missionaries and their lives in the land of infidels.

## Methodology

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<sup>1</sup> James. Woba. *History of Christianity in India*. Delhi: Christian World Imprints. 2019. p.89.

Different research methods have been used in this project. They are analytical method and descriptive method. The source materials have been critically analysed and investigated. The descriptive method is used in the presentation of the study in order to make the project understandable to the readers.

## **Review of Literature**

The present study on “The Contributions of Protestant Missionaries and Their Missions in Tamil Nadu” is based on historical method. Primary and secondary and published sources are utilized. Biographies of Christian missionaries written by different authors and contemporary books available in different libraries are consulted.

## **Outline of the Chapters**

This study has four chapter excluding the introduction and conclusion. The introduction gives the relevance of the topic with the detailed account of the sources collected for writing the project. The first chapter describes the Arrival of Protestantism and its Mission. The second chapter refers to the Bartholomew Ziegenbalg and his Tranquebar Mission. The third chapter describes Robert Caldwell and his missionary works. The fourth chapter explains the G.U Pope and his works. The fifth chapter illustrate the women protestant missionaries and their social works and the project work ended with conclusion.

## **Chapter One**

### **Arrival of Protestantism and its Mission**

The term protestant itself is a historical accident, but the category of western Christians who have separated from Rome since 1517 remains a useful one. The confessionalisation thesis, which has dominated recent Reformation historiography, instead posits the two major Protestant confessions and Trident Catholicism as its categories, but this can produce a false parallelism in which the nature of the relationship between the confessions is over simplified. Instead, this paper proposes the thinking of a Protestant ecosystem consisting of self-consciously confessional Lutheranism, a broad Calvinism which imagined itself as normative and a collection of radical currents much more intimately connected to the 'magisterial' confessions than any of the participants wished to acknowledge.

The magisterial and radical division was maintained only with constant vigilance and exemplary violence, with Calvinism in particular constantly threatening to bleed into radicalism. What gives this quarrelsome family of 'Protestants' analytical coherence is neither simple genealogy nor, as has been suggested, mere adherence to the Bible: since in practice both 'radical' and 'magisterial' Protestants have been more flexible and 'spiritual' in their use of scripture than is generally allowed.

It is, rather, the devotional experience underpinning that 'spiritual' use of the Bible, of an unmediated encounter with grace.

This study investigates how the historical development of Protestantism may contribute to explain current literacy disparities and social upliftment of women in India. In order to enable everyone to read the Bible by themselves, Protestants have always stressed the importance of promoting universal literacy.

The relationship between historical missions and current literacy continues to hold within groups of neighbouring districts that happen to differ only in terms of their exposure to Protestant missions. Combining information about the spatial distribution of Protestant missions in India at the end of the nineteenth Century with contemporary district-level data, this paper documents a strong long-term relationship between the historical exposure to Protestant missions and current literacy.

Protestantism is a branch of Christianity that follows the theological tenets of the Protestant Reformation, a movement that began seeking to reform the Catholic Church from within in the 16<sup>th</sup> Century against what its followers perceived to be errors, abuses, and discrepancies within it.

Protestantism emphasizes the Christian believer's justification by God in faith alone rather than by a combination of faith with good works only as in Catholicism; the teaching that salvation comes by divine grace or "unmerited favor " only the priesthood of all faithful believers in the church: that posits the Bible as the sole infallible source of authority for Christian faith and practice.



Most Protestants with the exception of Anglo-Papalism, reject the Catholic doctrine of Papal supremacy and have variant views on the number of sacraments, the real presence of Christ in the Eucharist and matters of ecclesiastical polity and apostolic succession.

Other Protestant denominations and non denominational Protestants may be typically unconcerned about most of these theological issues and focus only on their perception of explicit Christian teachings in the Bible itself. The five souls of Lutheran and Reformed Christianity summarize basic theological differences in opposition to the Catholic Church. Today, it is the second-largest form of Christianity, with a total of 800 million to 1 billion adherents worldwide or about 37 per cent of all Christians.

The Reformation began in Germany in 1517, when Martin Luther published his *Ninety-Five Theses* as a reaction against abuses in the sale of indulgences by the Catholic purchasers. The term, however, derives from the letter of protestation from German Lutheran princes in 1529 against an Edict of the *Diet of Speyer* condemning the teachings of Martin Luther as heretical.<sup>2</sup>

Although there were earlier breaks and attempts to reform the Catholic Church, notably by Peter Waldo, John Wycliffe and Jan Hus, only Luther succeeded in sparking a wider, lasting and modern movement.

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<sup>2</sup>Walther.I.Brandt.(ed.).*Martin Luther.Luther's Work.Vol.XLV*.Chennai: The Christian Society of India:1962.p.70.

In the 16<sup>th</sup> Century, Lutheranism spread from Germany into Denmark, Norway, Sweden, Finland, Latvia, Estonia and Iceland. Calvinist Churches spread in Germany, Hungary, the Netherlands, Scotland, Switzerland and France by Protestant reformers such as John Calvin, Ulrich Zwingli and John Knox.

The political separation of the Church of England from the Holy See under King Henry VIII began Anglicanism, bringing England and Wales into this broad Reformation Movement under the leadership of reformer Thomas Cranmer, the Archbishop of Canterbury, whose work forged Anglican doctrine and identity.

Protestants have extensively developed a unique culture that has made major contributions in education, the humanities and sciences, the political and social order, the economy and the arts and many other fields. Protestantism is diverse, being divided into various denominations on the basis of theology and ecclesiology, not forming a single structure as with the Catholic Church, Eastern Orthodoxy or Oriental Orthodoxy.

Protestants adhere to the concept of an invisible Church, in contrast to the Catholic, the Eastern Orthodox Church, the Oriental Orthodox Churches, The Assyrian Church of the East, and the Ancient Church of the East, which all understand themselves as the one and only original church-the "one true church"- founded by Jesus Christ (though certain Protestant denominations, including historic Lutheranism, hold to this position). Some denominations do have a worldwide scope and distribution of church membership, while others are confined to a single country.

A majority of Protestants are members of a handful of Protestant denominational families: Adventists, Anabaptists, Anglicans/Episcopalians, Baptists,

Calvinist/Reformed, Lutherans, Methodists, Moravians, Plymouth Brethren, Presbyterians and Quakers. Nondenominational, charismatic and independent Churches are on the rise, and constitute a significant part of Protestantism.

### **Protestantism as a Historic Category**

On 31<sup>st</sup> October 2017 it was 500 years since Martin Luther had his *Ninety-Five Theses* nailed on a Roman Catholic Church door. What seemed to be merely issues a clergy had with regards to his displeasure within the Church, had eventually reshaped the history of Christianity.

Luther and the other Protestant reformers did not want to cause a breakaway from the Roman Catholic Church but to make known areas which they felt conflicted with their interpretation of the Bible. The aim of the study is to test validity of Klopper's theory of optimisation of human communication (TOHC) in comparison to how Protestant reformation communication developed in the movement phase to when they saw themselves in the organisational stage. Klopper's theory of optimisation of human communication (TOHC) is used as the theoretical framework for this study. During the movement phase of the reformation, basic forms of communication were used and as it developed into different Christian organisations, many different forms of communications were used.

How should speak about the Christians in the Latin tradition who have

separated themselves from communion with Rome over the past five centuries? On one level this is a trivial, semantic question, but there are deep and murky waters below it. Religious labels are very often problematic, not only because they tend to originate either as terms of abuse or as contested claims which groups make about themselves, but also because they imply the coherence or even existence of a particular group when that may not be obvious. So it is with 'Protestantism'.

When Luther's movement first erupted in Germany in the years around 1520, the labels first associated with it were immediately split into self-serving definitions such as Gospel preachers or evangelicals, and hostile terms which implied heresy- either existing heretical labels such as Hussite, or the neologism 'Lutheran' which Luther himself so disliked.

### **Protestant Missionaries in Colonial India**

According to the tradition, Christianity arrives in India when St. Thomas, one of the twelve disciples of Jesus Christ, reaches the Malabar Coast in A.D. 52. During his travel to Southern India around the end of the thirteenth Century, Marco Polo mentions the burial site of St. Thomas as an important place of pilgrimage. The history of modern Christianity in India, however, starts only with the advent of the earlier European colonizers.

The Portuguese first and the Dutch later introduce their brands of Christianity in the regions they rule in Asia during the sixteenth and seventeenth Century, but it is with the subsequent British domination in the eighteenth Century that a new wave of missionary activity begins. The development of missions is initially constrained by limits

imposed by the East India Company, afraid to upset the local religious sentiments and to antagonize, in particular, the Hindu population by allowing a large Christian presence in its territories. The situation changes in 1813 when, in response to public outrage in England, the Company is compelled to grant missionaries in its territories new freedom to proselytize Moffett.

The development of Christianity assumes a significant turn from the middle of the nineteenth Century when, after the crushing of the Indian Mutiny in 1858, sovereignty of India passes from the Company to the British Crown. Queen Victoria promotes an official policy of religious impartiality that neither favors nor opposes the work of Christian missionaries. This determines the beginning of a period of Christian expansion with missionaries coming from different countries and becoming some of the most influential actors in the Indian sub-continent.

In no field are missionaries active more consistently than in that of education, seen as one of the main ways to introduce western morals in the Indian society. The emergence of the Utilitarianism in European circles marks the beginning of a new approach of proselytisation through education.

The belief is gaining ground that the conversion of the Indians to Christianity would be the ultimate result of the spread of education among them. He enters the school premises, becomes acquainted with mathematical science, with astronomy and geometry. Naturally, he loses confidence in his own religion when he finds it contains so many ridiculous and impossible explanations proving his religion itself to be false.

The general consensus among missionaries is that Christianity, western

scholarship and European civilization are all intertwined. This faith in the proselytizing power of education leads to the diffusion of mission-run schools that begin to spread very rapidly starting from the middle of the nineteenth Century. Protestant missions dominate the Indian educational scene, not merely in regard to the magnitude of their effort (at the turn of the century, nearly 70 percent of primary and secondary schools in the United Provinces of Agra and Oudh were mission-run) but also in regard to the ideas and the values inculcated through the education.

The missionary involvement is even larger in the education of women. Female education has always been a central issue for the Protestant churches. Martin Luther himself advocated the importance of offering educational opportunities not only to boys but also to girls.

Above all, the foremost and most general subject of study, both in the higher and the lower schools, should be the holy scriptures and for young boys the gospel. And would to God that every town had a girl's school also, in which the girls were taught the gospel for an hour each day.

### **The Significance of the Protestants School in India**

Among the many things which Christian missionaries brought to India, education and the printing press are widely regarded to be the most significant for the country. The very first Protestant missionaries, Bartholomew Ziegenbalg and Henry Pluetschau, started a school within a year of their arrival in India, as soon as they had learnt enough of the local language. Since this beginning missions and schools remained closely tied throughout the following two centuries.

Protestant schools are widely known to have led the way in many social changes. They were the first to educate people of all classes, the first to formally educate women and the first to and traditionally illiterate, who constituted a large portion of the church as well as the general population of Madras. Education for girls and women started in the eighteenth Century itself and Protestant missionaries in the face of considerable odds ran the first schools for 'high' caste girls. Protestant schools were among the earliest to introduce yearly academic sessions and examinations. From the 1830s onwards, they began to show more interest in providing modern western education.<sup>3</sup>

But an evaluation of the role of Protestant schools needs to place it within the other factors which influenced education in India as well. At the beginning of the nineteenth Century, the government's provision for education is described by the historian R.C.Majumdar, *“The general policy of the East India Company was to encourage traditional learning in India by giving pecuniary aid, and not to interfere with education or to suggest alternative methods for fear that this might contravene the policy of religious neutrality”*.

This kind of financial and others support for private enterprise was occasional. In the eighteenth and early nineteenth century, thus, there was little competition for the missionaries in the educational field.

Their work was also at this stage more moulded to Indian conditions and traditions. It was much later, in the 1830s and 1840s, that the government began to set up its own educational institutions. Later in the nineteenth Century, four important sections

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<sup>3</sup> Tucker.C.Henry.*A Few Words on Teaching the Bible in Government Schools in India*.London:1958.p.16.

of people influenced education- the Company Directors, the Utilitarians, the Christian missionaries and influential Hindus. The interaction of the four, with none dominating, led to a unique culture of education which benefited the whole society. As a result, in Madras there was more private than government enterprise in education with more pupils in Christian missionary and other private schools than in government schools.

It was the missionary rather than the European government which took the lead in offering education according to the latest European philosophy. Before the official resolutions of 1835 were issued by Governor-General William Bentick in Calcutta, for using government funds to support English education, there were in Madras already missionaries providing an English education to Indians.

R. C. Majumdar writes about the first people to introduce western education:

'For a long time it has generally been held by the historians that it was Macaulay's minute which proved decisive in the introduction of English as the medium of instruction'.<sup>4</sup> But the ground had already been prepared long before Macaulay arrived in India.

The historical process of the entire movement had been in operation for a long time and nothing caused or moved this process more than the Evangelical and Utilitarian ideas.

Within the government, there was opposition to Christian influence and financial support in the early East India Company period went only to traditional Indian

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<sup>4</sup>Majumdar.R.C.(ed.) *History and Culture of the Indian People:British Paramountacy and Indian Renaissance.Vol.X.Part-2*.Bombay:Bharatiya Vidya Bhavan.1965.p.43.



schools. During the time of Governor Tweeddale, between 1841 and 1848, the proposal to introduce the Bible in government schools could not bear fruit because the opposition of the Court of Directors and the general public.

But the government and the missionary in other ways also worked together. The formation of the University of Madras in 1857 facilitated the setting up of missionary colleges affiliated to it. The first college to be so affiliated was the Central Institution of the Free Church of Scotland Mission. The Institution later became the Madras Christian College. It was partly missionary influence which led to the setting up of the Hunter Commission in 1882 and three missionaries including William Miller were among its members. They pressed for greater government support for elementary education rather than higher education, though not for setting up of more government schools.

At other time the missionaries and wider Indian society worked together to press the government of common ends. This happened for example, when both missionaries and the Madras Native Association pressed for greater government support for education and especially primary education when the Hunter Commission was set up.<sup>5</sup>

Both Christians and Hindus again protested a proposal for the establishment of government model schools in every district in 1912, feeling that private initiative in this area with the support of grants-in-aid from the government would be a more efficient way to spread education, and that proposal was not implemented.

The competition between the missionaries and the Hindu society also

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<sup>5</sup>Mullin, Robert Bruce. *A Short World History of Christianity*. Westminster John Knox Press. 2014. p.231.

resulted in the expansion of education. The Pachaiyappa Preparatory School was started in opposition to Anderson's Institution and influenced the policies of the latter in Madras, and a similar rivalry existed between Cruickshank's Anglo- Vernacular school and the Hindu College in Palayamkottai-Tirunelveli. The latter rivalry was a factor in the setting up of St. John's College of the Church Missionary Society in that place in 1880. The whole society benefited.

Hindu revival towards the end of the century was partly a reaction to Christian instruction provided in mission schools. Religious instruction was always controversial, but when practiced with the intention of 'leavening' as advocated by Miller, it probably led to greater understanding between communities.

Missionaries led the way in other things as well. They were the first in the Tamil country to admit Dalits into schools or have separate schools for them. Though the early mission schools tended to have students of only single or compatible castes and were in this way conservative in the nineteenth century missionaries began to actively oppose caste and disallow caste segregation in their schools.

C.T.E.Rhenius, a missionary of the Church missionary society, was among the first to do this. Haubroe, who followed Rhenius, reorganized the mission school so that the lower caste boys sat in the same. Protestants have always stressed the importance of promoting universal literacy and education in order to give everyone the capability of reading and understanding the Bible.

Protestantism has a strong and positive long- term association with the total population's current literacy rate. Historians highlight the important role of Protestant

missionaries in promoting literacy among traditionally disadvantaged groups in India women and low castes. Consistently, women and low castes. members living in "Protestant" districts display significantly higher literacy rates relative to the same social groups living in "non-Protestant" areas

During his adulthood, Adler converted from Judaism to Protestantism. However, he was and is not considered to be religious. In many of his writings, he makes direct references to the import of religion. He would even co-author a book on religion and psychology with a Lutheran minister.

His concepts fit well with the major world religions, particularly his focus on social interest. Research does support that religiously active people do have a stronger social network.

There is some research to support that religious people tend to engage in more helping behaviors. However, the results are not strong and require numerous qualifications.

The Protestant Missions, established in Madagascar from the early nineteenth Century, played a founding role in setting up a network of educational charities and in reflecting upon how young people should be looked after. This historical heritage, linked to the English incursion into Madagascar, still holds an essential place in the subcontinent's spiritual, social, culture and political life today.

The systematic study of the Protestant Youth Associations that emerged

in Madagascar at the turn of the twentieth Century (the Young People's Christian Union, the Young Women's Christian Union, the Unionist Scouts and Guides) and structures set up in order to bring young people together, such as Antananarivo's Christian Youth club. It intend to demonstrate the special place of this network of associations in the modern-day forming of the Malagasy elites and its impact on the growth of awareness of national identity paving the way to the independence movement. Prior to this, consider the significant issue of the power of the Christian Missions on the island and the historical stages of their presence.

### **Tamil Evangelical Christians - 1706-1835**

This historical narrative of Protestantism in India records the views of the Tamil -speaking peoples among whom German priests worked beginning in 1706. The views recorded here include those of Hindus, Muslims and Catholics, but special attention is given to Tamils who became evangelicals.

Drawing on concrete historical analysis, Tamil writings, and archival materials, D.Dennis Hudson's work not only illumines a little-known period of religious history but also raises significant questions about the relationship between faith and culture thorough detailed. Great work on anyone who wants to known about Tamil Christians. Protestantism in Tamil Nadu has roots from eclectic theological factions, one can understand divisions, roots of them.

# Chapter Two

## Bartholomew Ziegenbalg

Ziegenbalg was born in Pulsnitz, Saxony, on 10<sup>th</sup> July 1682 in a devout Christian family. His father Bartholomaus Ziegenbalg Sr. was a grain merchant and his mother was Maria Nee Bruckner. Through his father he was related to the sculptor. Ernst Frederick August Rietschel and through his mother's side to the Philosopher Johann Gottlieb Fichte. He studied at the University of Halle under the teaching of Pietistic Lutheranism Under the Patronage of King Frederick IV of Denmark, Ziegenbalg along with his fellow student Heinrich Plutschau became the first Protestant missionaries to India. They arrived at the Danish Colony of Tranquebar on 9<sup>th</sup> July 1706.<sup>6</sup>

### Missionary Work of Ziegenbalg

A Church of the Syrian tradition was probably born in South India as far back in history as the 3<sup>rd</sup> Century C.E. at least K.P.Kesava Menon in his foreword to Christianity in India described a Church typical of that tradition as “Hindu in Culture Christian in religion and oriental in worship”. Robinson laments the failure of the farther forward moment of this potential dialogue between the two religions. The notes that even such supportive sympathisers of the European missionary's endorsement of Hinduism as Roberto De Nobile and Ziegenbalg despite their enthusiasm for this foreign faith could never shake their conviction of the superiority of their own faith.

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<sup>6</sup> Jeyaraj.Daniel.*The Father of the Modern Protestant Mission*. New Delhi: Cambridge University Press, 2015.p.6.

The propagation of the Gospel despite Danish zeal remained inchoate till the dawn of the 18<sup>th</sup> Century. Fredrick IV of Denmark, under the influence of A.H.Francke, a professor of Divinity in the University of Halle (in Saxony), proposed that one of the professor's eminently skilled and religiously enthusiastic pupils, Bartholomaeus Ziegenbalg, be appointed to kindle in "*The heathen at Tranquebar*" the desired holy spark.<sup>7</sup>

### **Tranquebar Mission**

Ziegenbalg brought Lutheranism and a printing press to Tanjore court by ship. But what were the Danes already doing there? After an abortive excursion to Sri Lanka, where there was no room left to be conquered and seized, they made their way to Tranquebar in 1620. Ove Gjedde who in 1618, had commandeered the expedition to Lanka, initiated a treaty with the king of Tanjore to rent an area no more than "five miles by three in extent", resulting in the setting up of a fort, which still stands, though the Danes relinquished control of Tranquebar in 1845 to the British.

Printing and India found each other serendipitously. In 1556 a Portuguese ship bound for Abyssinia stopped in Goa to detain provisions. The ship carried a printing press and 14 Jesuits, one of whom was Joao de Bustamante, the "Indian Gutenberg". The clergy in Goa hungered for the printing press far more vehemently than their counterparts in Abyssinia and ultimately the press was unloaded in Goa, and

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<sup>7</sup> Erich. Beyreuther. *Bartholomaeus Ziegenbalg*. Chennai: The Christian Literature Society. 1955. pp. 54-57.

Bustamante stayed to set up the press at The College of St. Paul, a Seminary that still exists.

The arrival of the first press in Goa was rejoiced at by Francis Xavier who had been preaching the gospel in Goa and in Tranquebar since 1542. Then inexplicably and significantly all presses died out in India Tamil Printing seems to have stopped after 1612. Records show that the last books in Latin and Portuguese were printed in Goa in 1674.

Ziegenbalg responded to the King of Denmark's request for the bequest of a Christian mission to spread the vision of the colleague Henrich Plutschau reached the region of Tranquebar, thus becoming the region of Tranquebar, the first protestant missionaries to arrive on the Indian sub-continent and began their revisionary project. After initial conflict with the East India company which even led to a four-month incarceration of Ziegenbalg. The two established the Danish Halle Mission. They labored intensively despite opposition from the local Hindu and Danish authorities in Tranquebar, baptizing their first Indian converts on 12<sup>th</sup> May 1707.<sup>8</sup>

Education has always been an integrate component of missionary work. Ziegenbalg recognized from the start the imperative of learning the local languages in the progress of their mission Ziegenbalg possibly spent more time picking up the local tongue than in preaching incomprehensibly and in vain to a people who would than have thought him quite remarkable. He went on to write in 1709, *"I choose such books as I should wish to imitate both in speaking and writing their tongue is easy to me as my mother tongue and in the last two years I have able to write several books in Tamil"*.

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<sup>8</sup> Traugott.Ziegenbalg *Bartholomaeus In Bautz*. Germany: German Herzberg Press, 1998.pp.15-20.

Ziegenbalg was publicly critical of some members of the Brahmin caste, accusing them of disregard for lower castes in Hindu society. For that reason, at least one group plotted to kill him. This reaction by native Indians was unusual and Ziegenbalg's work did not generally encounter unfriendly crowds, his lectures and classes drawing considerable interest from locals.<sup>9</sup>

In 1708 a dispute over whether the illegitimate child of a Danish soldier and a non-Christian woman should be baptized and brought up as a Roman Catholic or a protestant, resulted in Heinrich Plutschau being brought a court. Although Plutschau was released, Ziegenbalg wrote that "*the Catholics rejoined, that we were persecuted and they were authorized*". He connected this incident, which he took to have emboldened the Catholic's, directly with a second nearly two weeks later, which resulted in his imprisonment. This incident arose from Ziegenbalg's intervention on behalf of the widow of a Tamil barber over a debt between her late husband and a catholic who was employed by the company as a translator.

The commander of the Danish fort in Tranquebar, Hassius regarded Ziegenbalg's repeated intervention in the case, including his advice that the widow kneed before him in the Danish Church, as inappropriate and sent for Ziegenbalg to appear before him when Ziegenbalg demurred, requesting a written summons, he was arrested and because he refused to answer questions, imprisoned. Although released after a little more than four months, Ziegenbalg still has a difficult relationship with Hassius and that was one reason for Ziegenbalg's return to Europe in 1714-1716.

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<sup>9</sup>Traugott.*Op.cit.*,p.16.



Ziegenbalg was also married in 1716. He was active in cooperation with the Anglican Society for the propagation of Christian knowledge, making his work one of the first ecumenical ventures in the history of protestant missionary work. Neill suggests, “As a missionary of the Danish crown, ordained in Denmark, Ziegenbalg felt himself bound by the liturgy and customs of the Danish Church. Only in one respect does he seem to have made a concession to the fact that this new Church was growing up in India. He made use of the presence in the Christian community of a measure of literary and musical talent to introduce the singing of Tamil lyrics to Indian melodies, in addition to using in Church the growing collection of hymns which had been translated from German, but in which the original metres and tunes had been preserved”.

## **Translations**

The 16<sup>th</sup> Century saw the rise of Protestantism and an explosion of translations of the New and Old Testament into the vernacular. After all this time spend in blood-wrenching and sweat-drenching scholarship, Ziegenbalg wrote numerous texts in Tamil, for dissemination among Hindus. He was fully conscious of the importance of print in the history of the Protestant Church.

He commenced his undertaking of translating the New Testament in 1708 and completed it in 1711, though printing was delayed till 1714, because of Ziegenbalg’s insistent, perfectionist revisions. Stephen Neill comments, “Only rarely has the first translation of scriptures in a new languages been found acceptable. Ziegenbalg’s

achievement was considerable, for the first time the entire New Testament had been made available in an Indian language.

But from the start, Ziegenbalg's work was exposed to criticism on a variety of grounds" and that Johann Fabricius' update on the pioneering text was so clearly superior, "before long the older version ceased to be used".

It was obvious to Ziegenbalg that without a printing press all this effort would come to naught. Possibly as early as 1709, he requested a printing press from Denmark. The Danes forwarded the appeal to London to the Society for Promoting Christian Knowledge. The SPCK not allowed a foothold in India by John Company's merchants, was only too eager to help and in 1712 shipped out to the Tranquebar Mission a printing press with type, paper, ink and a printer. Ziegenbalg was also hindered by delays in the construction of a suitable Tamil typeface for his purposes.

He began translating the old testament building "himself a little house in a quiet area away from the centre of the town, where he could pursue tranquilly what he regarded as the most important work of all". On 28<sup>th</sup> September 1714, he reports to Francke that the book Exodus has now been completed. At the time of his death, he had continued the work up to the book of Ruth".<sup>10</sup>

### **Last Days of Ziegenbalg**

Ziegenbalg was troubled by ill health his entire life, a condition aggravated by his work in the mission field. He died on 23<sup>rd</sup> February 1719, at the age of 36 in

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<sup>10</sup> Mathurin De Za Croze. *The Birth of Orientalism*. University of Pennsylvania Press. 2010.pp.77-132.

Tranquebar. His last 13 years were spent laying the foundations for German scholarship in Tamil that continues to this day.

Ziegenbalg is buried at the New Jerusalem Church which he helped establish in 1718 at Tranquebar.<sup>11</sup>

While most Churches in the west might have forgotten Ziegenbalg's name, it is still well-known in India, particularly in the State of Tamil Nadu. In 2006, three hundred years after Ziegenbalg first landed in India, the state promoted a week of festivities and issued a stamp in his honor. As it often happens in the case of early missionaries, these festivities were attended by people of all religions. While not all Tamils share the same joy in the souls Ziegenbalg led to Christ, they are grateful for Ziegenbalg's contribution to the development of their language and culture. In fact, even from a historical point of view, Ziegenbalg's writings- being the fruit of his own personal involvement in the lives of the people - are still one of the best sources for the study of South Indian history and traditions.

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<sup>11</sup> Neil.Stephen. *A History of Christianity in India*. New Delhi: A German Exploration of India Society.p.112.

## Chapter Three

### Robert Caldwell

Robert Caldwell was born at Clady, then in county Antrim, Ireland, on 7<sup>th</sup> May 1814 C.E to poor Scottish Presbyterian parents. The family moved to Glasgow and there he began work at the age of nine. Mostly self-taught, he returned to Ireland at 15, living with an older brother in Dublin while studying art between 1829 and 1833. He then returned to Glasgow, probably as a consequence of a crisis of faith and he became active in the Congregational Church.<sup>12</sup>

Caldwell won a scholarship to Balliol College, Oxford only to find it rescinded when the authorities discovered that he had been born in Ireland. He responded by joining the London Missionary Society, who sent him to the University of Glasgow for training. There Caldwell came under the influence of Daniel Keyte Sandford, a professor of Greek and promoter of Anglicanism whose innovative research encouraged Caldwell's liking for comparative philology and also theology. Caldwell left university with a distinction and was ordained as a Congregationalist Minister.<sup>13</sup>

At the age of 24, Caldwell arrived in Madras on 8<sup>th</sup> January 1838 as a missionary of the London Missionary Society and later joined the Society for the Propagation of the Gospel Mission (SPG). To further his missionary objectives, Caldwell realized that he had to be proficient in Tamil to proselytize the masses and he began a systematic study of the language.

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<sup>12</sup> Kumaradoss.Vincent.Y.*Robert Caldwell – A Scholar- A Missionary in Colonial South India*. Chennai:ISPCK Publishers.2005.p.17.

<sup>13</sup> Christudoss.D.A.*Caldwell Athiatcher*. Chennai: Bethel Publication.1980.p.12.

He was consecrated Bishop of Tirunelveli in 1877.<sup>14</sup> In 1844 Caldwell married Eliza Mault (1822-99) in Nagercoil, with whom he had seven children. Eliza Charles Mault (1791-1858) of the London Mault, born in Nagercoil, was the younger daughter of the veteran Travancore missionary, Reverend Missionary Society. For more than forty years, Eliza worked in Idaiyangudi and Tirunelveli proselytizing the people, especially Tamil-speaking women.<sup>15</sup>

### **Caldwell's Comparative Grammar**

Robert Caldwell wrote A Comparative Grammar of the Dravidian or South-Indian Family of Languages. He identified South Indian Brahmins with Indo-Europeans, which was partly based on his belief that the Indo-Europeans had "higher mental gifts and higher capacity for civilisation" Caldwell asserted that the low-caste Chanar were not merely Tamil speakers but an "Indigenous Dravidian" people, distinct ethnically and most critically for him, religiously, from their high-caste oppressors, whom he referred to as "Brahmanical Aryans" (in this case "Aryan" as an ethnic signifier for foreign and "Brahmanical" to signify the "Hinduism" of the high-caste).<sup>16</sup>

These wildly speculative claims, well outside the scope of linguistics, were intended *"to develop a history which asserted that the indigenous Dravidians had been subdued and colonized by the Brahmanical Aryans"*.

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<sup>14</sup>Caldwell, Robert (1894). Wyatt, J. L. (ed.). *Reminiscences of Bishop Caldwell*. Madras: Addison & Co. 2018, pp.3-32.

<sup>15</sup>Daugherty, Dyon. B. *"Hinduism, Christian Missions, and the Tinnevely Shanars: A Study of Colonial Missions in 19<sup>th</sup> Century India"*. Alberta: University of Calgary. 2011, pp.4-7.

<sup>16</sup>Sivaram.D.P. *Bishop Caldwell*. Chennai: Sangam Press. 1992, p.211.

However, the first edition of Caldwell's grammar was "met with firm resistance" by the Chanars precisely because they "did not like the idea of being divorced from Brahmanical civilization", the very division Caldwell was hoping to exploit. The book has been described as being on occasion "prerogative, outrageous, and somewhat paternalistic. But on the whole, his studies represent a pioneering effort to understand religions completely foreign to the British mind". In the domain of Dravidian linguistics though, it remains a respected work today.<sup>17</sup>

### **Legacy**

Caldwell's mission lasted more than fifty years. The publication of his propaganda into both the languages and the history of the region, coupled with his position in both Indian and English society, gave stimulus to the revival of the Non-Brahmin movement.

Meanwhile, on difficult ground for evangelism, Caldwell achieved Christian conversion among the lower castes. He had adopted some of the methods of the Lutheran missionaries of earlier times, having learned German purely in order to study their practices.<sup>18</sup>

Caldwell the Tamil language scholar, Christian evangelist and champion of the native Church, remains today an important figure in the modern history of South India. He is still remembered there, and his statue, erected eighty years after his death, stands near the Marina Beach at Chennai.

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<sup>17</sup> Caldwell. Robert. *A Comparative Grammar of the Dravidian Or South-Indian Family of Languages*. Chennai. Asian Educational Services. 1998. pp. 88–105.

<sup>18</sup> Daniel O Connor. *Three Centuries of Missions*. Chennai: Oxford University Press. 2000. pp. 103-107.

The Indian historian M.S.S. Pandian, visiting fellow at the Centre for the Study of Developing Societies in Delhi, recently commented that Caldwell's "contribution to both Christianity in South India and the cultural awakening of the region is unmatched during the last two hundred years". A commemorative postage stamp on him was issued on 7<sup>th</sup> May 2010.

### **Last days of Caldwell**

He was died on 28<sup>th</sup> August 1891 at the age of 77. In the plan of he died at Kodaikanal, Madura District of Madras Presidency, British India. Now the place was calledfor Dindigul District in Tamil Nadu, India.

## **Chapter Four**

### **George Uglow Pope**

George Uglow Pope (24 April 1820 - 11 February 1908), or G. U. Pope, was an Anglican Christian missionary and Tamil scholar who spent 40 years in Tamil Nadu and translated many Tamil texts into English. His popular translations included those of the Tirukkural and Thiruvvasagam.

He later took to teaching, running his own school in Ooty for while and then moving to head the Bishop Cotton Boys' School in Bangalore and after returning to England worked as a Lecturer at Balliol College, Oxford. A statue on the Chennai beach recognizes him for his contribution to the understanding and promotion of the Tamil language.

He left for South India in 1839 and arrived at Sawyerpuram near Tuticorin (now Thoothukudi) with the Society for the Propagation of the Gospel. Pope started studying Tamil as a teenager in England and during the voyage to India and later turned into a scholar of Tamil, Sanskrit and Telugu. In 1841 he was ordained by the Church of England and he married Mary Carver, daughter of another Anglican priest.



Pope worked in the Tirunelveli region where he also interacted with other missionaries like Christian Friedrich Schwartz.<sup>19</sup>

In 1845, Mary died at Thoothukudi and Pope moved to Madras (now Chennai). He married Henrietta Page, daughter of G. Van Someren and they left for England in 1849. During this period he worked with many figures in the Oxford Catholic movement including such as Cardinal Henry Edward Manning, Archbishop Trench, Bishop Samuel Wilberforce, Bishop John Lonsdale, E. B. Pusey, and John Keble.

Returning to Tanjore (now Thanjavur) in 1851, teaching at St Peter's School, he found himself in conflict with other missionaries. In 1855, a Tamil priest Vedanayakam Sastri who was a disciple of Schwartz and a poet in the court of Serfoji II was flogged publicly resulting in a separation of Tamil Church free of the Anglican Church leading to the resignation of Pope. He founded a seminary at Sawyerpuram for training Anglican Tamil clergy but this too ran into trouble and he decided to move to Ooty in 1859. Here he founded a grammar school for European children (which ran from 1859 to 1870) which is now home to the Government Arts School and Stonehouse.

The grammar school at Stonehouse cottage was opened by the Bishop of Madras on 2<sup>nd</sup> July 1858 with Pope as Principal. The school moved elsewhere as the building was sold to the Trustees of the Lawrence Asylum in March 1859. Stonehouse cottage was then used to house the male asylum inmates and the Grammar school moved to new premises in Lovedale on 1<sup>st</sup> April 1869. He also founded Holy Trinity Church in Ooty. Pope was referred to with respect by the Tamilians as Pope Aiyar.<sup>20</sup>

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<sup>19</sup> Price, Frederick. *Ootacamund-A History*. Madras: Government Press. 1908. p. 20.

<sup>20</sup> Thurston, Edgar. *Castes and Tribes of Southern India. Vol. I*. Madras: Government Press. 1909. p. 19.

Pope became famous for his strictness and in 1870 he was made principal of Bishop Cotton Boys' School at Bangalore. He was also the first pastor of the All Saints Church at Bangalore. In 1881, Pope left India and settled in Oxford where he made a mark as a lecturer in Tamil and Telugu (1884). He received an honorary MA in 1886 and a Gold Medal of the Royal Asiatic Society in 1906.

He died on 11<sup>th</sup> February 1908. He delivered his last sermon on 26<sup>th</sup> May 1907. Pope was buried at St Sepulchre's Cemetery, located in Jericho, Central Oxford, England. After his death, his second wife, Henrietta and two daughters received pension. Henrietta died on 11<sup>th</sup> September 1911 and is buried beside Pope. Three of their sons continued to work in India. John Van Someren Pope worked on education in Burma, Arthur William Uglow Pope served as a railway engineer in India and China; while Lieutenant-Colonel Thomas Henry served in the medical service as a professor of ophthalmology at the Madras Medical College.

### **Contributions to Tamil Society**

Pope was along with Joseph Constantius Beschi, Francis Whyte Ellis, and Bishop Robert Caldwell one of the major scholars on Tamil. His first work was A Catechism of Tamil Grammar (1842). His most famous work is the translation of the Tirukkural which he completed on 1<sup>st</sup> September 1886. His sacred Kural contains introduction, grammar, translation, notes, lexicon and concordance. It also includes the English translation of F. W. Ellis and the Latin Translation of Constanzo Beschi with 436 pages. He had, by February 1893, translated Naaladiyaar, a didactic work of moral sayings in quatrains, 400 in number in 40 chapters, each by a Jain ascetic, according to a Tamil tradition. His magnum opus, the translation of Tiruvachakam appeared in 1900. Of this he said: "I date this on my eightieth birthday. I find by reference, that my first Tamil lesson

was in 1837. This ends, as I suppose a long life of devotion to Tamil studies. It is not without deep emotion that I thus bring to a close my life's literary work". His dedication to this last work to Benjamin Jowett who had been a friend while serving as chaplain at Balliol College (1888). In 1871 he moved to Bangalore due to some circumstances and studied and practiced religion there. He returned to England in 1882 due to ill health there.

### **Tamil Charities**

From 1885 to 1908 he was Professor of Tamil and Telugu at a University of England. In 1886 he translated Tirukkural in English. He published books such as Purapporul VenpaMalai, Purananuru and Thiruvartupaya. He was very fond of Tamil and translated Naladiyar and Thiruvachakam into English.<sup>21</sup>

### **Three Final Options**

G.U. Pope had told his friend three options when he was depressed in old age. The statement that a "*Tamil student is sleeping here*" in his grave after death should be included (no such comment is included in his will or in his grave). A small portion of the money spent on their graves should be donated by the Tamil people. Pachaiyappan College Tamil Professor Selva Kesavarayar collected donations from Tamils and sent them to England. It is only when burying oneself in the grave that one should keep with him the translated and published scripture and the liturgy.

### **Criticism**

Pope has occasionally been criticised for over-emphasising certain texts from ancient Tamil literature while downplaying or even dismissing others both ancient and more recent (which is something that many Tamil scholars tended to do in the late

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<sup>21</sup>Trautmann.T.R.*Languages and Nations- The Dravidian Proof in Colonial Madras*.Chennai:Yoda Press.2006.pp.80-86.

nineteenth Century).

Pope's attempts to undermine Tamil spirituality. He writes of Pope's claims that all Tamil works are of Christian origin and that Tamil culture has nothing to do with Indian culture, thereby forging a Dravidian identity that previous never existed.

### **Last Days of G.U. Pope**

In his last days he was a mature Saiva Siddhanti, with his faith as ever rooted in Christianity. He delivered his last sermon on 26<sup>th</sup> May 1907. He passed away on 12<sup>th</sup> February 1908. The services of this great soul to Tamil and Saivism defy reckoning by weights and measures.

## Chapter Five

### Women Protestant Missionaries in Tamil Nadu

The women's movement in India had its beginning in the early 18<sup>th</sup> Century due to the institute and the earnest attempt of Hindu social reformers of the north and the men missionaries backed by British government officials. This movement which had a very humble beginning got invigorated when it was taken over by the missionaries who established themselves all over India, particularly the Southernmost part of India around five hundred women missionaries who had represented eight prominent Protestant missions left their indelible foot prints almost in every aspect of social life of Tamil Nadu and virtually in every sphere of the life of Tamil women during the very crucial period of these fifty years.<sup>22</sup>

As one reads research writings on education, health and hygiene and famine relief, positive contribution made by missionaries always get some mention. While some of them are very positive and highlight the role of the women missionaries, some given them only cursive remark. A careful study of Indian history with reference to social reformation projects 1800-1960 National Movement spear – headed by Mahatma Gandhi stands out. This makes one inquisitive to look for missing links in the chain of special evolution of women. This goes on to prove that the missing link in is undeniably the role by the women missionaries.

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<sup>22</sup>Brockway.Nora.*The Larger Way for Women*.Madras:Oxford University Press.1949.p.47.

## **Arrival of Women Missionaries**

Until 1808 mission work had been regarded primarily as work for women's work was not given much importance still the wives and daughters who were regarded only as associate missionaries made faithful and self-sacrificing efforts to uplift Tamil women. Since the dawn of protestant missions in India, their work had been carried on privately or quietly and innocuously. Hence their work never found a place in mission report. Being helpmates of their missionary husbands or fathers they were never paid and their work was unacknowledged almost until 1870 or more were never paid arrival of single women as missionaries with independent status.<sup>23</sup>

Due to this missionary zeal, the women's movement activated itself with the formulation of women organisations within the Protestant Mission Societies. This resulted in the arrival of more women's missionaries both through the women missionary organisations and through the women's or the missions.

The increased number of independent women's organisations had to the increase in women missionary who exceeded the number of men since 1870. Out of 3124 numbers well edified as graduated and professional doctors. Initially they did have a number of difficulties.

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<sup>23</sup>Brown.Aruthur Judson.*The Why and How of Foreign Missions*. Canada: Church Mission House.1908.p.78.

They were often affected by liners and other environmental problems and could not survive for more than five years in many cases. Many of them succumbed to sickness and decease and due to this some of them went back. Most of the women missionaries during the first year in the mission field, strongly felt loneliness and longing for loved ones at homes. Missionary societies mostly resolved to send the missionaries for the first furlough after five or eight years of continuous service in India and furlough was for just a year as the travel was quite expensive risky.

This again caused a lot of anxiety for, they had to cope with their loneliness and feelings of separation and sickness for a period of five to eight years depending upon the norms of societies in each service. Many among them were indeed second generation missionaries and already acclimatized to the Indian climatic and poor hygienic conditions. Others either's returned mentally weak or physically sick. Some or the married women missionaries lost their children or had send them away to their reasons. Yet to a larger extent managed to stay for longer periods as they had either full or part of the family with them.

### **Primary Education for Women**

The missionaries of the Protestant Mission first ventured into the task promoting primary education among women. This modern education of women in India formed a phenomenon of 19<sup>th</sup> Century was entirely due to the initiation and execution of Christian missionaries. Instruction for women was quite foreign to the tradition and usages of the people.

Indigenous education of the population was found in play. School (*Thinnai Pallikudam*) a most ancient institution where only boys learnt. Education to women was non-formal, which barely made them literates and it had no government sanction. According to public opinion the only respectable position of a woman was that of wife and the only education required by her in that status was the knowledge of the duties of a household.

Resisting all these socio – culture and religious obstacles, the missionaries swam against the current and tried to achieve the herculean task of educating of Hindu girls with the help of few native converts who were trained as teachers. The resistance against female education among the Hindus remained strong almost until 1870. This socio religious attitude underwent some change due to western influence some change due to western influence and government measures.<sup>24</sup>

As early as forties of the nineteenth Century women missionaries began to arrive and they initially showed concern mostly in promoting basic education among girls in spite of the well known obstacles. A.M.M opened the first girls' school in 1835, which become a boarding school in 1840. Thomas of the CMS established Elliot Tuford School for girls at Maignanapuram in Tirunelveli in 1841. U.F.C.S.M started its first school in Madras for caste girls in 1843 and by 1846 there were 400 caste girls attending school.

The L.M.S., C.M.S and S.P.G invariably established boarding schools mainly for there converts, while the Church of Scotland Mission and A.M.M. started

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<sup>24</sup>Sathanadam.S.*History of Education in the Madras*.Chennai:Forgotten Books Publications.1984.p.172.



schools for all Tamil girls of any religion. However, these schools came to be predominated by Christians for want of awareness of education among the Hindus until 1860.

The Government of India assigned an annual sum of Rs.12,000/- for five for the support of government female normal schools at each of the three provincial towns on. The missionaries were not satisfied with the minimum education given as the Hindu and Muslim children withdraw from the school at a very early age to be married. Once married the high caste and rich girls were confined to the Zenenas and were in seduction. Zenena mission was started to reach and to teach women who mark confined to Zenena.

### **Zenena Mission**

This mission often applied very loosely to all forms of work among the higher classes of women, carried on in their own homes through women missionaries in the South. The missionaries started the Zenena Mission after 1860. In fact, in all mission stations the missionary societies as well as native Zenena workers who were also called Bible women to carry out Zenena education. The Zenena missions had mostly textbooks and materials for teaching needle work in their homes, while the Bible women carried with them only the Bible. Thus the women in Zenenas were taught freely.

Later the Zenena and other branch of study on a nominal charge but Bible was taught later the Zenena teaching came to be recognized as a proper charge on public funds and obtained substantial aid for secular education. The British government sanctioned grants-in-aid to the missionary and other agencies engaged in the work of home training. Branders, the First Inspectors of Schools said that the examinations were satisfactory in the Zenenas. The education of Church of England Zenena Mission Society the auxiliary of the C.M.S. is to be highlighted here for its unique achievement is the promotion of

education of women of different sections. C.E.Z.M.S. with its headquarters in Madras, had its missionary stations at Coonoor, Ootacamund, Donavur, Palayamkottai North Tirunelveli and Madras in Tamil Nadu.

Originally this society aimed at promoting the Gospel, but souly branches of its work extended among Christian women, basic education for Hindu and Mohammedan women, education of tribes and the handicapped children. C.E.Z.M.S. was the pioneering organisation in promoting higher education among Christia. The C.M.S. established the Sarah Tucker Female Training Institution at Palayamkottai in 1868 as the first training school for women teachers. It was named after Sarah Tucker, the sister of John Tucker the C.M.S. Missionary.

To realize the enormous quality service rendered by these women missionaries in Palayamkottai, Ooty and Madras source of information was obtained from government orders of the education and public department and on the census reports and the reports on the public instructions. Since the Church Missionary Society worked in closed contacts with the them ruling British government, enough information has been gathered from Government records itself. One political issue here is all the missionaries. Who served in C.M.S. and C.E.Z.M.S. were British and this could be a reason for the uninterrupted patronage got from British Indian Government. Still a few primary and second hand records of private publications are also used to find out some missing links and omissions in the information collected. This art of the Feminist Movement was supported substantially by government records which are primary in nature.

## **Industrial Arts for Women**

Industrial art was initially introduced in the primary schools for girls as well as in Zenana education for women in order to create more interest among the pupils in education and to introduce vocationalisation.

The Missions had the following industries successfully caps, grass and rope mats. webbing for beds, durries, bead chucks, macaroni and vermicelli, besides, plain needle work, dress making, Phul Kari work and drawn thread work and had employment generating potential in 1835. The wives of missionaries particularly Mrs. Mault introduced there industrial arts in Tamil Nadu for the first time. She taught love making, sewing and embroidery to the Christian girls in the boarding schools at Nagercoil. The purpose of the mission's industrial training for girls was two fold to train for economic support and to develop a more practical idea of education.

The Government and the National Indian Association conducted exhibition in order to encourage these arts to promote proficiency in the arts of plain and ornamental needle work.

The raw materials like thread or linen were brought from abroad and only European missionaries always supervised the students, for it improved the quality of the product. This was in contrast to the English East India Company and brought back textile products for profit making which in turn appeared to have ruined the cottage industries in India. Most of these finished products were sold abroad, in order to get profits, particularly in Europe, where there was greater demand.

The European women in great cities and hills in India also bought their products. When there was a scarcity of food in 1901 at Ikkadu. These women helped their husbands by lace making. Through these schools, the missions excited a definite influence in the economic standards of these village women. The industrial art achieved the primary objective of providing a means of livelihood to the economically backward communities and at the same time inculcated character of craftsmanship.

It is obvious that for the training to industrial at the missionaries depend upon more support from their home countries rather than depending upon the British India government. Some of the industrial schools were even self sufficient. So the Government records a scanty source while the annual reports of the missions remain major primary source. Moreover the major contribution in the industrial schools was made by American missionaries and the British India government had least involvement. The research has to depend mostly on the minutes and reports of the missionaries' organisation. Few books published by the Christian leaders give clear records of the history. The criticisms raised by the non-Christians help to understand the impact and the intensity at the service to women of all categories with no distinction of caste or creed.<sup>25</sup>

## **Medical Service**

The popularity of industrial arts the schools and the accessibility into the homes of women of all sections of the mission's activities. In this venture the missionaries got into closer contacts with females of all categories the rich and poor, the upper and lower, castes wives and widows, destitute and divorced. The industrial art, through catered to the recreational and economic needs of these women, the greater need i.e., the health and

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<sup>25</sup>Wandull.Povl. *The Origin and Growth of Arcot*. Madras: Madras Presidency Press.1978.p.47.

hygiene of women and children remained a big question due to the formidable beliefs on superstitions and ignorance. Hence, the medical mission got a special attention from the missionaries.

Medical mission had four objectives to give medical care to the missionaries, to give medical assistance to the natives, to aid evangelistic work by disarming prejudice and there by bringing the gospel to those who were not attracted by other evangelist methods of teaching or preaching the Bible and to train the native physicians and nurses. Each missionary extended the medical services especially among women with the help of women missionaries, doctors and nurses and the missions were spread out all over Tamil Nadu. Though some missions had begun medical services for women at a primary level by the 1870s itself, only by 1890s the work got a strong footing in many places.

The medical mission also considered serving the leprosy patients as a special field of work. Vinoba Bhave remarked that missionaries set the example in leprosy work, that it remained a model to others in India.

The First and foremost impact of the medical mission was that it promoted harmony and solidarity among women of different faith that Both caste-Hindu and Mohammedan women began to be together in the same word. As a result, well-trained, professionals, nurses and doctors took the places of native quacks or untrained natives.

Finally the medical missionaries and the missions helped the government and the people in ameliorating the horrors of various epidemics like plague, children's smallpox etc.<sup>26</sup>

### **Mission for the Marginalized Women**

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<sup>26</sup> Shourie.Arun.*Missionaries in India*.New Delhi:New Delhi Haper Collins.1991.p.5.

In the process of the social upliftment of women through education. Skill development and entrepreneurship was also taken to fight for the cause of marginalized women like Devadasis and widows.

Much before Muthu Lakshmi Reddy's effort the Christian missionaries tried to abolish this practice. When Amy Carmichael was interviewed by her she said that maintain confidentiality and to avoid problems initially she left information unrecorded. Her services were not even minuted or reported in the official form. Yet her movement was successful Amy Carmichael's writings at a later period are considered the primary data.

Many welfare schemes were introduced to improve the plight of widows. census reports give a clear picture on the intensity of this crisis even in the 20<sup>th</sup> Century. Since the service rendered to the widows was mostly personal, it did not get government support. Many widows had to convert themselves to Christianity in order to get relieved from their social bindings. Even these service are often reported only in personal records of the missions and they served as a primary data.

# Conclusion

Despite the many success stories, the mass movements have been seriously criticized both by non-Christian and Christian side. It commonly assumed that it was from the depressed classes alone to have become Christian for economic or for motives other than spiritual. It is true that in many cases Christian mass movements in India occurred in times of famine and social deprivations. It is also true that those conversions were not always purely religious. For instance the South India mass movements took place during serious famine, which occurred during 1876 to 1878, after which thousands of people of the depressed classes became Christians because of the help received.

Changes in worldwide Protestantism over the last Century have been significant. Since 1900, Protestantism has spread rapidly in Africa, Asia, Oceania and Latin America. That caused Protestantism to be called a primarily non-Western religion. Much of the growth has occurred after World War II, when decolonization of Africa and abolition of various restrictions against Protestants in Latin American countries occurred. According to one source, Protestants constituted respectively 2.5%, 2%, 0.5% of Latin Americans, Africans and Asians.

In 2000, percentage of Protestants on mentioned continents was 17%, more than 27% and 6%, respectively. According to Mark A. Noll, 79% of Anglicans lived in the United Kingdom in 1910, while most of the remainder was found in the United States and across the British Commonwealth. By 2010, 59% of Anglicans were found in Africa. In 2010, more Protestants lived in India than in the UK or Germany, while Protestants

Brazil accounted for as many people as Protestants in the UK and Germany combined. Almost as many lived in each of Nigeria and China as in all of Europe. China is home to world's largest Protestant minority.

The educational philosophy of the missions underwent change as the situations changed, and there was greater stress on rooting Indian education to Indian circumstances. There was also greater acceptance of religious diversity and the need for dialogue and understanding. The contributions of Protestant missionaries and their mission both India and Tamil Nadu is a remarkable one.



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# **BRIHADEESHWARA TEMPLE- MERU OF THE SOUTH**

Project submitted to

**St. Mary's College (Autonomous), Thoothukudi**

Affiliated to

**Manonmaniam Sundaranar University, Tirunelveli**

in partial fulfillment of the requirements

for the award of the degree of

**Bachelor of Arts in History**

By

**S. GOWSALYA**

**20AUHI10**

**L. ISWARYA**

**20AUHI11**

**S. ISWARYA**

**20AUHI12**

**D.JAYANTHI**

**20AUHI13**

**J. JEMIMA**

**20AUHI14**



**St. Mary's College (Autonomous)**

**Reaccredited with "A+" Grade by NAAC**

**Thoothukudi**

**2022-2023**

**Dr. S. M. Vimala**  
**Assistant Professor**  
**Department of History**  
**St. Mary's College (Autonomous),**  
**Thoothukudi**

## **CERTIFICATE**

This is to certify that the project entitled "**BRIHADEESHWARA TEMPLE - MERU OF THE SOUTH**", submitted to **St. Mary's College (Autonomous), Thoothukudi**, affiliated to Manonmaniam Sundaranar University, Tirunelveli, in partial fulfillment of the requirements of St. Mary's College (Autonomous), Thoothukudi, for the award of the degree of Bachelor of Arts in History and is a work done during the year 2022–2023 by the following students of III B. A. History.

**Name of the Students**

**S. GOWSALYA**

**L. ISWARYA**

**S. ISWARYA**

**D. JAYANTHI**

**J. JEMIMA**

**Reg. No**


**20AUHI10**

**20AUHI11**

**20AUHI12**

**20AUHI13**

**20AUHI14**

  
**Signature of the Guide**

  
**Signature of the Examiner**

  
**Signature of the H.O.D**

**Dr. A. Malini Apsala**  
Head & Assistant Professor,  
Pearl Research Centre for History Culture and Texts,  
St. Mary's College (Autonomous) Thoothukudi.

  
**Signature of the Principal**  
**Principal**  
**St. Mary's College (Autonomous)**  
**Thoothukudi - 628 001.**

# DECLARATION

I hereby declare that the project entitled “**BRIHADEESHWARA TEMPLE - MERU OF THE SOUTH**” submitted to **St. Mary’s College (Autonomous), Thoothukudi** affiliated to the **Manonmaniam Sundaranar University, Tirunelveli**, for the award of the degree of Bachelor of Arts in History, is my original work and it has not previously formed the basis for the award of any degree, diploma or similar title.

**Place: Thoothukudi**

**Date:** 03.04.2023

**Students Name**

**Signature of the Candidates**

**S. GOWSALYA**

S. Gowsalya

**L. ISWARYA**

L. Iswarya

**S. ISWARYA**

S. Iswarya

**D. JAYANTHI**

D. Jayanthi

**J. JEMIMA**

J. Jemima

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# INTRODUCTION

# Introduction

The Brihadeeshwara Temple is one of the best temples in South India built by Chola emperor Rajaraja I (985-1013 A. D.) It is the highest and biggest temple of all Indian Temple. Brihadeeshwara Temple originally known as Periya Kovil and also called Rajarajeshwaram is Peruvudaiyar Kovil. Locally known as Thanjai Periya Kovil, and also called Rajarajeshwaram is a Hindu Dravidian styled Temple dedicated to the God Shiva located in South bank of Kaveri river in Thanjavur, Tamil Nadu, India. This temple located at the center of the big open Court yard of about 500 feet and 250 feet width.

The construction is unique, the Vimanam known as “Dakshina Meru”, soars high, while the gopuram remains stunted. The 64.8 meter tall, 14 tier and pyramid shaped Vimanam rises from square base and is topped by a huge monolithic cupola weighing 81.3 tons. The shadow of the Cupola ever falls on the ground.

Brihadeeshwara is a gigantic Lingam (about 8.7 meters high). There is a massive Nandi at the portals of the Temple. It is the second largest monolithic Nandi in the country, next only to the Colossal Bull at the Lepakshi Veerabhadra Temple in Andhra Pradesh. The divine consort Brihannayaki, is in a separate shrine. The shrine of Lord Subramanya is an exquisite piece of decorative art. There are excellent sculptures of Siva in different forms and other Gods and Goddesses besides several interesting Chola paintings.

The temple is one of the most visited tourist attractions in Tamil Nadu. The town is famous also for its distinctive art style, which is usually a combination of raised and painted surfaces. Krishna is the most popular deity depicted and in the Thanjavur school his skin is white, rather than the traditional blue-black. Thanjavur is set on a fertile delta

and the accompanying harvests make the town a great place during Pongal celebrations in January.

The Brihadeeshwara Temple is the finest contribution to Dravidian Art. It is one of the largest Hindu Temples and an exemplary example of a fully realized Tamil Architecture. The temple is a part of the UNESCO World Heritage Site known as the “Great Living Chola temples” along with the Chola Dynasty era.

### **Aim of the Project**

Brihadeeshwaran Temple at Thanjavur, owes its origin to a wish, to supply the long-felt want of a connected account of a great Chola edifice, considered to be “by far the grandest in India”. The monumental archaeological series and the literature that has gathered round the temple during the last 40 years and more would form a life study for one interested in the beginnings of South Indian History and Temple architecture. An attempt, however, is here made to place within a small compass what all that might interest a casual visitor.

### **Objectives of the Study**

The objectives of the study are as follows: Temple study enhances the history of the region and the sculptural representation of the past reflects the nature of life of the people.

### **Sources of Study**

The project is based on both primary and secondary source materials. The Primary Sources are the first hand information. They are official Records of Gazetteers, Personal Interviews and Newspapers. The Secondary Sources are books. The sources for

this study are mainly collected from the St. Mary's College (Autonomous), Thoothukudi Library.

## **Methodology**

The methodology adopted in this study is analytical and descriptive. The source materials have been critically analyzed and investigated by the scholar herself. The descriptive method is used in the presentation of the study in order to make the project understandable to the readers.

## **Outline of the Chapters**

- The First chapter deals with the **Chola Imperialism of Rajaraja I**
- The Second chapter analyses the **Thanjai Brihadeeshwara Temple**
- The Third chapter illustrates the **Significance of the Thanjai Temple**
- The Fourth chapter describes the **Art and Architecture**
- The Fifth chapter traces the **Festivals** of the Great Temple
- Besides this, the project begins with an Introduction and ends with a Conclusion.

# CHAPTER I

## **CHAPTER I**

### **CHOLA IMPERIALISM OF RAJARAJA I**

The greatest of the Chola kings was Rajaraja I. The reign of Raja Raja (985-1014 A.D) is remarkable for the achievements of the Cholas in war, diplomacy, administration, architecture and arts. He was also known by the name of Arulmozhivaraman, Arumolideva and Rajakesarivarman - Mummadi Chola. He was the second son of Paranthaka II one of the later rulers of the Vijayalaya line, he was destined to become the greatest of the imperial Cholas. His elder sister Kundavaiyar was greatly regarded by Rajaraja I as she wielded on him considerable influence by her pious way of life

Rajaraja ascended the throne between 25<sup>th</sup> June and 25<sup>th</sup> July 985 A.D. His reign marks the beginning of a period of expansion. According to his Inscriptions, his rule extended as far as Quilon and Coorg in the West, and from Ceylon and Cape - Comorin into the borders of Orissa. On the basis of an extensive study of his inscriptions, V. Venkayya concludes that Rajaraja I did not undertake any military expedition until the eighth year of his reign. All these years he was silently preparing for a major adventure to elevate the Chola dynasty to the position of an imperial power. Therefore, in his opinion Rajaraja I began his military activities after 991 A.D. and completed them before 1002 A.D. or in his seventeenth regnal year. However, his naval expedition against Ceylon took place after 1004 A.D. and went on upto 1011 or 1012 A.D.)<sup>1</sup>

On his accession to the throne, he found his kingdom threatened by a combination of hostile powers the Pandyas, the Lankans and the Cheras. Therefore he devoted himself to the reorganization of the administration and consideration of his influence. Accordingly he improved his administration and strengthened his army and navy. After achieving this task, he embarked upon a career of conquest and expansion.

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<sup>1</sup> Rajayyan, K., *Early Tamil Nadu, Society and Culture*, Ratna Publications, Madurai, 1996, p. 77.

## **Expedition of Cholas**

The Thanjavur Inscriptions portray the military and naval exploits of the Cholas under Raja Raja. Early in his reign he invaded Then Pandi Nadu and subdued the Pandyas. Madurai and the rest of the Pandya country became part of the Chola Empire. Next it was the turn of Cheras, who were allied with the Pandyas. Advancing through Aramboly, the Chola army mentioned in the Suchindram Inscription, defeated the Cheras at Vizhinjam and annexed Venad. Assisted by the navy at Kandalore Salai near Trivandram, Bhaskara Ravi Varma, the Chera ruler, fled to Quilon. Thereupon the Chola forces advanced as far as Kodungallur and erected a Siva Temple to commemorate their victory.

As a next step, Raja Raja decided to conquer the island powers, who were frequently allied themselves with the Pandyas and the Cheras. Taking advantage of a military revolt in Lanka, he sent an expedition to the island. The Cholas occupied northern reign of the island and renamed it as “Mumudicholamandalam”. The victorious army raided Anuradhapura and destroyed it. Polannaruvai was made the capital of the Cholas in the island and a Siva temple was built there.<sup>2</sup>

After consolidating his hold over the south, Raja Raja moved against the northern powers. He had to deal with the Gangas, Eastern Chalukyas, Western Chalukyas and Kalingas. The cause of war against the Gangas was their hostility against the Cholas and their frequent interference in the border provinces. The Chola army occupied Gangavadi and annexed most of the Mysore territory from the Ganges. In his war against the Western Chalukyas, he found it necessary to win the support of the Eastern

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<sup>2</sup> *South Indian Inscriptions*, Government Epigraphist Volume II, Parts: 1-5

Chalukyas. There broke out a civil war between two brothers of the ruling dynasty and the elder prince Sathia Varman sought the aid of the Cholas.

Accordingly Raja Raja defeated the rival prince, Bhima and assisted Sathia Varman to regain his throne. Also he gave his daughter in marriage to a Chalukyan prince. This alliance not only strengthened the Cholas but also led to the merger of the two dynasties. The Western Chalukyas now experienced humiliation at the hands of the Cholas. Raja Raja's army invaded their country and annexed the territories on the Tungabhadra. In the North - East the Cholas led an expedition to Kalinga. These conquests greatly expanded the Chola Empire<sup>3</sup>

## **Administration**

Not only Raja Raja annexed extensive territories but also took effective measures for their administration. He was not only a great general and patron of art and architecture but also a great administrator. Thus, he divided the Empire into Mandalams and Valandus for proper administration and entrusted the villages with the local bodies. Accordingly, he improved the collection of taxes through proper survey and assessment. It was significant that he undertook a land survey by 1000 AD. By this the entire land was measured and the revenue assessment was forced on the basis of the quality and nature of the soil. His authority was respected all over his dominions and the officials of the state greatly respected the emperor.<sup>4</sup>

Through the aid of village assemblies he carried out the local administration. Wise men of the locality were associated in the administration of the rural parts. This

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<sup>3</sup> Chithra Madhavan, *History and Culture of Tamil Nadu - As Gleaned from the Sanskrit Inscriptions*, (Vol.1 Upto AD. 1310), DK Publishers, New Delhi, 2005, p. 233.

<sup>4</sup> Paramasivan, S., "The Mural Paintings in the Brihadisvara into the Method," *Technical studies in the Field of the arts* (1937), 5:221-240.



naturally encouraged the development of the Chola Local Self-Government. He organised a vast army and possessed a well-equipped navy which secured for him the mastery over an extensive empire, both in the peninsular India as well as in the foreign countries.

## **Promoter of Religion and Arts**

During the intervals between the wars of this period, Rajaraja devoted his attention to the development of art, architecture and patronising the religious institutions. He made valuable gifts to Chidambaram Temple and the work of the famous Temple of Rajarajesvara was taken up. He also made an endowment to a Vishnu temple at Tadimalingi, near Talakad, in the Gangapadi. His inscriptions, on the Janardhana temple at Talakad, state that Rajaraja's elder sister Periya-Kundavi Alvar provided funds for the purchase of lands to this temple. His sister and Rajaraja were devout Saivas and also ardent worshippers of Vishnu. The work of the Rajarajesvara temple at Tanjore was completed during his lifetime itself.<sup>5</sup>

Raja Raja possessed a historical sense much unlike the ruler of the times and took a keen interest in promoting learning, religious and arts. To his inscriptions he made it a practice to give historical introductions. In fact, he sought to impart a peep into the past. He permitted Sri Vijaya, the Buddhist ruler of the Sailendra Empire in South East Asia, to build a monastery at Nagapatnam. As a Saivite, he promoted his religion and patronised the compilation of Saivite literature. As a builder of temples, he immortalised his name in structural arts. Among the temples that he built the Great Temple at

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<sup>5</sup> Sriraman,P.S, *Chola Murals:Documentation and study of the Chola Murals of Brihadisvara Temple, Archaeological Survey of India*, 2011.

Thanjavur is the best known. Even today it remains as the most renowned specimen of Dravidian architecture.<sup>6</sup>

Rajaraja I, continuing in the religious traditions of his forefathers was also a staunch Saivite. His greatest claim to fame was the construction of the colossal temple to Siva at his capital city, Thanjavur, although many other Siva temples were constructed during his reign all over the Chola country. The only reference to the Brihadeeshwara temple at Thanjavur in the Sanskrit inscriptions of this period is found in the Esalam copper plates.” According to this charter, Arulmolivarman (Rajaraja) erected a great temple for Siva called Rajarajesvaram at Thanjavur with the wealth obtained from his conquests. The benefactions made to this temple by Rajaraja are mentioned in numerous Tamil inscriptions found there.

Although Rajaraja was a devotee of Siva and bore the title “Sivapadasekhara” (he who bears the feet of Siva on his head), his liberal outlook towards Vaishnavism can be clearly seen from some Tamil inscriptions found at the Brihdadeeshwara temple which state that he gave to this temple, a gift of silver icons of Vasudeva and a copper image of Mahavishnu with four hands.”

He was tolerant towards all the religions. Jainism and Buddhism were also practised by the people. He was the greatest of the Imperial Chola line and richly deserved to be and called Rajaraja the Great. People enjoyed economic prosperity and they followed several peaceful pursuits. A detailed study of his career will reveal the fact that Rajaraja I was a man of many sided personality.

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<sup>6</sup> Somasundaram Pillai, J.M., The Great Temple at Tanjore, Tanjore Palace Devasthanams, Department of Archaeological, Central Archaeological Library, 913.05, Government of India, 1935.

Though his principal capital was Tanjore, certain provincial capitals also flourished. Among them, Talakad or Rajarajapura, Manalur or Nikarili Cholapura near Channapatna, Kunigal or Rajendra Cholapuram and Kuvalala-Kolar, were the important centres. He was succeeded by his illustrious son Rajendra Chola.<sup>7</sup>

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<sup>7</sup> Venkata Ramanappa, M. N., *Outlines of South Indian History with special reference to Karnataka*, Vikas Publishing House Pvt. Ltd., Delhi, 1975, pp.103-106.

# CHAPTER 2

## CHAPTER II

### THANJAI BRIHADEESHWARA TEMPLE

The Temple of Lord Brihadeeshwara was built by the great Chola emperor Rajaraja Chola. Built in AD 1004 by king Arulmozhiarman also known as Rajaraja Chola I the greatest of the chola emperors. It was also the first Dravidian temple to be built entirely of granite. After the cholas, the Vijayanagar Kings and later, the Marathas expanded Cholas and embellished the temple. Although it enjoyed royal patronage long time, the temple fell ruins after the British colonised the area. In 1987, it was declared as UNESCO World Heritage Site. The Archaeological Survey of India took over its maintenance and things began to look up.<sup>8</sup>

The Temple is surrounded by moat on two sides and Grand Anaicut River on the other side and by the Sivaganga gardens on the north. The temple is entered by an imposing gateway on the east, on either side of which stand two small shrines dedicated to Ganapati and Subrahmanya, and further on through another gopura 90 feet high. This way leads into an outer court, used as an arsenal (for a time) by the French in A. D. 1772, and thirty years thereafter, again by the English.

This temple is unique and has the tallest tower over the sanctum sanctorum unlike the other temples. It is 216 feet tall. The Stupa at the top is made of bronze. The walls of the sanctum are covered, with the wall paintings of Chola and Nayak periods, comparable to the famous Ajanta cave frescoes.

The eastern and southern wings have now, the temple Yaga-sala, kitchen, store rooms and feeding halls The western and northern wings have Sivalingas consecrated

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<sup>8</sup> Balasubrahmanyam, S. R., *Early Chola temples, Parantaka I to Rajaraja I (A.D. 907- 985)*, Orient Longman, New Delhi, 1995, p.30.

therein, and there are paintings over these walls depicting the sixty-four sacred spots of Siva. It is noteworthy that for all the vicissitudes the temple has passed through, it has suffered remarkably little damage. The outer measurements of the temple are 793 feet by 397 feet.

The main shrine of Saint Brihadeeshwara, the Great God stands at the western end of the main court. It comprises five divisions (1) Garbhagriha or the Sanctum Sauctorum and the corridor around it, (2) Ardha-Mandapa, (3) Maha Mandapa with the open aisles, (4) Stapana-Mandapa with the shrine of Sri Tyagaraja, (5) Narthana Mandapa for the temple paraphernalia, where servants wait, (6) Vadya Mandapa and portico for the musicians.<sup>9</sup> It has three main portals and portals are guarded by Dvarapalakas or guardians of the gate. They are of huge proportions, and of exquisite workman ship. Guarding the inner shrine of the temple is the gigantic statue of Nandi the Bull. The Nandi is 12 feet tall, 19 ½ feet long and 8¼ feet wide.<sup>10</sup>

King Rajaraja Chola constructed the Brihadeeshwara Temple in 10<sup>th</sup> century A.D. and the architect Sama Varma designed it. The Cholas were great patrons of art. During their reign, the most magnificent temples as well as exquisite bronze icons were created in South India. Sama Varma designed a unique structure because no shadows of the temple were cast on the ground at any time of the year. The temple is the finest contribution of the Chola dynasty to the Dravidian style of temple architecture.

In the twenty-fifth year of Rajaraja (A. D. 1007-1010) on the 257<sup>th</sup> day of the year the king handed over the copper pot for the finial at the top of the Vimana “It weighed about 235 lbs., and was overlaid with gold plate of the weight of 29,261 kalanju

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<sup>9</sup> Personal Interview with Jagadisa Iyer, Priest, Thanjavur Great Temple, 28.12.2022.

<sup>10</sup> Revathy Girish, *Architectural Tourism*, Wisdom Press, New Delhi, 2000, pp.158-159.

or nearly 35 lbs. It is thus seen that the temple was completed within a period of six years when he was not occupied with any great wars. The name 'Sri Rajaraja' occurs first in his own inscriptions of the nineteenth year of his reign, his surname being "Rajakesarivarman".<sup>11</sup>

The Brihadeeshwara temple is within a huge compound with walls rising above 15 m. The temple is made over a 29 m square base and has a soaring vimana and a stunted gopuram. The inner sanctum and the gopuram were constructed over a period of 12 years. It was constructed from a single piece of granite weighing around 80 tonnes. The lofty sanctum tower known as the Srivimana, is enclosed by a rectangular prakara or corridor consisting of two squares. The main tower occupies the centre part of the rear square, with the center vimana or tower having 16 tiers, which rises to a height of 200 ft.

The inner wall of the Garbha Griha or the sanctum sanctorum has sculpted 108 dance poses called Karmas performed by Lord Shiva himself. The Shiva Lingam is a huge lingam, which is set in a two-storied sanctum. Rajaraja Chola crowned it with 12.5 ft tall finial of 9.25 kilograms of coppers plated with 800 grams of gold. A huge statue of Nandi measuring 6 m length and 3.7 m in height faces the inner sanctum. The statue of Nandi was created from a single rock piece and weighs 25 tonnes. It is in fact one of the largest statues of Nandi bulls in India.

### **Dakshina Meru Vitankan**

The Sivalinga of Sri Brihadeeshwara is probably the grandest in existence. This image was originally called Adavallan (one who is able to dance). Another name was Dakshina-Meru Vitankan, both the names occur in Tiruvisaippa as the names of the deity at Chidambaram. It is possible, that these names given to the chief image in the temple,

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<sup>11</sup>Chopra, P. N., Ravindran. T. K., *History of South India*, S. Chand & Company, New Delhi, 1979, p.156.

indicate that the Saiva creed derived its support at the time mainly from Chidambaram. Rajaraja calls the image Rajarajesvaramudaiyar - “The Lord of Rajarajesvaram.” The deities are now known as Sri Brihadeeshwara, the great God, and Sri Brihannayaki, the great Goddess, a Sanskrit rendering of the original Tamil names Peruvudaiyar and Periyannayaki. The tower over this shrine is named Dakshina Meru after the abode of Lord Siva at Kailas.<sup>12</sup>

## Other Shrines

Of the smaller structure of inside the temple court, the shrine of Sri Subrahmanya in the north-west corner, Goddess Sri Brihannayaki, and Sri Chandesvara, and the colossal monolith figure of Nandi. The sacred Bull, opposite the doorway of the main building is worthy.

The shrine of Sri Subramanya consists of a tower of 55 feet high, raised on a base 15 feet square, covered with delicately carved figures pillars and plasters and carried on along a corridor 50 feet long, communicating with another mandapa, 50 feet square to the east. Arunagirinathar has three invocatory verses in praise of Sri Subrahmanya in his Tiruppugal.

The shrine of the Goddess Sri Brihannayaki is clearly a later addition, constructed in the second year of a Konerinmalkondan - probably a later Pandya of the thirteenth century. It is said the original shrine of the Goddess, was located in the adjoining Sivaganga gardens in the north- western corner of the fort, and it was later removed to the main courtyard of the temple by one of the Nayaks. In front of this shrine facing the main temple, stands of tall flag-staff (dwaja-stambha). The covering of which

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<sup>12</sup> Somasundaram Pillai, J. M., *The Great Temple at Tanjore*, Tanjore Palace Devasthanams, Department of Archaeology, Central Archaeological Library.



is cast in copper. The lower portion is encased in a square piece, and each of the four sides depict characteristic Saiva figures.<sup>13</sup>

The shrine of Ganapati in the south western corner of the court is of the time of Sarafoji III that of Nataraja (Adavallan) in the north-eastern corner within a plain looking mandapa, is also of a subsequent date. The shrine of Chandesvara, on the northern central compound is the only one put up contemporaneously with the main temple of Rajaraja.

The enclosing wall and the cloister adjuncts to the main temple appear to have been built under the supervision of a Brahmin military official, Dandanayaka Krishnan Raman Mummodi Chola Brahmarayan. Dakshinamurti sanctum, with the image as originally enshrined in one of the niches of the Vimana, abutting the south wall of the main temple, and approached by a steep flight of twenty one stone steps, is a distinctly later addition. The Marathi inscriptions in the temple dated Saka 1723 (A.D. 1801-1802) state that Sarafoji Maharaja purified and reconsecrated the temple in A.D. 1801-1802, executed elaborate repairs to the shrines of Ganesa, Subrahmanya, Goddess Brihannayaki, Sabhapati, Dakshinamurti and Chandesvara, built one or two new mandapas, and renovated the prakara walls, the temple kitchen and the flooring of the courtyard.<sup>14</sup>

## **The Great Nandi**

The great Nandi within an elaborately worked Nayak mandapa is massive and striking, but not particularly well carved. Its height is over 12 feet, its length 19 feet and its breadth 81 feet. This is said to be the second biggest, the first being the one at Lepakshi, in Hindupur Talak, Anantapur District. The Thanjavur Nandi is a monolith

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<sup>13</sup> Munesh Kumar, *Medieval Art and Culture, In Two Volumes, ( Vol.I)*, Aadi books, Delhi, 2013,p.90.

<sup>14</sup> Janaki Venkatraman and Supriya Sehgal., *Temple Trips South India*, Lonely Planet Publication,Madurai, 2014, p.133.

weighing about 25 tons, and the stone is said to have come from a bed of gneiss at the foot of the Pachchaimalai, near Perambalur in Trichinopoly District. Another version is that the stone was brought over from the bed of the Narmada in the north.<sup>15</sup>

There is a tradition that the Nandi is imperceptibly growing in size with the progress of time. It was feared it might become too large for the mandapa erected over it and a nail was driven into the back of it, and since, its size has remained stationary. Another tradition says that, it grew to its present size due to the presence of a live load within the massive gneiss, but that the creature was discovered and removed to a sacred pond nearby, named after this event Panduga Theertham, a spot now covered over, and rebuilt in the form of a well on the northern prakara near the Sabhapati mandapa. Two portrait statues on the front pillars of the Nandi mandapa are pointed out as these of Sevvappa (the first Nayak ruler) and of his son Achyutappa Nayak.

Behind the main temple, and under the shade of a Neem and a Mandarai is a modern- looking shrine, dedicated to a great Siddha, Karuvur Devar, popularly known as Karavurar. The Karur Sthala Puranam narrates, how the saint helped Rajaraja Chola in the installation of the great Brihadeeshwara Sivalinga in the sanctum sanctorum at the time of the consecration of the temple. A place appears to have been assigned to him for this reason, in the temple court. The Saint's Tiruisaippa lyrics, sung in praise of this temple and its presiding Lord is a classic on the subject, and, gives valuable information regarding the temple and its times. Karuvurar is held in high veneration, and is believed to work miracles to his devotees. Thursdays are sacred for his worship, and his shrine

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<sup>15</sup> Personal Interview with Raghavachariar, Priest, Thanjavur Great Temple, 16.01.2023.

attracts large crowds of devotees. The present building is said to have been raised on the original platform by devotees about thirty years ago.<sup>16</sup>

The temple though completed as planned by Rajaraja I in his own time (A. D. 1003-10), has undergone various changes, renovations and repairs in the course of the many centuries that have elapsed, at the hands of successive Hindu rulers, whose sole object seems to have been to enrich and beautify the great temple, and to gather merit for themselves. It will be seen that the Well check temple as the centre of the city at that time, had around it, the usual saptavithis or prakaras within and without the fort. The outer prakaras had gone into disuse and were discarded with the declining fortunes of the city, a necessity having arisen some time later, to take the temple processions around the city itself, instead of as in every other place around the temple.

### **Sivaganga Tank**

North West of the temple and within the enclosure of the small fort is the Sivaganga tank, the Kshetra Tirtha. There is a door way watched on either side by figures of Kubera, on the northern main wall of the temple. This leads into the Sivaganga Gardens, and the tank therein from which was brought the tirtha for the use of the temple, is a tiny island shrine dedicated to Sri Lokanatha Iswars, also known as Sri Sivalingaswami. Appar (A.D. 7<sup>th</sup> Century) refers to this deity as Thanyan Thani Kulathaar in his Tevaram hymns. It is possible that this shrine is much earlier than the great temple built by its side by Rajaraja with Sivaganga as the tirtha. It is considered by some scholars that there was no shrine of ancient renown on the present site of this Great temple and that Thanjai had no place in the orthodox list of shrines sung by the early apostles of Saivism! A popular legend says that Appar was refused admission into the

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<sup>16</sup> David Dean Shulman, *Tamil Temple Myths*, Princeton University Press, 2010, p.85.

temple, though, the temple itself came to be founded only three centuries later! Adjoining the tank on the east, and within the fort, is a public garden, the Schwartz Church on the western end, and a few modern public offices. To the north of the fort is the Sevappa Nayakan the tank of Sevvappa (A.D. 1544-1572). This tank supplies water to the Sivaganga tank.<sup>17</sup>

## **Religious Monument**

The temple is assuredly a stupendous monument of the religious instinct of its founder. The base and various other portions of the temple are covered with Grantha and Tamil inscriptions, almost all of which have been copied by Hultzsch and Venkayya and published by the Government Epigraphist in South Indian Inscriptions, Volume II, Parts 1-5, and others noticed in the Annual reports of the Department of Epigraphy. The enormous endowments in lands and gold made to the temple show that the great Chola's one sole object in the closing years of his life was to leave no want of the temple unsupplied." "Almost all the booty he acquired in wars, he gave away to the temple, utensils required for the temple service, ornaments for the various images in the temple, villages for supplying the temple with the requisite amount of paddy, money for purchasing the various articles for temple use not omitting even camphor, cardamom seeds, champaka buds and khus khus roots required for scenting the bathing water of the Gods, sheep. Cows and buffaloes for supplying the ghee required for lamps, skilled musicians for singing the Tevaram hymns, dancing girls. Brahman servants for doing the menial work in the temple, accountants for writing the temple accounts, the temple

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<sup>17</sup> Aiyer, Jagadisa, P.V., South Indian Shrines, Asian Educational Services, New Delhi, 1982

treasurers, gold-smiths, carpenters, watchmen, barbers, astrologers and watchmen were provided on a large scale”.<sup>18</sup>

## **Donations of Rajaraja I to the Great Temple**

“The richest gifts that were made to the temple by the king himself, his elder sister Kundavai, and his queens. By the twenty-ninth year of his reign, Rajaraja had perfected his arrangements for the endowments in perpetuity of the vast sums needed for the lavish routine of daily requirements in the great temple. He had presented among other valuables, gold articles weighing 41,559 kalanju, jewels worth nearly 10,200 kasu equal to half as many kalanju in gold. He had also given silverware of the total weight of 50,650 kalanju. He had set apart lands in several villages throughout his extensive dominions, including Ceylon, yielding an annual income of 1,16,000 kalams of paddy, valued at the then prevailing prices at 58,000 kasu, besides a cash income of 1,100 kasu.”<sup>19</sup>

“He had formed two long streets, the northern and the southern Talicceris (streets of the temple) running east to west, and inhabited by four hundred dancing women impressed from the other Taliceeris in the Chola country and provided each with one house and one vel of land yielding an annual return of 100 kalams of paddy called a pangu (share). About 180 such pangu had been set apart for the maintenance of no fewer than 212 male servants for the temple comprising dancing masters, musicians, drummers, barbers, goldsmiths, tailors, accountants and so on.

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<sup>18</sup> South Indian Inscriptions.(S:I.I.) Tanjour District Gazetteer, Vol.I . A Manual of the Tanjour District – T. Vengasami Rao.

<sup>19</sup>Early Chola Temples: Parantaka I to Rajaraja I (A.D. 907-985), Orient Longman, New Delhi, 1971.

Among these were three persons to sing the Ariyam (Sanskrit) and four others to sing the Tamil, terms which seem to imply that already the sacred hymns of the Tamil saints had received recognition as Dravida Vedam and claimed equal rank with the Vedas. The king's elder sister, Parantakan Kundavai Alvar, as she is called in the inscriptions gave gold of the weight of nearly 10,000 kalanju, and jewels and utensils of the value of about 18,000 kasu. Other queens and high officials in the royal service made other gifts recorded with equal care and precision on the stone walls and pillars of the temple.

When we recall the nature and extent of the efforts and sacrifices that must have gone to the construction of this magnificent temple, the number of servants and attendants dependent on it after it came up, the method by which these were recruited from the different parts of the Chola kingdom and the precise rules laid down for the regular maintenance of their supply and the manner in which numerous villages all over the empire were linked up with the daily routine of the temple by having to send supplies to it on account of lands held or as interest on sums borrowed from the temple at various times. The temple was meant to dominate Thanjavur as Thanjavur dominated the rest of South India at the time; it was, indeed, the masterpiece of Rajaraja's rule."

Rajaraja was himself conscious of the grandeur, his undertaking is seen from the very first record to be engraved on the upper tier of the Northern and Western walls of the Vimana. The royal Command is issued on the twentieth day of the twenty-sixth year of his reign from his palace at Tanjore calling upon his officials to engrave on the sacred central walls of the Sri Vimana of the stone temple to Rajarajeswara raised by in Thanjavur, gifts by ourselves, by our elder sister, by our queens and by others."<sup>20</sup>

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<sup>20</sup> David Dean Shulman, *Tamil Temple Myths*, Princeton University Press, pp.19-20.

This grand achievement of Rajaraja must have created an admiration for him in the minds of his subjects, and the several incidents connected with its foundation and equipment his martial exploits and military achievements not excluded appear by themselves to have become the theme of a popular story.

The setting up of the images of certain canonised Saiva Saints in the temple is of special interest. One of them was by Rajaraja himself and, the others were the daily fruits of the religious devotion, of the then manager of the temple.<sup>21</sup>

The former (Inscription No. 29) consisted of (1) Chandesvara Prasadadeva with four arms, (2) Musalagan ear with two arms, (3) Umaparamesvari, (4) Mahadeva, ie, the linga form which an arm was projecting, (5) Chandesvara with two arms, (6) his father with two arms ready represented as having fallen down and lying on the ground, been (7) Chandesvara having two arms represented as receiving Pane boon, and (8) a flower garland given to him as a boon. The above icons are from Chandesvara's life which is immortalised in the Periya-purana. The others were set up towards the close of Rajaraja's reign, and during the early years of Rajendra Chola.

Before the close of the 29<sup>th</sup> year of Rajaraja (AD 1013-1014), he installed the images of Nambi Aruranar, Tirugnanasambandhadigal, Periya-perumal, his consort Olagamadeviyar i.e. Loka Mahadevi, and Chandrasekharadeva worshipped by Periya-Perumal.

The images of the Saiva Nayanmars had been installed during the early years of the eleventh century A. D. (Inscriptions. 41 of 1891), and the order (Ins. No. 65 on the outside of the North enclosure) of Rajaraja. Deva himself, by which he assigned a daily allowance of paddy to each of forty-eight persons, whom he had appointed to recite the

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<sup>21</sup> Nilakanta Sastri, K. A., *The Illustrated History of South India from prehistoric times to the fall of Vijayanagar*, Oxford University Press, New Delhi, 2009, pp.302-303.

Tiruppadiyam in the temple, and to two persons who had to accompany the others on drums are of significant interest.<sup>22</sup>

The Brihadeeshwara Mahatmya or the Cholvamsa-Valicharitam is the Sthalapurana of the temple. It is a book of thirty chapters, attributed to Vedavyasa, and is an extract of a greater work Bhavishyottara Purana. The Mahatmya is a collection of local legends centring round the construction of the Brihadeeshwara temple.

The Brihadeeshwara Mahatmya also gives an account of sixteen Cholas: Kulottunga, Deva, Sasisekhara, Sivalinga, Vira, Karikala, Bhima, Rajendra, Viramartanda, Kirti, Jaya, Kanaka, Sundara, Kalakala, Kalyana and Bhadra Chola, Burnell classifies this work as a “mythical history of the Chola Rajas of Tanjore and the temples they built.”

In the Great Temple at Thanjavur, there is an inscription of the 25<sup>th</sup> year and 275<sup>th</sup> day of Rajaraja I which refers to the copper pot.<sup>23</sup>

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<sup>22</sup> Munesh Kumar, *Medieval Art and Culture, in two Volumes, (Vol 1)*, 2013, p.242.

<sup>23</sup> Janaki Venkatraman and Supriya Sehgal, *op.cit.*, p.55.



# CHAPTER III

## **CHAPTER III**

### **SIGNIFICANCE OF THE THANJAI TEMPLE**

The Cholas were the most illustrious rulers in South India between 850 and 1280 CE. They were known as great warriors who extended the kingdom beyond the shores of the Bay of Bengal. The Cholas have been mentioned in the Jatakas and the Puranas. Periplus and Ptolemy refer to the Cholas as men of the sea, traders, fishermen and fierce fighters. But the rise in the political history of South India begins in the 9<sup>th</sup> century CE. When Aditya I (870 – 900 CE) established the Cholas as an independent and formidable political force. The decline of the Pallavas was followed by the inevitable struggle for power between the Pandyas and the Cholas in which the latter emerged victorious to rule over Cholamandalam comprising the present districts of Tiruchirapalli, Thanjavur, South Arcot and the rich Kaveri delta South of Tondaimandalam. A well administered agrarian economy and vigorously pursued campaigns for territorial aggrandizement soon made the Cholas the most powerful dynasty. They also established their cultural dominance. The Cholas were great devotees of Shiva and built innumerable small temples on both sides of the Kaveri. They are known to have rebuilt brick built shrines of their predecessors with stone. The great Pallava architectural traditions were not entirely forgotten. In fact, the Cholas incorporated many features of architecture from the previous centuries in a distinctive style of their own.<sup>24</sup>

#### **Grandeur of Rajarajeswara Temple**

It was only under Rajaraja I (985-1014 CE) Thanjavur came to be a city of immense grandeur, studded with palaces and the greatest and the most magnificent Shiva Temple the Rajarajesvara. Tanjore Temple was built over 1000 years ago fully with

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<sup>24</sup> Revathy Girish, *Architectural Tourism*, Wisdom Press, New Delhi, p.107.

Granite stones. It is huge a 216 feet hollow structure which has withstood all weak or violent disturbances of nature – winds, rainfalls, storms – when the Great Thanjavur Temple is built of interlocking stones<sup>25</sup> without any binding materials, cements or blocks. Such highly developed, flawless and perfect is the Vedic building technology used by Hindu King Rajaraja Chola.

Rajaraja was undoubtedly inspired by the desire to use the temple to make a political statement; it became as much a testament to the personal power and glory of the emperor as to the glory of the God Siva. The building of this temple was considered such a sensational achievement that a play entitled “Rajarajesvara Natakam” was written about it. An inscription by Rajaraja’s grandson informs us that special provisions were made for its staging at a great festival held at the temple, and we learn details of the wages paid to a troupe of actors for its performance. The discovery of the manuscript of the play would provide invaluable documentation on the construction of this splendid monument. The inconsequential and unpretentious town was newly laid out as a grand imperial capital. Rajaraja’s fame as a warrior was well established by his victories over the Pandyan kingdom, the Western Chalukyas and the Cheras.

Rajaraja’s political acumen made him realize the necessity of keeping his people from distant parts of his kingdom together not only under the political control of the king, but also bound together by a common faith in Saivism. The unprecedented scale of grandeur at the Rajarajesvara Temple, named after the king himself was at once a symbol of the Chola power and Shiva – the creator and destroyer of the universe. The Rajarajesvara was designed to conflate religious and royal symbols within a single ritual

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<sup>25</sup> Surendra Sahai, *Temples of South India*, Prakash books, 2010, p. 117.

system. So far no other temple had been built on such a massive scale and such a staggering cost and labour. It was decreed that all these contributions be recorded in inscriptions on the temple walls. These inscriptions running into hundred and seven paragraphs are perhaps the longest inscriptions of the third kind on the walls of any temple in India.

Besides, providing a detailed account of the donations, these inscriptions give credit to the vast network of interaction with the countryside, which supported the temples elaborate and extensive ritual activity. The king was of course the supreme devotee of the Lord and entitled to homage from the people. Rajaraja I stood ahead of everyone else in generosity. He believed to have donated over 41, 500 kalanjus. His elder sister Kundavai gifted gold jewellery weighing nearly 10,000 kalanjus and utensils worth nearly 18,000 kasus. The queens made their own individual gifts in gold and silver. This immense wealth undoubtedly came as booty from the conquered territories and personal collections of the royal family. As recorded in the inscription, Rajaraja I gifted a number of large size icons in gold, Silver and Panchaloha. The huge gold Nataraja Kolhai-devar and a Kshetrapalar were his most prominent gifts to the temple. The supremely beautiful Adavallar, image of Shiva as Nataraja, is now kept in the museum at site. Kundavai and the queens were equally forthcoming in gifting bronzes to the temple. The long inscription records name of the donor, height, weight and metal composition of bronzes, whether solid or hollow, seated or standing, attendant deities etc. In fact, it is a unique record in history.

### **Underground Passage of Temple**

The Thanjavur big temple contains more than 100 underground passages to various places. The underground channels also contain some secret paths that lead to various

places like the Palace of Rajaraja Chola and also to other important destinations. The underground transits end to different temples and also to various places in and around Thanjavur. Most of the underground passage were sealed and if the people choose the wrong passage then there are possibilities that the path might lead to mazed unexitable zones. It is widely known that this was a trap for the safety of Rajaraja Chola Kingdom.<sup>26</sup>

The underground passage is built for Sages, Kings, Queens who roamed through the various temples using underground routes conveniently. The routes were very useful to reach temples during auspicious days like Thaipusam, Deepawali, Makara Sankranti, Maha Shivaratri and other such pious Hindu festivals. Few passages were interconnected to be used for free flow of fresh air running through lush green vegetation filled with oxygen for healthy breathing of the occupants roaming through the underground transits of the Thanjavur Temple.

There was a separate elevated platform constructed for Rajaraja Chola so that, he was conveniently able to do abhisheka for large Shiva Linga present in Garbhagriha. Other passages were leading to doorways of tunnels which were sources of water channelized from the fresh river water.

## **Huge Cap Stone at the Top of Thanjavur Shiva Temple**

The biggest mystery of all the other mysteries in Thanjavur Shiva temple is the huge cap stone in the top of the huge Mandir. The weight of the cap stone at the top of Thanjavur weighs astonishingly 80 tons. No man built shallow structure around the world has such huge stone cap at the top of the constructed temple. The Garbhagriha, where Shiva Lingam is placed emits huge amount of electromagnetic positive energies. The 80

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<sup>26</sup> Sharmin Khan, *History of Indian Architecture Buddhist, Jain and Hindu period*, CBS Publishers Pvt. Ltd, New Delhi, 2017, p. 106.

tons stone was kept as a repulsive force so as to make the energy revolve around the temple perimeter and keep the place Pious and divinely graceful. The flow of energy move around and within the Vedic structure giving healthily calming, soothing and mentally composing effect to the bhaktas and yogis.

At the top of the Vimana of the Thanjavur temple, near the neck of the Gopuram, there are 8 Nandis seen very prominently even while standing from the ground. These Nandis are huge and carved from single stone. A Nandi of the similar scale is seen on the southern Prahara.<sup>27</sup>

On the front side of the Vimana that is facing the east direction one can see the sculptures of abode of Lord Shiva called as Mahameru. The whole of Vimana is built using granite rocks and the sculptures in them are covered by a thin layer of mortar to preserve the granite sculptures inside.

It is widely known that there were no heavy machines, cranes or any high equipments used to lift the stone up and place it at the top of the temple. The only thing that could help achieve, the almost impossible feat, were the fleet of elephants. A massive triangular podium of half- pyramidal shaped structure was constructed that was erected adjacent to the opposite side of the massive temple. The mammoth task was carried over by intelligent Vedic architects while performing Yagna to take blessings of Lord Shiva, under guidance of Brahmins, Hindu Sages and Rajaraja Chola.

### **Granite Stones Used for the Mandir Construction**

The granite stones are one of the strongest stones in the world. It is very difficult to carve intricate designs on the granite stones without powerful

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<sup>27</sup> Vidya Dehejia, *Art of The Imperial Scholar*, Columbia University Press, New York, 1990, p. 8.

blunt devices. Granite is also very heavy so, movement of huge stones from one place to another is also not possibly easy. More than 1.30,000 tons of granite were used to build Rajarajeshwar Thanjavur temple. The heavy stones weighing several tons were bought down from the place that was located 50 miles away from the Thanjavur temple. After constructing several temples Rajaraja Chola and his Hindu engineers mastered the art of building Mandirs from Granite stones.<sup>28</sup>

### **Cutting and Carving of Granite Stones for Building Shiva Temple**

The cutting and carving of the granite stone is very difficult, Britishers after seeing Granite block temples tried to replicate the feat but failed miserably. While mughals when saw such temples tried ways to dismantle or reconvert Hindu Temples into satanic tombs and mosques. Hindu Kings were keen on protecting nature and never did any harm to the environment when they build temples. Whenever range of trees were cut from the forests for the construction of temples, an equal and in some cases double the number of trees were planted. Even tod today, it is not possible to carve intricate designs on the Granite stones, as shown in the Thanjavur Temples.

### **Endowments**

The Rajarajesvara received a complete endowment much at the consecration ceremony itself. It took an extraordinary administrative skill and planning for the future in creating a vast network of different societies in areas near and far away from the centre of Chola power for providing daily supplies of requirements to the temple.

The endowments of the temples were managed adroitly. There was set up a network of agencies throughout the Chola kingdom to look into the maintenance of cows and

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<sup>28</sup> Uday Dokras, *Mysteries solved: Secrets of the Thanjavur Brihadeeshwarar Temple*, p. 10.

buffaloes, by Shepherd for supplying milk and oil to the temple. The Brahmana assemblies invested money and provided to the temple funds the interest earned through investments. The Brahmadeya in the kingdom supplied specialized workmen and guards. A total of 398 women employed in various capacities at the temple came from the smaller temples throughout the Kaveri delta. These women were housed in a special locality. Agricultural villages supplied paddy and mercantile groups paid the tax in gold. People from outside the royal family who also contributed whole – heartedly to the coffers could expect a higher social status commensurate with the size of their donations. Rajaraja created the most well regulated economic support system to the temple.<sup>29</sup>

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<sup>29</sup> Meister, Michal, W., and Dhaky, Encyclopaedia of Indian Temple Architecture: South India, Lower Dravidadesa, Oxford University Press, Delhi, 1983.



# CHAPTER IV

## **CHAPTER-IV**

### **ART AND ARCHITECTURE**

The Cholas were great builders, they built temples, palaces and forts in different centres of their extensive empire. From the Pallavas, the architectural heritage passed into the hands of the Cholas and reached wider proportions not only in dimension but also in grandeur. Though granite was used as the building material, artistic elegance was aimed at in the execution of structural works. It could not be denied that they employed slave labour for the construction of architectural works. Also it could not be ignored that they indulged in these works at the expense of material welfare and under Brahminical influences.

In the history of Chola temples there were three stages of changes as in the case of rise, growth and decline of an empire. The early temples were constructed during the period of Vijayalaya and some of them are found at Thiruchirapalli, Pudukottai and Narthamalai.<sup>30</sup>

### **Sources of Information**

The sources of the history of the Cholas, are not only numerous but also varied. Inscriptions coins and literature throw considerable light on the history, administration, economy and related matters of South India under the Cholas.

The stone inscriptions and copper plates record the achievements of the rulers. Raja Raja I is credited with issuing a Prasastis, giving an account of the work of the king. It was revised from period to period. These Prasastis are of help not only to work out the chronology of the Cholas but also to reconstruct their history. The Important

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<sup>30</sup> Nilakanta Sastri, K.A., *The Cholas*, op.cit., p. 112.

inscriptions are: Thiruvallangadu Plates, Sitamalli Stone Inscription and Uttiramerur Inscription. Apart from these, there are the temple inscriptions at Thanjavur. The inscriptions of the Pandyas, the Cheras and the Rashtrakutas shed light on the history of the Cholas. The Cholas issued coins in gold and silver, carrying the Chola, symbol of tiger. Uttama Chola, Raja Raja I and Kulottunga I issued numerous coins. These coins yield information on administration and indicate the progress in metallurgy and the art of numismatics.

The literary sources are both local and foreign. The Sangam Literature yields much information about the early Cholas. The works of the Bhakti saints too give reference to the Cholas. Thus, the Thevaram and Thiruvachagam songs mention about Cholas. The different sources have enabled his historians to work out the genealogy of the Cholas and to a certain the developments under their rule.<sup>31</sup>

## **Architecture**

The Chola rulers adopted the practice of having inscriptions written on the walls of these temples, giving a historic narrative of their victories. Temple Architecture in the South attained its climax under the Cholas. The style of architecture which came into vogue during this period called Dravida, because it was confined largely to South India. The main feature of this style was the building of many storeys above the garbhagriha (the innermost chamber where the chief deity resides). The number of storeys varied from five to seven and they had a typical style which came to be called the Vimana. A pillared hall called mandapa, with elaborately carved pillars and a flat roof, was generally placed in front of the sanctum. It acted as an audience hall and was a place for various other activities such as ceremonial dances which were performed by the devadasis – the women dedicated to the service of the Gods. Sometimes, a passage ran

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<sup>31</sup> Subramaniyan, N., *History of Tamil Nadu*, Koodal Publishers, Madurai, 1972, pp. 133-134.

around the sanctum so that, the devotees could go round it. Images of many other God could be put in this passage. This entire structure was enclosed in a courtyard surrounded by high walls, which were pierced by lofty gates called Gopurams. In course of time, the vimanas rose higher and higher, the number of courtyards were increased to two or three and the gopurams also became more and more elaborate. Thus, the temple became a miniature city or a palace, with living rooms for priests. The temples generally enjoyed revenue – free grants of lands for their expenses. They also received grants and rich donations from the wealthy merchants, the temples became so rich that they entered business, lent money and took part in business enterprises. They also spent money on improving cultivation, digging tanks, wells, etc. and provided irrigation channels.<sup>32</sup>

In this temple, Cholas were in the habit of installing images of kings and queens in the courtyards of the temples. Apart from the images of Gods and their attendants, both men and women, the temples contain finely sculptured panels which show a busy panorama of life, including dance, music and scenes of war and love. Thus life was closely integrated with religion. For the common man the temples were not merely a place for worship, but the hub of social and cultural life as well.<sup>33</sup>

Rajaraja's great reign is commemorated by the magnificent Siva temple which he built at Thanjavur, the Rajarajesvara which stands to this day, the finest monument of the splendid period of South Indian history and the most beautiful specimen of Tamil architecture at its best. The largest and tallest of all Indian temples, it is a masterpiece constituting the high-watermark of South Indian architecture. The temple is remarkable alike for its stupendous proportions and for the simplicity of its design. A rectangular court, 750 feet by 250, is divided into two by a partition wall,

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<sup>32</sup> Chande, M.B., *A Concise Encyclopaedia of Indian History*, Atlantic Publishers, Delhi, 1995, p.56.

<sup>33</sup> Raman, K.V., *Temple Art, Icons of Culture of India and South-East Asia*, Sharada Publishing Housing, Chennai, 2006, p.139.

which carries a low tower of beautiful design; the inner court is twice as long as the outer. The chief shrine occupies the centre of the Western half of this inner court and the Vimana, which rises over the sanctum to a height of nearly 200 feet on a square base of about a hundred feet, dominates the whole structure. The boldly moulded basement, the huge monolithic Nandi, the simple and tasteful bas-relief and the decorative motifs on the Vimana and the balustrades, the graceful sculptures in the niches on the sides of the Vimana and the fine chiselling which marks the entire work, include the lettering of the numerous inscriptions, are not equalled by anything known in South Indian Architecture. Viewed from any angle, the effect produced by the whole of this wonderful structure is pleasing and impressive. That the stone walls round the garbhagriha right under the Vimana in the interior of the temple were overlaid with the thin coat of chunam (lime) plaster, and painted is beyond question.<sup>34</sup>

When Rajaraja saw this great enterprise of his reign drawing to completion, on the 275<sup>th</sup> of the 25<sup>th</sup> year of his reign, Rajaraja solemnly dedicated to the copper-pot intended for adorning the final at the top of the Vimana. We have no authentic information as to how the colossal labour involved in transporting the huge blocks of granite over great distances and the technical problems involved in raising them to position were met. The conquered countries doubtless paid part of the cost. After its completion, the temple in the capital city had close business relations the rest of the country; year after year villages from all parts of the empire were required to supply men and material according to a fixed schedule for the various requirements of the temple. Those near home took out perpetual loans from the numberless money endowments showered on the temple by the piety and the generosity of the court and its officials and undertook to contribute regularly the annual interest in cash, or in some other way previously determined. In the

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<sup>34</sup> Ramesh, B.G., *World Heritage Sites in India*, Unique Media Integrators, Chennai, 2017, p.67.

minute care and precision with which most of these arrangements were completed before Rajaraja's 29<sup>th</sup> year, we see that hand of a masterful and imaginative administrator.

Karuvur Devar a contemporary hymnist, celebrated the new temple in one of his sacred hymns. Thanjavur, it should be noted was not among the numerous sacred spots of Saivism consecrated by the hymns of the Devaram saints, viz., Appar, Sambandar and Sundaramurti. The temple was altogether a creation of Rajaraja's policy.<sup>35</sup>

The Cholas were the inheritors and continuers of the Pallava traditions in temple construction. They built numberless stone temples throughout their kingdom, but to the end of the tenth century the buildings were not very large. Unlike the great imperial designs of the eleventh century, they imply limited resources and local developments.

Temple building received great impetus from the conquests and the genius of Rajaraja I and his son Rajendra. In the early years of Rajaraja, built many temples larger than the specimens so far described, but still of moderate size, sprang up in different parts of his growing empire. The maturity of Chola architecture found expression in the magnificent temples of Thanjavur.<sup>36</sup>

## **Sculpture**

There is some peculiarity about the sculptures in the temple. While the architectural effect of the Thanjavur temple is stupendous, we turn to the stone carvings that decorate it. The most effective sculptures at Thanjavur are the varied renderings of dancing Siva. There is a peculiarity about the sculptures in the temple. The image of

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<sup>35</sup> Satyaveer Mishra, *Tamil Nadu- A Land of Temple*, Advaita Publication, Delhi, 2017, p.34.

<sup>36</sup> Rajiv Singh, *History of Cholas*, Prakashan Kendra, Delhi, 2019, pp.98-99.

Shiva as Nataraja on the South-West corner of the lower register, is one of the most splendid sculptures at the Rajarajesvara Temple. The huge door guardians or the dvarapalas are a very conspicuous part of sculptural ornamentation at the Rajarajesvara Temple. Their presence not only highlights the importance of the sacred space they guard, but also keeps the spirits away. These door guardians are magnificent and the largest specimens of their class in Indian architecture.

Some of the images are masterpieces of the Chola sculptural art, extremely charming in their sleek and slender forms replete with divine grace and energy. Many of the motifs on the Gopuras are drawn from Vaishnavite legends, while a large number in the court yard are drawn from Saivite legends. There are also some scenes from the Buddha's life, such as the Buddha's enlightenment, depicted on the outer eastern side of the parapet enclosing the broad flights of steps to the South of the temple. It is evident from the famous Leyden Grant, that Rajaraja, a devout Saivaite, (his banner crest being that of Nandi, the attendant-in-chief of siva) bestowed the village of Anai. Rajaraja had also set up image of God Vishnu called Mahavishnukkal and presented three images of Vasudava to the temple.<sup>37</sup>

## **Dance**

One of the richest source in the entire country of sculptural representations of dance is believed to be in the Brihadeeshwara temples in Tamil Nadu. One may note that dance played a major part in temple ritual. Of the total of 850 temple employees enumerated in the inscriptions, 400 were dancing girls and 67 were musicians. These dancing girls had been selected by Rajaraja from a number of smaller temples in his empire and brought to serve the Lord of his Great Temple at Thanjavur, where individual

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<sup>37</sup> Rajiv Singh, *History of Cholas*, Prakashan Kendra, Delhi, 2019, pp.98-99.

houses in two streets adjoining the temple were reserved for them. The record that gives us this information provides us with the name of each girl, the number of her house, and the name of the village and temple to which she had previously belonged.

## **Paintings**

There are lots of high quality paintings in the Thanjavur big temple that explain many things about the kingdom of Chola dynasty and also the greatness particularly, Rajaraja Chola. Some paintings also explain about the RajarajaChola's selfless bhakti towards Lord Shiva. There were also depictions of contemporaneous history in the paintings of Thanjavur.<sup>38</sup>

Thanjavur has a unique place in the history of Indian painting, it is so because the paintings are splendid, beautiful and looks very fresh as if the depictions were made recently. Painters across the world are awestruck and they are still trying hard to figure out how even today these hundreds of years old Hindu paintings look so natural and novel. RajarajaChola always respected Hindu sages, Gurus and Sadhus – one of the paintings reflect him giving respect to his Guru. The everlasting beauty of Thanjavur paintings lies in the herbs. Hindu sages used natural elements for designing Vedic symbols which acted as gateways of communication. These symbols were purposely painted using solution made up of natural elements like flower petals, colourful leaves, haldi (turmeric), treated muds, crushed salts, neem, pressed herbs, etc. The lasting of such Vedic designs were ensured using medicinal learnings of Ayurveda. The huge cap

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<sup>38</sup> Balasubramaniam,S.R., *Middle of Chola Temples*, Thomson Press, 1997, pp.20-21.



of Thanjavur big temple is constructed in such a way that the shadow of the Thanjavur big temple Gopuram will not fall on the ground at noon in any season.<sup>39</sup>

The great temple of stone and its massive structure of 216 feet high is decorated with elaborate sculptures, images of the Hindu pantheon and decorative mouldings. On the parapet of the temple, there is an image of Buddha depicted, on the eastern side. On the northern side, there are 4 human figures with bowler hats, who are supposed to be Europeans.

There is a small tower 55 feet high on a base of 45 square feet, dedicated to Lord Subramanya. The great historian Fergusson has said it to be as exquisite a piece of architecture as it to be found in the South of India and almost divides administration with the temple itself. The workmanship is consolidated to be a perfect gem of carved stone work, the tooling of the stone in the most elaborate patterns remaining as clear and sharp as on the day it left the sculptor's hands. Fergusson says; "Chola artists conceived like giants and finished with jewellers.

The Thanjavur art gallery has been established in 1951, where fine specimens of Gods and Goddesses of different places have been kept to be shown to the public figures made out of pits, placed in the art gallery, both coloured and natural are of exquisite beauty exhibiting the finest skill of workmanship art. Yet the many sided contributions to architecture and arts have rendered the Chola rule a glorious epoch in the cultural and artistic history of South India.<sup>40</sup>

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<sup>39</sup> Somasundaram Pillai, J.M., The Great Temple at Tanjore, Tanjore Palace Devasthanams, Department of Archaeological, Central Archaeological Library, 913.05, Government of India, 1935.

<sup>40</sup> Hansika Mishra, *Indian Temple- Colourful Reliefs*, Om Sai Publishers, New Delhi, 2019, p.215.

# CHAPTER V

## **CHAPTER V**

### **FESTIVALS**

The chief festival of the Thanjavur Temple is the annual Chittirai Brahmotsavam of eighteen days in April – May. The participation of, or the role assigned to Saiva Samaya Charyas Appar, Sundarar, Gnanasambandhar and Manickavasagar and to Rajaraja Chola in the festival is significant. Two days festivities are allotted to the saints, and on the 9<sup>th</sup>, 13<sup>th</sup>, 15<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> days Rajaraja's image as a bhakta is taken around the city with the Temple Paraphernatra and honours escorting the deities in procession. According to a tradition, the Chola invites to the Ashtakodi festivities, the Vellan Chettimars of the Sixty – Four manners, in the city, and their representative is honoured. The Ashtakodi or hoisting of eight festive flages on the 9<sup>th</sup> day, Signifies the real beginning of the festival.

Sri Tyagaraja as representing Brihadeeshwara Temple is taken round the temple that night and then the Kuravanchi - Nataka is enacted on the special masonry dais one meets with on one's left, on entering the main temple quadrangle. The other principal items of the festival are the Rishabhavakanam and Chaturmukhachapparam on the thirteenth day, the dragging of the temple are with Sri Tyagaraja on the fifteenth day, and Uttara Rishabhavahanam on the last day. The city participates in the festival the galatire.

As originally institute by Rajaraja, this festival was one of nine days, in Vaikasi, but was later spread over eighteen days, to be in line with the practice at Tiruvarur.<sup>41</sup>

The inscriptions mention the monthly celebration of the founder's natal asterism sadhaiyam and of Karthigai in the month of karthigai. Every month, the day on which the suiting star is establishing is treated as a festival as that was the ruling star at the time of Rajaraja's birth. The annual festival is Kritika day in the month of Krithika. The annual festival for a day is celebrated in the month of Visakha during which the drama of Raja Rajeswarai is enacted.

The deity is daily bathed with fragrant water in which the buds of big champaka flowers have been soaked for burning the lamps, only ghee has to be used at the rate of one ounce for lamp for day. The shepherds would get 90 goats, 148 cows or buffaloes free for supplying to above quantity of ghee.

The daily offering to the deity consists of cooked rice, ( rice milled from paddy stocked for not less than four months should be used for cooking purposes ) vegetable dishes ghee, dhal, rice, boiled in milk.

On festival days, the offering consists of eight varieties of cooked rice' mixed with tamarind, coconut, lime juice, jaggery, gingelly, curd etc... Other items include dhal, rice, pepper and mustard, vegetable dishes fried vegetables, sugar, plantain fruits, tamarind, curd and ghee and other items. But these have long ago been discontinued. The former celebration has since been revived, and the founder's day was celebrated in

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<sup>41</sup> Das, R.K., *Temple of Tamil Nadu*, Prakash Books, Madurai, 1991, p.78.

Ippasi 15<sup>th</sup> November 1934; and it is hoped it will be worthly commemorated in the year to come and be a permanent feature of the Temples festival.<sup>42</sup>

The Tiruvadirai festival of ten days in the December culminating in Arudra Darsanam, the Vasanta festival in June, July and the rest of the periodical festival of the Saivite calendar are being celebrated.

The twice monthly Pradosam pujas are magnificent to behold as hundreds of litres of milk are poured on the gigantic lingam and Nandhi, much of Tamil Nadu's art and culture from its temples especially the Big Temple of Thanjavur. The temple has since been lit by Electricity out of public subscriptions, and the switching on the lights was performed on 12<sup>th</sup> July 1935 by the Honourable Minister P.T. Rajan, Minister for Development to the Government of Madras.<sup>43</sup>

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<sup>42</sup> Janaki Venkataraman and Supriyasehgal, *Temple Trips South India*, Thomson Press, 2001, p.66.

<sup>43</sup> Satyamurti, T., *The Nataraja Temple*, Classical Publications, New Delhi, 1978, p.212.

# CONCLUSION

## CONCLUSION

The Chola kings ruled from A.D 848-1280 included Rajaraja Chola I and his son Rajendra Chola who built temples such as the Brihadeeswara Temple of Thanjavur and Gangaikonda Cholapuram, These temples are titled as “Great Living Chola Temples” among the UNESCO World Heritage Sites.

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 Kanchi and Kumbakonam regions.

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. The maturity and grandeur to which the Chola Architecture had evolved found expression in the two temples of Thanjavur and Gangaikonda Cholapuram. In a small portion of the Kaveri belt between Tiruchy - Thanjavur – 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 Rajaraja I in 1009 A.D. as well as the Brihadeeswara Temple, Gangaikonda Cholapuram, completed around 1030A.D. 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 is the Thanjavur Brihadeeswara Temple is at the apex of South India architecture.

Brihadeeshwara Temple is the dream project of the great Chola emperor Rajaraja I and literally so for the temple was the result of a command, he had received from the Lord in a dream also known as Rajarajeswaram, after the emperor. The temple is built

entirely of granite, which must have been transported from long distances, as the stone is not known to be available in the Thanjavur area. The construction of the temple now a World Heritage site, Shrine for Lord Shiva is an outstanding example of Chola Architecture.

Rajaraja seems to have been the first King of South India who recorded a short account of his military achievements at the beginning, of every one of his inscriptions, and thus handed down to posterity some of the important events of his life. He was the first to make the innovation in his inscriptions, and this idea of Rajaraja seems entirely his own. This historical sense in the King's highly intellectual nature is further evidenced by the order which he issued to have all the stone. It is to this laudable desire on the part of the Chola to leave a permanent record of the donations to the temples that we own much of the information we now possess of the Chola history for at least three centuries from the time of Rajaraja, for his successors on the Chola throne followed his examples, and the grants made during their reign between the tenth and the thirteenth centuries of the Christian era were engraved on the stone walls of most of the ancient temples in Tamilakam.

The study of Rajaraja's inscriptions leaves the impression on one's mind that he must have been a dauntless warrior, an excellent statesman, a lover of arts and learning, and a pious devotee of Shiva. His earlier years were devoted to the pursuit of worldly aims, and the later to works of devotion.

The Big Temple was not only one of the largest buildings in South Asia but in the world. It seems to represent a monument in ancient Indian history, when the apogees of both the political and artistic realms coincided for the size and grandeur of the temple



are an eloquent expression of the extent and power of the Chola Empire under Rajaraja I the creator of the monument”.

All of these features make this Chola temple of Thanjavur, a magnum opus of the opulent Chola kingdom. Tourists across India must be encouraged to visit this amazing temple.

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# PHOTOGRAPHS

## Photographs



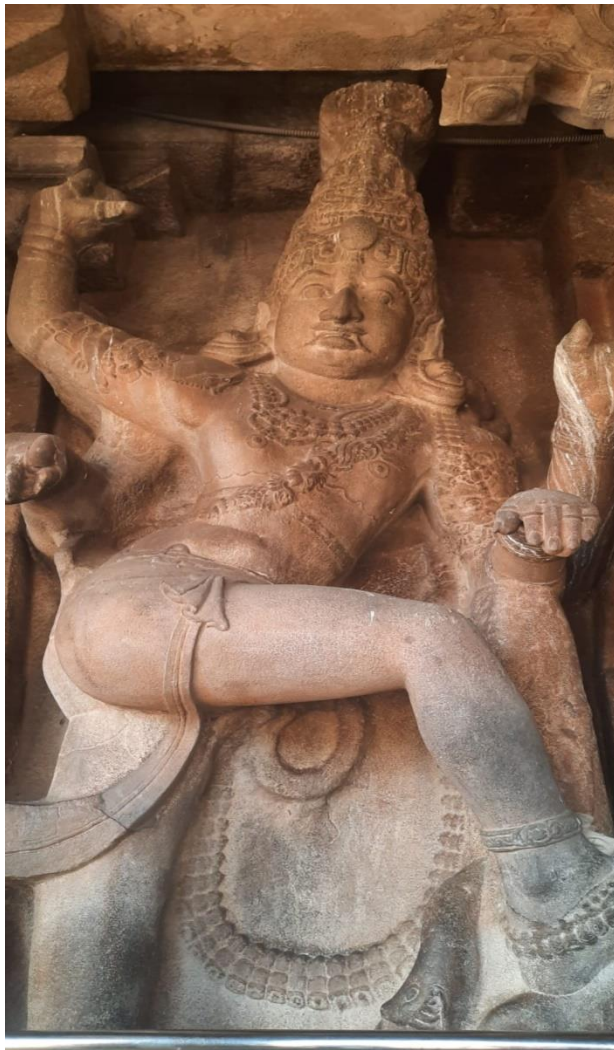
**Thanjai Brihadeeshwara Temple**



**The Great Bull (Nandi)**

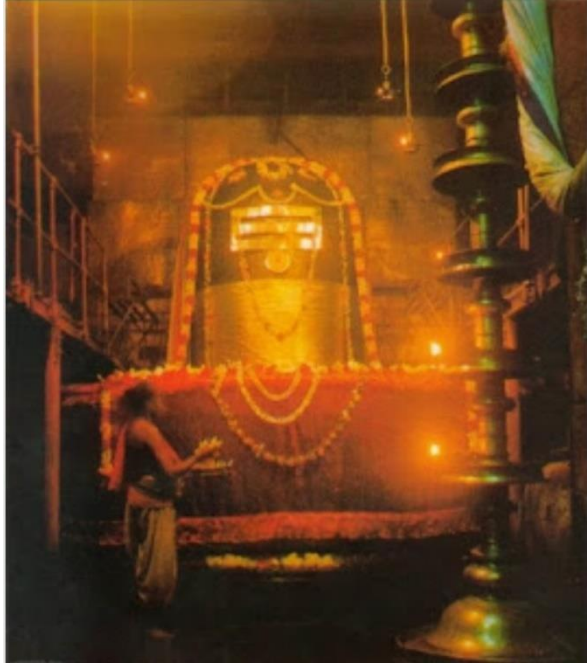


## **Sculptures at Brihadeeshwara Temple, Thanjavur**



**Sculpters carved on the walls of Brihadeeshwara Temple, Thanjavur**





**Lord Linga in Brihadeeshwara Temple, Thanjavur**



**Lord Vinayaka in Brihadeeshwara Temple, Thanjavur**



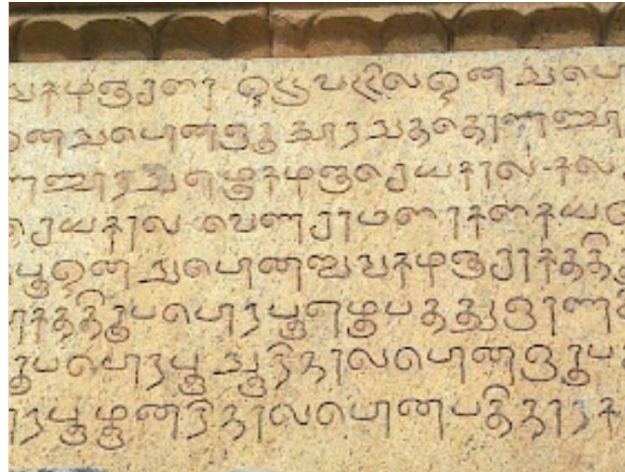


**Paintings of King Rajaraja I with Karuvur Thevar**



**Karuvur Thevar in Brihadeeshwara Temple**

## Inscriptions on the Walls and the Pillars of Thanjai Brihadeeshwara Temple



# **ALANTHALAI - A STUDY**

Project in History submitted to  
**St. Mary's College (Autonomous), Thoothukudi**  
affiliated to  
**Manonmaniam Sundranar University, Tirunelveli**  
In partial fulfillment of the requirements  
for the award of degree of  
**Bachelor of Arts in History**

**By**

J. JESIMA	20AUHI16
V. KAVITHA	20AUHI17
X. KIRUBASHINI	20AUHI19
S. LINGAMMAL	20AUHI20
J. LISHA	20AUHI21



**III BA History**

**St. Mary's College (Autonomous)**

Reaccredited with A<sup>+</sup> by NAAC

Thoothukudi

2022-2023

**Dr. K. Mary Vino Lobo**

**Assistant professor of History**

**St. Mary's College [Autonomous],**

**Thoothukudi**

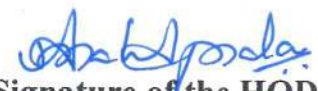
## **CERTIFICATE**

This is to certify that the project entitled "ALANTHALAI- ASTUDY" is submitted to **St. Mary's College (Autonomous), Thoothukudi** in partial fulfillment for the award of the degree of Bachelor of Arts in History is a record of work done during the year 2022-2023 by the following students of III B.A History.

<b>Name of the students</b>	<b>Reg.No.</b>
J. JESIMA	20AUIII16
V. KAVITHA	20AUHI17
X. KIRUBASHINI	20AUHI19
S. LINGAMMAL	20AUHI20
J. LISHA	20AUHI21

  
**Signature of the Guide**

  
**Signature of the Examiner**

  
**Signature of the HOD**  
**Dr. A. Malini Apsara**  
Head & Assistant Professor  
Pearl Research Centre for History Culture  
St. Mary's College (Autonomous) Th.

  
**Signature of the Principal**  
**Principal**  
**St. Mary's College (Autonomous)**  
**Thoothukudi - 628 001.**



## DECLARATION

I hereby declare that the project entitled "**Alanthalai – A Study**" submitted to **St. Mary's College (Autonomous), Thoothukudi** affiliated to **Manonmaniam Sundaranar University, Tirunelveli** for the award of the degree of **Bachelor of Arts in History** is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place: Thoothukudi

Date: 03.04.2023

### Name of the Students

1. J. Jesima
2. V. Kavitha
3. X. Kirubashini
4. S. Lingammal
5. J. Lisha

### Signature of the Candidate

J. Jesima  
V. Kavitha  
X. Kirubashini  
S. Lingammal  
J. Lisha



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## **ABBREVIATIONS**

1. CE - Common Era
2. TMSSS - The Tuticorin Multipurpose Social Service Society
3. CMS - Christian Missionary Society
4. NMMS - National Means-Cum-Merit Scholarship
5. NTSE - National Talent Search Examination
6. TRUST - Tamil Nadu Rural Students Talent Search Examination

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# INTRODUCTION

# Introduction

Alanthalai is one of the ancient coastal village belongs to pearl fishery coast under Portuguese invasion in India. We the students are so interest to do our research work in this village. We take this as an opportunity to the people of our district to let know the heritage of this village. We have found out some negative points this village and there is no doubt, that the village people will take as advice to makes their feel proud.

## Location

Alanthalai is located by the coastal line of Bay of Bengal down of Tamilnadu, it hots the basilica of sacred heart of Jesus. It is a famous pilgrimage center in Tuticorin district. It is located 46km towards south from Thoothukudi 4km from Tiruchendur. Amali nagar, Kallammozhi, Udengudi are the nearby villages is surrounded by Alanthalai.

## Aims and objectives of the study

This study for its own aims and objectives. The work 'Alanthalai' – A study is useful to know about the village life. This project is to investigate the social and economic condition and lifestyle of the people etc. In this village fishing is their major occupation they export of fishing to various parts in our country. These are the causes for choosing this topic for the project work.

## Sources for the study

Our group has gone to that village to directly interview the people of that village to know about their social and economic significance and the fishers of fishing. We have interviewed the panchayat president and noted down the daily needs of the village people. We have attached

some photos which describes the exporting of fishing. The people in the village cooperated with is in a good manner and it was very useful for us.

## **Methodology**

Various types of research methods have been used in this project work. They are analytical and descriptive methods. The source materials have been critically analysed and investigate the descriptive method is used in the presentation of the study in order to make the project understandable to the readers.

## **Outline of the chapter**

The project work has five chapters. The first chapter describes the Historical background of Alanthalai. The second chapter explains the Social condition of Alanthalai. The third chapter elucidates the Economic condition of the people. The fourth chapter narrates the Religious condition and the fifth chapter describes the Educational condition of the village.

# **CHAPTER-I**

# **CHAPTER-I**

## **Historical Background**

Alanthalai is one of the ancient towns in Muthukulithurai. It is worth nothing that St. Xavier and the Saints of the church of Jesus Christ who worked after him like Henri Henrique referred to this place as “Arna Dale”.<sup>1</sup> The name Arna Dale later become ‘Alanthalai’. The people of Bharatakula converted and embraced Thirumari (1535C.E.-1537C.E.) Alanthalai appeared as the biggest town among the 22 towns located on the coast of mamar.

## **Sacred Heart**

In 1890 Thiruirdaya (Sacred Heart) Bhakti appeared in this town. The church of the Sacred Heart was also formed. In 1897C.E, the Thiruirdaya Sangam came into existence. A few years after the establishment of the association. A large beautiful painting depicting the Sacred Heart of Jesus to St. Margarithu Mariammal was installed in the St. Peter Church as a memorial of the day announced by the Papirai government in 1900C.E. This ordinary painting, which was hoped to be a permanent memorial of the holy year, may have been a foreshadowing image of the miraculous Message of the Sacred Heart of Jesus that appeared in the area later. This painting was worshipped with reverence by the devotes until 1926C.E. The facade of the porkebi system is reminiscent of such a scene.<sup>2</sup>

## **The Restlessness of Alanthalai**

The year 1912C.E. was characterized by unrest and unrest due to riots. Nature cannot be ignored. Rude and obstinate by nature, the Bharatakula people were easily moved by

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<sup>1</sup> Alan Michel, *History of Sacred Heart Church*, Alanthalai, 2017, p.6.

<sup>2</sup> *Ibid.*,p.6.



emotions and their arrogance made them incapable of thinking and led them to live as rioters in the destitute state of oblivion.

By their perverse sports of intoxicating drunkenness and salt-water manured bodies, they defiled the pride of this land, the fertile of land of valour. They often clashed with each other due to petty quarrels and unprovoked quarrels. These people, who were confident in their principles, forget their ties of kinship and lived as self-sacrificing people who sacrificed their lives and damaged their property. These innocent people were being preyed upon by the idiots who appeared here and there.

Since 1912C.E, it started to run again as a private sector. Under the supervision of swami constant Dairiyanather. When he was parish priest during that time some of the big men in Alanthalai. Wanted to take over the church administration themselves but the headquarters disagreed. The Jesus council therefore had to register some cases against the eighteen Alanthalai Christians in 1914C.E. in satankulam sub count. For about a quarter of a century due to numerous disagreements, the town became infamous for adopting the different religion and the poor condition of the new settlement. The harrowing events that took place between 1912C.E.-1919C.E. were indelible in people's mind. During this situation CMS embraced the Christian Missionary Society.<sup>3</sup>

## **Messenger of Peace**

During the period of unrest, 1920C.E. Ambrose Missier (Parish Priest) took charge of the responsibility. The merciful sacred heart of Jesus was blessed to unite the separatists who had lived as slaves separate from their mother. A picture of the sacred heart of Jesus was installed and established in the sacred heart devotion to the sheep who had left the flock of Jesus to come back to the sacred flock. It is because of this pious effort that the great effort

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<sup>3</sup> Personal interview with Alan Hardy, Rtd. Professor, Alanthalai, dated: 11.03.2023.

and the rare idea of raising the golden kebi was the message received by the beloved Missier Adikalar, which is a gift of god's grace to him.<sup>4</sup>

## **Virtues of peace**

Ambrose Missier (Parish Priest) efforts were greatly boosted to bring peace to that place. He sought support for their efforts through community council meeting. Under the leadership of Thoothukudi, M.P Masquerades formed a committee to bring peace into them. But it was end in futile. Gracious and loving father continued to strive for peace without losing sight of failure. He paved the way for a peaceful situation with his devotion to god and prayers. It was in this situation that in 1925C.E, Tuticorin was elevated to the status of diocese. When the first bishop Roch was going to Manapadu through Alanthalai by a light railway, the people of the town stopped the new bishop in the carriage they were traveling in and called the first bishop of Bharatakula. They gave a warm welcome to their wise shepherd who was the first Indian bishop in Latin. These same followers, who converted to other religious due to the riots, had forgotten themselves and stood in a crowd not far from the place where the reception was going to take place in remembrance of the first bishop of their clan.

Bishop Ambrose in his bronze-voiced pedagogue, looked at the crowd standing in the distance and said. "We are praying and saying our blessings to my brothers who are standing there, who are participating in the flock" his words are being brought to life and in action. This is what gave birth to the wonderful message that the sacred heart of Jesus gave to this city.

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<sup>4</sup> Personal interview with Balan, Assistant Parish Priest, Alanthalai, dated: 11.02.2023.

## **Born of Porkebi**

From 1912C.E. to 1919C.E. the European priests of the church of Jesus worked here as parish priests. Since 1920C.E. till today, the swadese gurus have accepted, the activities they were carrying out. The first priest Ambrose Missier's fitting of feet is the root cause of the appearance of porkebi. Sacred Heart of Jesus! Let peace prevail in this city! In memory of this glory, I will raise a pillar and give thanks to you. The prayers of the father were also heart. December 3, 1924C.E. on the day of St. Xavier day of enlightenment, the brothers who separated from the mother church, returned to the flock of thirumari. As the request of the father as memorial to the success of peace effort he offered a thank giving hymn to the sacred heart of Jesus. The decision was made to build the sacred heart of Jesus in Paray Le Monial. It stood as the treasury of the bounties given by heavenly father to the withered crops that were destroyed by the long enmity and sought by Bengali.<sup>5</sup>

## **Establishment of Sacred Heart Church**

An initial attempt was made at the church that would become universally famous. So first draw a visual layout model of visitation convent park. It was arranged to invite a sculptor who would bring it as a building. Mr. Manuel Thamel, one of the best painter of the south was asked to prepare a conceptual picture. According to the priest's interpretation, the painter also painted the concept of image and gave to them. To implement this Father wrote a letter to parish priest of Idaikathur to send a sculpture and architecture who is well-versed Mr. Manvel Pillai came here regarding this work. The two experts consulted and decided. The architect, blessed by god, prepared the plan of the building in a couple of days. The painter who saw the drawing agreed with the consensus, and the father also happily approved.

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<sup>5</sup> Personal interview with Rev.Brother.Pual, Alanthalai, dated: 11.02.2023.

## King of Grace

The king of grace showering love. The king of Jesus Christ church has a wonderful natural beauty, and all the people, regardless of caste are seeking their health and happiness. We can feel the glory in this church. Is there a thing that cannot be obtained by praying with whole heart in mind Ask...? Jesus who will be given by his grace. Beginning in 1928C.E. ten years of innovation took place. Each day was told new innovation. Every day is like a festival with people cheering. It was in a small shed set up on a pitched roof. That a crowd of people were weeping and chanting prayers.<sup>6</sup>

- Alanthalai is the miraculous church of the sacred heart of Jesus.
- It has been admired as Thirumandra Nagar, Thoothukudi Diocese. It is the land of faithful of devotion to traditions and pious end-eavours.
- Alanthalai is a beautiful shrine where the miraculous statue of Jesus the king is Carved. It is a symbol of commitment to the catholic faith.
- Thousands of miraculous have been staged on this earth. It gives peace of mind to the people.
- It is the first of the existence which can be counted on the fingers. The divine presence experienced by kind Jesus face to face is a great innovation he

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<sup>6</sup> Personal interview with Ramesh, President, Minnavar Sangam, Alanthalai, dated: 07.01.2023.

# **CHAPTER-II**

## **CHAPTER II**

### **Social Condition**

Human societies have been undergoing social condition ever since their coming into existence. Social condition is an important aspect of the socio, this chapter examines the process of change from tradition to modernity. It begins with the nature of people's participation in the process of change from tradition to modernity. Repeat it begins with the nature of people's participation in the process of development.

#### **Paravar**

The word 'caste' comes from the Portuguese word 'casta' signifying breed, race or kind. The first use of the word "caste" occurs in 1563 C.E. in the writing of Garcia de orta. The word 'caste' used by the French who spoke of 'caste' meaning breed.<sup>7</sup> It is not known whether the Portuguese or the French used it originally in this sense, the probability is that the Portuguese were the first to coin the word. The inhabitants of Alanthalai were called Bharathers or paravas. The word paravas was derived from para which means foreign. Etymologically the word paravas was derived from paravai meaning kadal (sea). The primary occupation of the Paravas is fishing. And most of the people living in Alanthalai involve themselves in fishing industry.

#### **Various Life styles**

Most of the people living in Alanthalai live in their own houses. A few live-in rented houses. They grow many kinds of plants in front of their houses for the beauty of the house. They also grow flowers like rose, amethyst, jasmine and peach. A few houses have a vegetable garden and maintain it. They also raise lives goats, cows, chickens and roosters. They also grow buy feed for them from nearby Tiruchendur market. They also keep pets like dogs and

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<sup>7</sup> Pillay.K.K., *The Caste System in Tamil Nadu*, Institute of Traditional cultures of south and south- East Asia, Madras, 2011, p.152

cats at home. The way all the people here interact with each other is enough to know their friendship.

## **Food**

Rice is the main food. Other than this, they use wheat, ragi, and maize to make various edibles. However, fish plays a major role in their food habit. They also like to have dishes made from the meat of crabs, shrimps and turtles. On Sundays and during the festive seasons, they take meat. Food is served on banana leaves.

## **Rituals of birth**

The new born baby is being carried to the parish priest to invoke the blessings of God. Baptism is given in the church after selecting the God father and God mother while christening the baby it is being kept in a cradle while singing the ballads, they alter their family pride, profession, God's worship, religion etc. If the children are affected; the parish priest offers virtual oil.

## **Marriage**

Marriage is one of the most important institutions in the social life of any people. A Christian wedding is a lavishly celebrated event. In this Christian wedding, knowledge and counselling classes will be conducted for the bride and groom about married life. A form of examination is given to the bride and bridegroom. After giving an application to the parish priest, duly filled up the wedding date is fixed. Three banns are announced at masses on the Sunday before the wedding. On the wedding date, the bride and groom are taken to the church. The wedding is blessed by the priest and signed by two witnesses. The bridegroom ties the thali

around the bride space. The couple also exchange wedding rings. Marriages is considered as a sacrament.

## **Wedding**

There are good wedding halls in Alanthalai. There are two wedding halls here namely Rosary Hall and Makkal Thiru Iruthaya Mandapam. The Rosary Hall has been functioning for 20 years and the Makkal Thiru Iruthaya Mandapam for 45 years. And both of these are associated with the church. The wedding hall is rented from these as per the need of the people. Apart from weddings, these halls are also rented for events like baptisms and first Holy Communion.

## **The Burial ceremony**

Death of a Christian is marked by elaborated rituals. The body was washed and draped in white cloth. Then Christian take the body of the deed to the church, offer a mass for the deed person, bring it in procession to the cemetery. As for the Christian, committing suicide is deemed as a big sin. Alanthalai's graveyard is behind the church.<sup>8</sup>

## **Water Facility**

Alanthalai has four tanks. These get water from thamirabarani river. Also, while there is water shortage in Alanthalai, water facility is being arranged from Ponnakurichchi.

## **Health Centre (Amma Clinic)**

The health centre (Amma Clinic) was originally run by the local priests. Currently Nurse only working in this health centre. She will give pills by injection only for such diseases like fever, headache, and stomach ache. All the people there get help from Tiruchendur Hospital for other ointments.

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<sup>8</sup> Personal interview with Ramesh, President, Alanthalai, dated: 07.01.2023.



## **Post office**

There is only one post office at Alanthalai. There are two members are working here. The working hours of post office are 9.am to 2.pm. This post office does not operate on a large scale.

## **Self Help Group**

The Self Help Group of Alanthalai meets once in a month. There are four groups i.e. Pavala Malar, Arputha Malar, Lily Malar, Puthu Vasantham. This groups have four leaders namely Shanthi, Jenitta, Jeeva, Grancy.<sup>9</sup> They provide loan related assistance to women and do many improvements for women.

## **Panchayat Raj**

The panchayat provide from where local people can meet and chalk out programmes of their own progress thus existence to panchayat raj enables the country to have more meaningful developmental plans in which mass participation of the rural population can be assured. Panchayat Raj system is a local self - government is administered by council or 'panchayat' duly elected in a democratic manner. The institution of panchayat raj population to take care of the problems of rural areas. It provides the administrative apparatus for implementation of the programme of rural developments. The panchayat Raj system is suited for developmental and administrative need of Indian's rural masses because of wide variation in the nature and Tiruchendur Town panchayat will be held at Alanthalai. There are two ward members namely Mrs.Selvi and Mrs.Manjula. Those who commit any crime in this panchayat are punished accordingly.

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<sup>9</sup> Personal interview with Kalpana, Teacher, Nursery School, Alanthalai, dated: 07.01.2023.

## **Village committee**

The village committee was started with the aim of helping the people in the village. It consists of 22 members. The place of this committee was established in 2005. And it is Tsunami building. It is being run by Jennifer in Amali Nagar with the help of Rs.12 lacs as per Namakku Naame project. First 100 members will be taken in this committee and then 25 members will be selected. These 25 members include the president, vice president, secretary and treasurer.

- President - M.Ramesh
- Vice president - V.Amalan
- Secretary - R.Wenceslas
- Treasurer - N.Starwin

The committee consists of men only. Water problem, road problem, road problem, dog nuisance and some other problems are discussed and decided in this committee. This committee will be dissolved on 6<sup>th</sup> January. <sup>10</sup>

## **Population**

The streets in this village are divided into two sections namely North Street and South Street. North Street has eight hundred and forty-two males and Nine hundred and Ninety eight females. South Street has Six hundred and thirty-eight males and Six hundred and Seventy-Six females. According to 2005 and 2010 census the total population of this village is Three thousand one hundred and fifty-four. <sup>11</sup>

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<sup>10</sup> Jaya Balan.N., *Social and Cultural History of India since 1556*, Atlantic publishers, New Delhi, 2017, p.107

<sup>11</sup> Personal interview with Mary Jospine, Nursery school Teacher, dated: 11.02.2023.

# **CHAPTER-III**

## **CHAPTER-III**

### **Economic Condition**

The main occupation of paravas was fishing. They go to the deep sea, catch fishes and make their livelihood by selling it. This occupation is full of risk. There is no guarantee for their properties and life while in sea. Hence after worshipping God, they go in groups. They do not consume alcoholic liquors. They avoid fishing on Sunday. Different kinds of fish coral, rock fish etc. the fish thus got sold in public auction and earned money.<sup>12</sup>

#### **Marine fishing**

Thoothukudi occupies an enviable position in marine fishing. Coral, fish, pearls, Sangu, turtle etc., are important marine resources in the district. The district has a coastal line extending over 163.5 km. fishing activity is covering about twenty one villages starting from Vembar in the north followed by Periasamipuram, Keelavaippar, Sippikulam, Pattinamaruthur, Tharuvaikulam, Vellapatti, T.Saveriyarpuram, Siluvaipatti, Lourthammal-Puram Thoothukudi North (Trespuram), thoothukudi south [Fishing harbor], Ratchanyapuram, Palayakayal, Punnakayal, Kombuthurai, Singithurai, Veerapandipattinam, Jeevanagar, Amalinagar, Alanthalai, Kulasekaranpattinam, Manappadu and ending with Periyathalai in the south.

#### **Fishing villages**

In the Coromandel Coast, two districts. Blocks of seven villages and six villages are very important. The elur or the seven villages are major ports of Vaippar, Vembar,

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<sup>12</sup> Sinnakani. R., *Gazetteers of India*, Vol.I, Thoothukudi district, Chennai, 2007, p.398.

Thoothukudi, Manappadu, Veerpandianpattinam, Punnaikkayal and Alanthalai and the Aru ur are the Intermediate towns.<sup>13</sup>

## **Fishing boats**

The parathavar's spatial relationship can be understood and identified symbolically from there kinds of fishing vessels. The Catamaran the vallam and the thoni are those there vessels which are reflective of the disparate life of the parathavar society. The vallam is more sophisticated boat with a corporate crew of five or six thriving vehicles of economic enterprise in the colonial period. Its capacity, to store more goods let not only to large scale commercialization and trade of maritime commodities but served as the chief means of transport. These vessels provided sustenance, prosperity and vitality to the brokers, and vanihars (traders).<sup>14</sup>

## **Economic backwardness**

Fishermen in Alanthalai are socially and economically very backward. They face many kinds of problems every day. A fisherman family can support them earn daily. But the income from fishing industry is unpredictable. Due to this their livelihood is very backward. When there is a temporary stoppage in the fishing industry during certain period, these families are reduced to extreme poverty. Fishermen use their savings for family christenings, house warming, parties, ceremonies, baby showers and other celebrations. Their economic status is very low most of the fishermen are poor of the poorest.

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<sup>13</sup> Decla, S., *Potuguese on the Pearl Fishery Cost*, New century Book House, Chennai, 2013, p.14.

<sup>14</sup> Sinnakani.R. *op.cit*.p.279.

## **Trade during the Portuguese period**

In 1537, the Portuguese ruled Alanthalai. They came to Alanthalai to spread Christianity. The Portuguese increased trade in Alanthalai.<sup>15</sup> They used to export singhi prawns to other countries. Alanthalai is one of the 7 major ports. The Portuguese traded with all 7 major ports. The Portuguese spread Christianity through mass conversions in Alanthalai.<sup>16</sup>

## **Methods of selling fish**

Eight hundred people are engaged in fiber boats in marine industry. One hundred fifty-four boats will have one hundred fifty-four owners. Four or five members go into the sea in one row boat. Business on the boat is done daily. There is some tangal industry in Alanthalai. Women sell dry fish (karuvadu) in Nager coil and other places. 80% people are engaged in thread boats and 20% people are engaged in foreign industry. The fish brought by the fishermen will be auctioned at the auction place. There will be four zamindars in the fishermen's association. To sell fish to other places, small traders use auto and bike and big traders use lorry and truck. The Tuticorin Multipurpose Social Service Society [TMSSS] team of fishermen's association is located at kutapuli. Fishermen from Kerala and Nager coil come to Alanthalai fishing.

## **Fishermen's Association (Minnavar sangam)**

The fishermen's association was started for the betterment of the fishermen. Elections will be held democratically in this association. The association will

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<sup>15</sup> Decla, S., *Op.cit.* p. 14.

<sup>16</sup> Personal interview with Selvam, Fishermen, Alanthalai, dated: 08.01.2023.

conduct elections with two committees. The association will be held with ninety-four members of the Jesus King Association.

#### Members of the Jesus King Association

- President – Wencestas
- Vice president – Shanthivan
- Treasurer – James
- Secretary – Ranjan
- Assistant secretary – sikkilin

#### Members of the Iruthaya Arasan Association

- President – Arockeym
- Vice president – Asai thambi
- Treasurer – Belgian
- Secretary – pradapan
- Assistant secretary – Rosary

All the fishermen of fishermen association will join Tuticorin Multipurpose Social Service

Society [TMSSS]. Retirement age from fishermen's association is 60.<sup>17</sup>

### **Ration shop in Alanthalai**

There is a ration shop in Alanthalai. This shop is functioning in a building which belongs to the government. Rice, Sugar, Kerosene, Row rice, Oil, are sold in the shop at a subsidiary price. This ration shop is open on all week days. It works even on Sundays. The

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<sup>17</sup> Personal interview with Julian, Fishermen, Alanthalai, dated: 08.01.2023.

quantity of items given in the ration shop is 20 kg of rice, 10 kg of raw rice, 2 kg of sugar, 1 kg of pulses, and 1 liter of palm oil. Special products are given during festivals like Diwali and Pongal. Sugarcane, cashew kernel, cashew fruit, jaggery, cardamom and saree and dhotis are given for Pongal festival. The working time of this shop is 11 am to 1 pm. Thus, the people of Alanthalai do various works to run their lives happily and self – Sufficiently. <sup>18</sup>

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<sup>18</sup> Personal interview with Ravi, Fishermen, Alanthalai, dated: 11.03.2023.



# **CHAPTER-IV**

## **CHAPTER IV**

### **Religious Conditions**

#### **Christianity in India**

The Roman Catholic Church was very active in its endeavour to spread Christianity during the 16<sup>th</sup> and 17<sup>th</sup> century. The experience of loss it went through in Europe due to the rise of reformation made them to take great efforts to regain their power in other parts of the world. The success they had through counter reformation gave them more self-confidence. They used this outcome to the fullest for the Evangelism to the dominance as exhibited by the Catholic countries such as Portugal and Spain in navigation.<sup>19</sup>

#### **Mass Conversion**

The pearl fishery was a great source of income to the paravas and this attracted rival regimes and Middlemen. Muslims Arabs established a monopoly over the sea-borne trade, and total control over the pearl fishery. The poor paravas were exploited and oppressed in various ways. They were reduced to slaves and day-labourers. The Portuguese took control of the pearl fishery from the Muslims by military force in 1524C.E. The conflicts between the paravas and Muslims led the paravas head-men to approach the Portuguese captain Pero Vaz of Cochin and asked for this assistance against the Muslims. The paravas agreed to become Christians with their people if the Portuguese liberated them from the clutches of the Muslims. 85 paravas head-men were Baptized at Cochin immediately in 1535C.E. Captain Pero Vaz delivered the paravas from the Muslims and consequently between 1535C.E and 1537C.E

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<sup>19</sup> Woba James, *History of Christianity in India*, Christian Publishing of Books from India, Delhi, 2019, p.19.

about 20,000 paravas in 30 villages were baptized. Thus, the Paravas mass conversion under the Portuguese padroado took place. Therefore one can conclude that it was the tension among the paravas and Muslims that seems to have brought Christianity to this region.

### **St. Peter and Paul Church**

Alanthalai is one of the ancient village in the pearl fishery coast. The church tower measuring 140 feet in height and the Eucharistic Tabernacle inside the church are some of the main attractions of the church. The additional beauty of the church is to be found in the roof of the church over the tabernacle where the figures of the four apostles who wrote the Gospel – Mathew, Mark, Luke and John are depicted. When St. Francis Xavier visited Alanthalai, he constructed a thatched church somewhere around 1545. This church was later renovated during 1558 by Jesuit priest Fr. Henri Henriques. This church was named after St. Peter, thereby calling St. Peter's church. Foundation for the present church was laid by the Bishop of Tuticorin G.F.T. Roche S.J. in presence of the parish priest Ambrose Missier on the 29<sup>th</sup> of June 1929. Later this work was taken up by Fr. Soosainathar (parish priest) in his time the Nuncio most. Rev. Leo Petercercals consecrated the church in 1938. The feast of St. Peter and St. Paul is observed on June 29<sup>th</sup> every year.<sup>20</sup>

### **History of the Grotto (Kebi in Tamil) of Sacred Heart**

The early 20<sup>th</sup> century saw dissension in the village and it led to a few leaving the Catholic church. When the dissension took place (1920) the first Latin rite parish priest Rev. Ambrose Missier came and he spread and inculcated the Devotion to the Sacred Heart of Jesus with the installation of his holy picture. After this many of the Paravars who left Catholic Church retraced their path and re-joined the catholic church. This miracle marked the

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<sup>20</sup> Woba James, *Op.cit*.p.20.

foundation for the construction of the Kebi (Holy Grotto). Meanwhile, Tuticorin was elevated to the status of Diocese in 1923C.E and the first Latin rite Bishop G.F.T.Roché S.J. was installed. In 1926C.E as a recognition of this peace that had dawned in the village, Ambrose Missier vowed to build a grotto (Kebi) depicting the scene of “Jesus Christ appearing to Mary Magdalene”. The foundation stone was laid in 1926C.E by Missier. An artist from Manapad painted the scene of “Jesus Christ appearing to Mary Magdalene” and a sculptor from Idaikattur Mr Manuel Pillai carved the Grotto. On 30<sup>th</sup> June, 1928C.E his Grace Bishop G.F.T.Roché blessed the Grotto (Kebi). The feast of this Grotto is observed during the last Friday of August every year. The first Friday of every month (called “Thala Vellikilamai” in Tamil) a large crowd gathers before the grotto and offer special prayers devoutly.

### **The Feast of the Sacred Heart**

The Feast of the Sacred Heart is a feast day in the liturgical calendar of the Roman Rite of the Catholic Church and certain Anglo-Catholic communities that is dedicated to the Sacred Heart. According to the General Roman calendar since 1969C.E, it is formally known as the solemnity of the most Sacred Heart of Jesus and falls on the Friday that follows the second Sunday, which is also the Friday after the former octave of Corpus Christi. Some Anglican Franciscans keep the feast under the Name (The) Divine Compassion of Christ.<sup>21</sup> The first liturgical feast of the Sacred Heart was celebrated, with episcopal approval on 31 August 1670C.E, in the major seminary of Rennes , France, through the efforts of John Eudes. The Mass and office composed by Eudes were adopted elsewhere also, especially in connection with the spread of devotion to the Sacred Heart following on the reported revelations to Margaret Mary Alacoque and Mary of the Divine. Holy Mass is held every morning at 6.15 a.m. and on Sundays at 5.00 am and 7.00 am Holy Mass for school students is held on the first

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<sup>21</sup> Personal interview with Ramesh, President, Alanthalai, dated: 12.02.2023.

Wednesday of the month. During the festival, two Holy Masses were held in the morning and evening. There are many Sabai (Sabha) in Alanthalai like Rosary Matha Sabah, Thirukudumbam Sabah, Vincent De' Paul Sabah, Mocha Rakini Matha Sabah, Amalorpava Matha Sabah, Valar Sabah, Eucharistic warriors Sabah, Sarprasatha Sabah, Eucharistic Sabah. The Parish Priest is the head of the Sabah.<sup>22</sup>

### **St. Antony's Church, Pitchivilai**

St. Antony church is situated in a small village named Pitchivilai which is located between Tiruchendur and Udangudi. It is in the midst of coconut grove and it's cool climate and pleasant atmosphere brings in a good ambience. In 1930C.E the old structure of the Church was demolished and reconstructed with cement and bricks. In 1980C.E, this Church was under the Parish of Alanthalai, Udangudi, and Sattankulam. In 1980 to 1983 to cater the needs of the increasing devotees, the old church building was demolished in the year 1980. Fund was collected as donations from the parishioners. Also the financial aid was received from the Bishop's house. The new Church building was inaugurated by Bishop Amalanathar in 1983. There after St. Antony's Annual Feast Day is being celebrated every year on the first Sunday of February.

In 1999C.E foundation stone was laid for the construction of Bell Tower and Mother Mary Grotto (Matha Kebi) and thereafter Matha Kebi Annual Feast Day is being celebrated every year on the last Saturday. In 2012 this year was marked as the centenary of Christianity created in Pitchivilai Village. Centenary Function is celebrated on 20<sup>th</sup> May 2012. Pilgrims started visiting the church to get blessed by Saint Antony, the Worker of Miracles. There are numerous witnesses from people all around the village who have received special miraculous blessings through our St. Antony.

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<sup>22</sup>Personal interview with Jeya Kumar, Parish Priest, dated: 07.01.2023.

# **CHAPTER-V**

## **CHAPTER- V**

### **Educational Condition**

As food is an essential factor for our life, likewise education is more important of our knowledge. The people of Alanthalai gives more importance to education. Education gave the people excellence and self-confidence. Education acquired by a man will help him only, but if. A women get educated it is equivalent to give education to her whole family. So people loved to give education to both boys and girls. The maximum children prefer Tamil medium of education. Educational institutions were started first by Roman Catholic missionaries. Only then educational institutions were started to improve the knowledge of people.<sup>23</sup>

#### **Holy Family Primary School**

Holy Family Primary School was established in the year 1900C.E. It is located in urban area and the school was smoothly functioning with government aid. The school runs from grade 1to5. Tamil is the medium of instruction in this school. The total strength of the school is 55. The school has private building. It has 5 class rooms for the purpose of instruction. There are about 5 teachers in this school. Drinking water is provided in this schools. The school has a playground. Mid-day meal Scheme is followed in school premises.

#### **Carmel middle school**

It was started in 1863C.E and it is managed with the help of government aid. When it was established, it was the centre the administration of Amburos. The school conducts classes froms std I to VII. There are 189 girls studying in the middle school which is imparting quality education to its students. There are about ten teachers working in the school and there is a

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<sup>23</sup> Personal interview with B.Alosius, Teacher, Thirukudumba Hr. Sec. School, Alanthalai, dated: 12.02.2023.

teacher for every subject. Sr. Vinnarasy is the headmistress of the school. Mr. Thomas, the physical education teacher trains the students for their physical fitness. In this school sewing training, spoken English etc. are also given to the students. Further facilities like library and computer lab have been provided to the students. The school has managed to get all the funds under the government. The students are given books and clothes free of cost provided free meals also. The working hours of the school are 8.15 AM to 4.00 PM<sup>24</sup>

### **Details of Teachers**

Head mistress	... 1
Post Graduate teachers	... 4
Graduate teacher	... 6
Drawing teacher	... 1
Physical education teacher	... 1
Craft teacher	... 1
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Total	... 14
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### **Thirukudubam Higher secondary school**

Thirukudubam Higher Secondary School was started with the intention of giving education to the students of background community. All these schools help in stepping up the knowledge of the children of the village of Alanthalai.

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<sup>24</sup> Personal interview with Sr. Vinnarasy, Head Mistress, Carmel Middle School, Alanthalai, dated: 12.02.2023.



The school conducts classes from std VI to X. it is co -education school with both boys and girls and the total strength of the school is 106. There are about nine teachers working in the school and there is a teacher for every subject. The present head master of the school is Mr. Jawakar. The 10<sup>th</sup> class public examination will be held in Manapad town. The school has managed to get all the funds under the government support. The students are given books and clothes free of cost and provided free meals further, special classes are conducted for 10<sup>th</sup> standard students in every day from 7.00 am to 8.30.am and 5.00.pm to 7.30.pm.<sup>25</sup>

### **Pride of the school**

In this school, a student named Jernis (2021C.E-2022C.E), has made the school pride by scoring 457 marks in the 10<sup>th</sup> class government public examination and five more students scored more than 400 marks paving the way for the prestigious position of the school . Also two students from this school have passed the National Means-Cum-Merit Scholarship [NMMS] examination four students have passed the National Talent Search Examination [NTSE] and Tamil Nadu Rural Students Talent Search Examination [TRUST] and raised the prestige of their school.

### **Parent's Teachers Association Meeting**

Parent's Teacher's Association meeting is held in the school twice in the year. Parents of all the Students participate in it and they discuss with teachers on various issues like the moral rulers and regulations of the schools. This gives hope to the parents to know well about their children's educational standards. It also builds up a good relationship between the parents and the teachers.

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<sup>25</sup> Personal interview with Kalpana, Teacher, Nursery School, Alanthalai, dated: 07.01.2023.

## **School Annual Day**

In February every year, the school annual day is celebrated. Best students are awarded prizes for their academic progress. The students who score high marks as well as those who won sports and art competitions are honored the prizes. Various programs are also conducted in the annual day to exhibit the student's talents and skills.<sup>26</sup>

## **Nursery School**

The Nursery school was started in 2006 C.E. There are 15 students of both boys and girls. The working hours of the school is from 10.am to 1.00 pm. Two teachers namely Kalpana and Mary Josephine Sumathi are taking care of the children's with responsibility.

## **Mid-day meal scheme**

The mid-Day meal scheme has been implemented successfully in this school. Egg is given to students on Mondays, Wednesday and Thursday while green gram is provided on Tuesday with boiled potatoes on Fridays.

## **Rules and Regulation of the school**

The school has many rules and Regulations to maintain discipline inside the school.

- Students must come to school smartly dressed in prescribed full uniform for the day.
- Students should not loiter in verandas unnecessarily.
- Students are not permitted to bring any money with them. Unless it is required to pay to the school.

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<sup>26</sup> Personal interview with Mary Josephine Sumathi, Teacher, Nursery School, Alanthalai, dated: 07.01.2023.

- Students are not allowed to wear any jewels or bring any valuable articles to the school and the school is not responsible for the loss of such articles.
- The students are responsible for the safety of their belongings such as book, pens, tiffin box, water bottle, cycles etc.
- No gift to the school staff is allowed without the prior consent of the principal.<sup>27</sup>

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<sup>27</sup> Personal interview with R.Muthukumari, Teacher, Mid-day meal, Alanthalai, dated: 12.02.2023.

# CONCLUSION

# Conclusion

“Villages have an unmistakable charm”

The village Alanthalai is known as a upcoming village. We researched the village Alanthalai to know about the condition of the village and the condition of women and their hard work to run their families. The young people made their minds to help others. We learnt helping tendency from those people. The mentality of the people of Alanthalai is changed by the individualism of the people. The life condition of the people is pathetic. During the time of St. Francis Xavier, the real faith was absent in Alanthalai. To change this condition, people suggest that the inhabitants who are all living outside Alanthalai join together as a group to change the present condition and renew the celebrity of Alanthalai.

Thus, we can conclude that the coastal village of Alanthalai, in the Tiruchendur circle of Thoothukudi in southern Tamil Nadu, is a guiding star, for the prosperity and development of other villages in Tamil Nadu. The historical importance on this village, by the advent of the Portuguese, especially St. Francis Xavier, adds a feather to the glory of this hamlet. Education which is indispensable for the growth of the society, was realized as a necessity in this hamlet.

For the improvement of women society, several scale industries were started. We came to know about the pride and privilege of the fishing. By celebrating church festivals they maintained relationship among themselves. From this study we come to know above information and we are very feel proud of it.

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# **BIBLIOGRAPHY**

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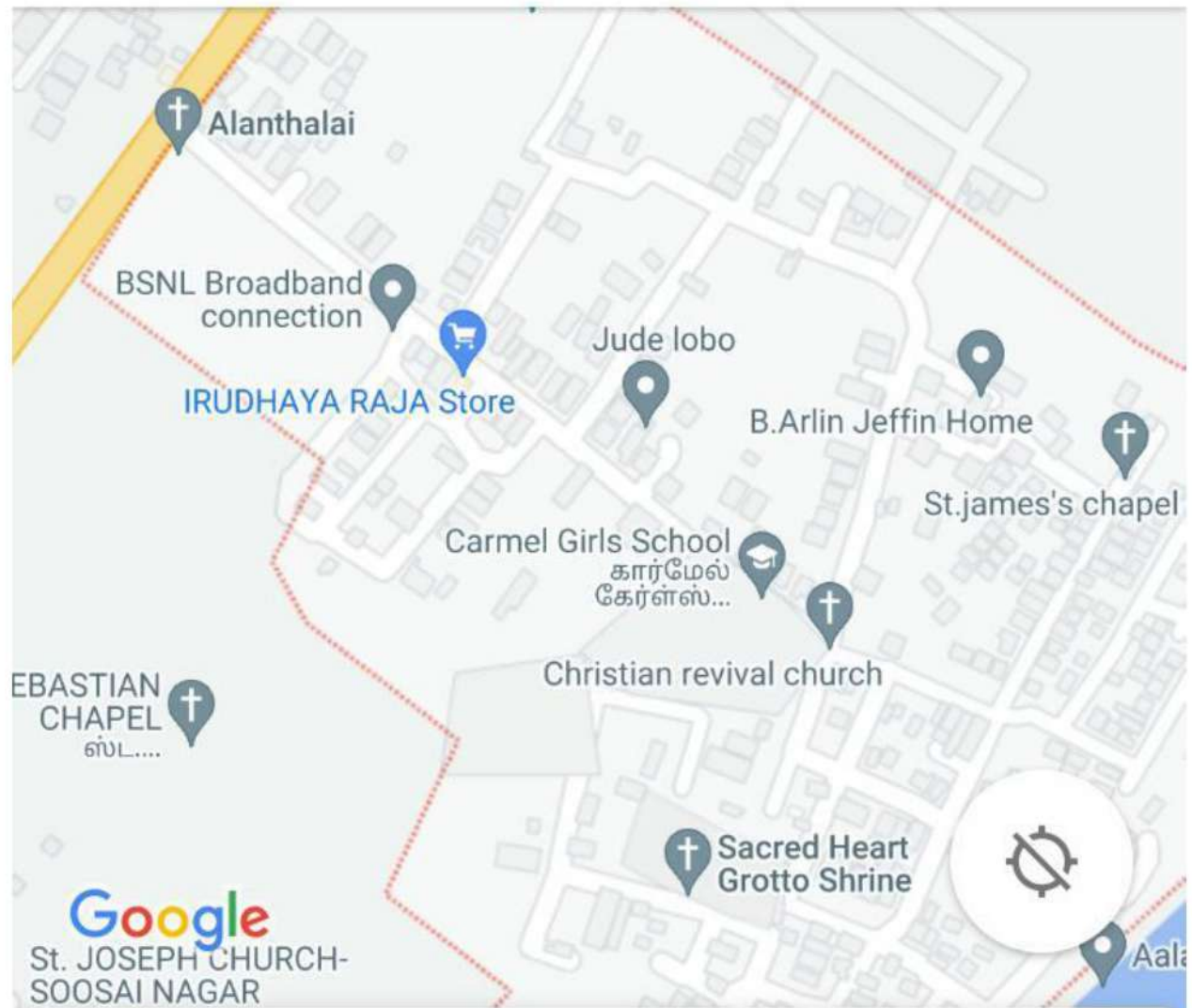
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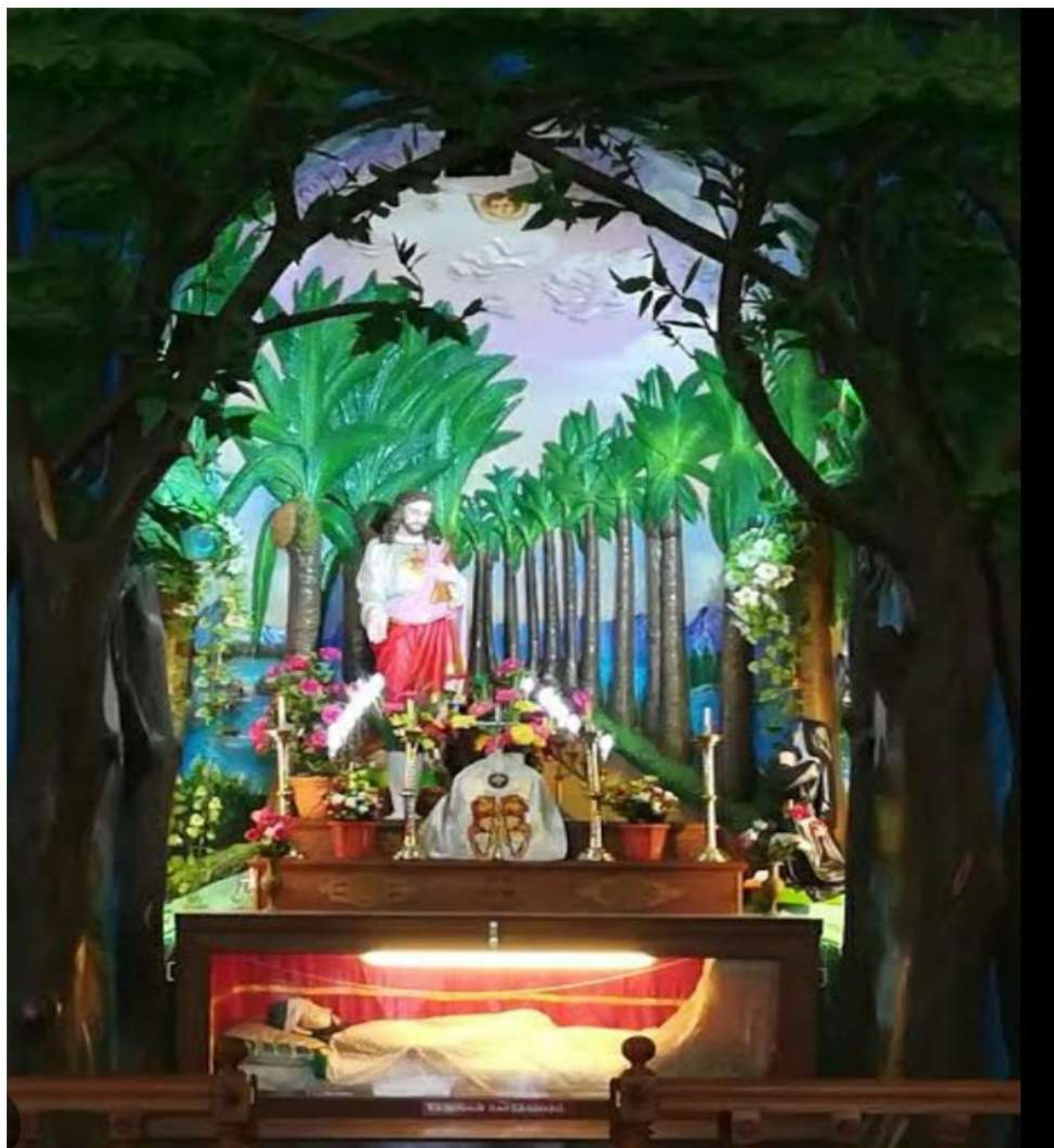


## Location



**Entrance view of Alanthalai**





**Sacred Heart Church, Alanthalai**



## **Interview with Fr. Balan, Sacred Heart Church**



**Thirukudubam Higher Secondary  
School**





**Carmel Middle School**



## **Weaving of Nets-Economic Condition**



**THANK YOU**

# **VALLANADU - A STUDY**

Project in History submitted to

**St. Mary's College (Autonomous), Thoothukudi**

affiliated to

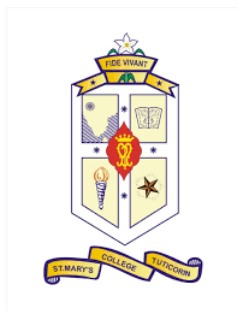
**Manonmaniam Sundranar University, Tirunelveli**

In partial fulfillment of the requirements for the award of degree of

**Bachelor of Arts in History**

**By**

M. MAHARASI	20AUHI23
R. MARIA ABISHA	20AUHI24
R. MARIA JOSMINE SANTHIYA	20AUHI25
R. MARIA PRADEEPA	20AUHI26
J. MARIESWARIMANJU	20AUHI28
J. MARIYA ANTONY ENOSIYA	20AUHI29



## **III BA History**

**St. Mary's College (Autonomous)**

Reaccredited with A<sup>+</sup> by NAAC

Thoothukudi

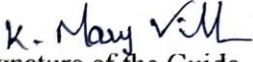
2022-2023

Dr. K. Mary Vino Lobo  
Assistant Professor of History  
St. Mary's College (Autonomous)  
Thoothukudi.

## CERTIFICATE

This is to certify that the project entitled, "Vallanadu – A Study" is submitted to St. Mary's college (Autonomous), Thoothukudi in partial fulfilment for the award of the degree of Bachelor of Arts in History is a record of work done during the year 2022 – 2023 by the following students of III B.A. History.

Name of the Students	Registration Number
M. Maharasi	20AUHI23
R. Maria Abisha	20AUHI24
R. Maria Josmine Santhiya	20AUHI25
R. Maria Pradeepa	20AUHI26
J. Mariëswarimanju	20AUHI28
J. Mariya Antony Enosiya	20AUHI29

  
Signature of the Guide

  
Signature of the Examiner  
12/04/2023

  
Signature of the HOD

Dr. A. Malini Apsala  
Head & Assistant Professor,  
Pearl Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi.

  
Signature of the Principal  
Principal  
St. Mary's College (Autonomous)  
Thoothukudi - 628 001.

## DECLARATION

We hereby declare that the project entitled "VALLANADU-A Study" submitted to St. Mary's College (Autonomous), Affiliated to the Manonmaniam Sundaranar University, for the award of the degree of Bachelor of Arts in History is our original work and that it has not previously formed the basis for the award of any degree diploma or similar title.

Students Name

Signature of the Candidate

M. Maharasi

M. Maharasi

R. Maria Abisha

R. Maria Abisha

R. Maria Josmine Santhiya

R. Maria Josmine Santhiya

R. Maria Pradeepa

R. Maria Pradeepa

J. Marieswarimanju

J. Marieswarimanju

J. Mariya Antony Enosiya

J. Mariya Antony Enosiya

Place: Theethukudi

Date: 03.04.2023

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through this project.

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We thank the people of Vallanadu who have co-operated and rendered their help for this study. Finally, we thank our parents for their encouragement during the days of research.

## **ABBREVIATION**

C.E	-	Common Era.
VBBS	-	Vallanadu Black Buck Sanctuary.
ESR	-	Elevated Service Reservoir.
OHT	-	Over Head Tank.
PHC	-	Primary Health Centre.
NSS	-	National Service Scheme.
IUCN	-	International Union For Conservation of Nation.

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# **INTRODUCTION**



## **INDROUCTION**

The village of Vallanadu is under Srivaikundam taluk which lies on the way to Srivaikundam from Tuticorin. We have done research about the life style of education, occupation, transport, religion, status of woman, economy etc. In order to know about the hidden villages and to know about the history of this particular villages, we have done this research.

### **Location of the village**

Vallanadu is a village in Karunkulam Block in Tuticorin District, Tamil Nadu, India. It is located 38km towards west from Thoothukudi 4km from Karunkulam. Vada Valla Nadu, Nanal Kadu, Murappa Nadu, Kovilpathu, Vasavappa Puram, Manakkari are the nearby villages is surrounded by Palayamkottai block towards west. Tirunelveli block toward west. Alwarthirunagari block towards south Srivaikundam block towards east. This place is in the border of the Tuticorin and Tiruneveli.

### **Village**

According to Mahatma Gandhi that," Village are the back bone of the Country". Villages are the right place to cultivate crops so that we can eat and be satisfied. City is filled with industries and villages areas the place which makes people feels happy.

Rice is the major food of the village people. The village of the country cultivate rice and export to other parts of the world. The village people are bring educated through their

experience. They live a peaceful life since the population is very low. The villages are full of greeneries like plants, crops, trees creepers etc. which his peasants to our eyes and makes our eyes and makes our life a happy one in the world. There is no freedom in the city life due to the increase in population industry, the emission of contaminated gases through transport etc.

### **Aims and purpose of the study**

Villages play a vital role in the growth of the economy of the country.

. We have done the research under the following heading to bring this village to Light.

We have also investigated whether the district occupation centre and ladies club helping the ladies to do some kind of occupation and are they recording the bank to offer loan for them to do some work. Then we have made a study about they hygienic centre. Is it working properly to develop the healthy condition of the people.

### **Reason of research**

The village Vallanadu sets an example for other villages in agriculture, occupation, education etc. They give importance to the education so we have selected this villages to bring out its special feature to light.

### **Sources**

We have collected information directly from the people like potters, merchants, agricultural workers etc. We have added the photo copy of schools

colleges, temples and occupational places along with this research. We had direct interview with panchayat president Mrs. Chandra Murugan. She gave some valuable information which support our research.

## **Methodology**

Different research methods have been used in this project. They are analytical method and descriptive method. The source materials have been critically analysed and investigated. The descriptive method is used in the presentation of the study in order to make the project understandable to the readers.

## **Outline of the chapter**

- The First chapter deals with Historical Background.
- The Second chapter explain Wild Life Sanctuary.
- The Third chapter deals explain Social condition, customs etc.
- The Fourth chapter deals Religious condition.
- The Fifth chapter listed out Educational Condition.
- The Sixth chapter deals with Economic condition of the people.

# CHAPTER I

# **CHAPTER-I**

## **Historical Background**

The historicity of Vallanadu can be acclaimed to the Tamil lineage of Pandya dynasty. Vallanadus, Nadus and Koortam were the administrative divisions during the Pandya's reign.

Under the Cholas, the area of the composite Tirunelveli district was called as Rajaraja Valanadu, Rajarajamandalam and Mudikonda Cholavalanadu in various periods. This greater division was divided into nadus. At present the area of Thoothukudi district comprised of the Kudanadu, Murappanadu, Amithaguna Valanadu, Manavira valanadu, Parantaka Valanadu, Kilvembunadu, Murattayanadu, Tenkarainadu, Soorankudinadu, Vembaikudinadu etc.

## **History of Vellaya Thevan**

Veerapandiya Kattabomman not only thought of Veerapandiya Kattabomman as his commander but also as his son. The Vellayathevan has a significant place in kattabomman gave the title of Bahadur to his commander Vellayathevan. Veerapandya Kattabomman King died and he had no children. The battlefield is his love. He served as the hand of Veerapandya Kattabomman. When the British approached Veerapandya to collect tribute, it was Vellayathevan who was the first to get angry. A Woman named Vellaiyammal owned an unruly bull. She had made a heroic vow she would give garlands only to those who tamed the bull. Knowing this, Vellayathevan subdued the bull and daughter of Ramaiah Devar from sayalkudi.

Veerapandya Kattabomman and his younger brother Oomaithurai were happily married to them. In this case on 04.09.2023 under the command of Major Bannerman. The Kumbini

Soldiers who left with Lt. Collins, Dougals, Dallas, Bruco etc... besieged the Panchalankurichi fort. Bannermen looked at the Panchalankurichi fort and said this mud fort was built. He trumpeted and laughed. The war started when Kattabomman shouted that there is no room for reconciliation-war is the end.<sup>1</sup>

Vellayathevan and Vellaiyammal are newlywed couple they left for war. It was then time that Vellaiyammal was Pregnant. On the first day of the war, she had nightmares. She didn't leave the husband who left for war next day she was stopped. Bad dreams came. So, she begged her husband not to leave her. The Vellayathevan stubbornly refused even a life for the enemy was worth it. He smiled and comforted him as the wayward Vellayathevan and left as a tiger for battle<sup>2</sup>. Entering the fort through the south gate of the Lt. Collins was stabbed by the Vellayathevan, Bannerman betrays Vellayathevan and gave five thousand to the Kumbini warriors.

The battle raged. The Vellayathevan went around and round and hunted and killed the British. The fort was heavily guarded. Seeing his heroic attack the British soldiers asked commander. Bannermen and called him Vellayathevan and arresting Kattabomman. Thinking that the war was over, an English soldier shot the Vellayathevan who was standing on the fort and commanding his troops to cook against the norms of war. This is not unexpected. The Vellayathevan fell from the fort and died. This information went to Veerapandya Kattabomman. He screamed and brought his dead body in his lap and cried. He lamented that he had lost right hand.

On hearing the news of her husband's death, vellaiyammal rushed to the battlefield and

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<sup>1</sup> Inscription, Vellaya Thevan Manimandapam, Vallanadu.

<sup>2</sup> Inscription of Vellaya Thevan Mani mandapam, Vallanadu.

looked at the dead body of her husband. She went in search of Gayavana, who had killed her husband against the rules of war. She went to the enemy's side when the English soldiers left, the drunkards were wandering about and one of them was the one who shot the Vellayathevan and knowing that vellaiyammal stabbed him to death, she took revenge for the death of the Vellayathevan.

Veerapandiya kattabomman, the British army was decimated, and kattabomman walked free. Towards the end, one of the soldiers took a gun and aimed at Kattabomman's chest, but right before he could pull the trigger, the Lt. Clerk Vellayathevan beheaded him, saving Kattabomman's life. Kattabomman was stunned by his courage, giving him goosebumps, and he took a liking to him saying, "You saved my life, Vellayathevan. "If Vellaya Thevan had not saved Kattabomman's life it is likely that the course of history would have been changed forever, as Kattabomman would go on to become one of Tamil Nadu's foremost freedom fighters. Kattabomman did not forget this gesture of Vellayathevan.

## **Formative Years**

Vellayathevan was the son of mangalathevar, chief of the village of sayalkudi of the sethupathi kingdom. Vellayathevan possessed fierce bravery, one of the characteristics of the landowners of the village. Veerapandiya Kattabomman approached mangalathevar for help in sending off the attacks of the King of Ettayadever. Given that mangalathevar believed in never turning down any request for help, he accepted the same and sent Vellayathevan to assist Kattabomman. There was a runner that at a young age Kattabomman went to the Vallanadu forest with his father. Upon entering the forest while hunting, they found a child in the forest, who they took back and brought up. It was rumoured that this child was Vellayathevan. It was

thought that it was because of this, that Vellayathevan was unflinchingly loyal to Kattabomman.

Vellayathevan was born a brave heart. From a young age, he liked fighting, and never was fazed by war, he'd lead from the front with no fear. He never lost any wars. Though there is a poem called oppari padal (funeral song): Don't go my husband, based on the story when Vellayathevan's wife superstitiously told him not to go for the war.

### **Administrative Divisions**

The country was divided into kurtams or nadus and a group of kurtams or nadus into Vallanadus. Anma nadu, Arasar nadu, Surankudinadu, roughly now comprising the modern Kovilpatti taluk, Kudanadu, Tiruvazhuthinadu, Amitaguna Valanadu and Parantaka Valanadu, roughly comprising the modern Srivaikuntam taluk and Mahaviravalanadu, the area now comprises the part of Tiruchendur taluk were the administrative divisions in the district when it was ruled by the Pandyas. An inscription of Varaguna II found in Thirukkurungudi refers to Vaikunda valanadu. The headquarters of the Vaikunda valanadu might be Srivaikuntam<sup>3</sup>

### **Panchayat Raj System**

Gram panchayats are the local administrative unit that helped to realize Gandhi's dream of Gram Rajya. Article 40 of the constitution contains the following provision regarding Gram panchayt. Each state should make efforts to establish Gram panchayats and take steps to empower these Panchayats to function as the basic units of self-government.<sup>4</sup>

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<sup>3</sup> Sinnakani.R., *Gazetteers of India*, Vol.I, Thoothukudi district, Chennai,2007, pp.2,30

<sup>4</sup> Selvakumar.D., *Panchayat Rajyam*, Pavai publication, Chennai, 2002, pp.67,68.



It is the first tier and pioneer of the three-tier panchayat, which function on the recommendations of the Balvantrai Mehta Committee. Today there are about 2,19,699 Gram Panchayaths in India. About 12,619-gram panchayats are functioning in Tamilnadu Panchayats Act was enacted in 1994 C.E.

## **Objectives**

- Following the ideals of Democracy
- Ensuring and Enlisting people's participation
- More responsibilities to the people
- Reduction of government Interference
- Harnessing human energy
- Planning from the below
- Building the capacity of the people

## **Vallanadu Panchayat**

Vallanadu Panchayat consists of two villages, i.e., Vallanadu and Agaram. The ward members and the president are to be elected by the people. Vice president is elected indirectly among the elected ward members of the village. The president is Chandra Murugan. She is assisted by 12 members including 4 men and 8 women. It also has four directors. The President and members of the panchayat will meet once in a month.

Village Panchayat looks after the following subjects;

- Construction, repair and maintenance of village panchayat roads
- Lighting of public roads and public places
- Providing drainage facilities

- Cleaning of Streets
- Providing public latrines
- Providing burial and burning grounds
- Providing water facilities to the people
- Such other duties notified by the government then and there

### **Village Administrative officer**

The designation of village administrative officer is created for the administration of village the lowest unit of Panchayat. Administrative set up in Vallanadu came into existence in 1996 C.E. Chokumuthaliyar was the first President who served from 1996 to 2001 C.E. Village Panchayat provided pattas for nearly sixty-six houses to the present. The present village Administrative officer is Mr. Muthu Ramalingam.

The duties of the village Administrative officer are

- To provide birth and death certificates,
- Distribution of Pattas
- Free sponsors of the Government to the people.
- Enquiry about ration cards
- Issue of electoral identity cards

Under the support of the Government a vetnery hospital was established. It is opened on every day except Sundays.

### **Post office**

A team of four members are working in the post office of Vallanadu. It functions in the morning from 8.am to 2.pm in the afternoon and from 3pm to 4pm in the evening.

Through small saving scheme, it brings up habit to save money in their income.

Telegraphic, as well as ordinary facility is also there in this post office, so that men living outside Vallanadu can send money to their families and dear ones as quickly as possible.

People also pay their electric bills, phone recharge in the post office.

There is ordinary post, registered post and speed post facilities in the post office. People can exchange their greetings, condolences and urgent message through the telegram facility in the post office.<sup>5</sup>

## **Ration shop**

Public Distribution Scheme was followed in Vallanadu through ration shop. This shop was started in 1996 C.E. Rice, Sugar, Kerosene, Maida, Rava, Wheat, Oil and other groceries are sold in the shop at a subsidiary price. Kerosene is sold only one day in a week. Around 1316 family cards are there in the shop. Two Fridays and Two Sundays were holidays for every month. Special products are sold during festive seasons like Pongal. Free sarees and dhoties were distributed on the eve of Pongal celebration. The shop functions from morning 9.am to 2.pm in the afternoon and from afternoon 3.pm to 5.pm in the evening.<sup>6</sup>

## **Library**

Library is a place where people can spend their time in a useful way so as to increase their knowledge by getting a lot of information through books. Under the All village Revival

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<sup>5</sup> Personal Interview with Renuga., worker, Post office, Vallanadu, dated:04.03.2023.

<sup>6</sup> Personal Interview with, Murugeshsen, Worker, Ration shop, Vallanadu, dated:19.02.2023.

Scheme, a library is function in the village. This library is under the control of village administration. It acts as a part time library from 8.am to 3.pm. Sunday is a holiday. It is located in a place where the mobilisation of the people is at ease.

In this library daily news papers and weekly Magazines such as Dina thanthi, Dinamalar, Dinamani, Malai Murasu, are available. Other than this one can find book on religion, literature, poems, novels, articles, law, English books, etc.<sup>7</sup>

### **Transport Facility**

Valla Nadu has good road facility. The National Highway 138 Thoothukudi to Tiruneveli runs through this village. So many buses ply through Vallanadu.<sup>8</sup>

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<sup>7</sup> Personal Interview with Suresh, Worker, Library, Vallanadu, dated:04.03.2023.

<sup>8</sup> Personal Interview with Mrs. Chandra., President, Vallanadu., dated:12.02.2023

# CHAPTER II

## **CHAPTER - II**

### **BIO RESERVE**

These forests are rich in bio - diversity belonging to the southern Thorn Scrub type, are found in Srivaikundam taluk over an extent of 2,054.85 hectares.<sup>9</sup>

Vallanadu Black Buck Sanctuary is the southernmost abode for the survival of Black bucks

in India. This is one among the eco-sensitive and bio-rich area. This sanctuary houses varieties of

animals, birds and plants. This area was declared as a sanctuary as per G.O.Ms. No.1028 dated 28.9.1987 over an area of 1641.21 Hectares of Vallanadu Reserved Forest and published in Tamil Nadu Government Gazette on October 21st 1987, published in Thoothukudi District Gazette No.1896 on 8th August 1996 C.E. This area is an isolated hillock with scrub forest in Thoothukudi Revenue district, situated on the southern side of Tirunelveli-Thoothukudi National Highway. The Vallanadu hill range form an abundant buffer zone to the Vallanadu sanctuary.

This sanctuary is dedicated for the conservation of Black bucks *Antelope cervicapra*, in its original habitat along with the associates of fauna and flora. Because of extensive poaching and habitat loss, the Black Bucks populations have been dwindled drastically at the national level. Black bucks, being an endangered species, found in the red data book of IUCN and included in Schedule I of Wildlife (Protection) Act 1972. Black bucks requires open grassland with intermittent tall grasses or bushes.

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<sup>9</sup> Sinnakani,R.,*op.cit*,p.19.

They are territorial and sensitive to environmental pressures and adequate land is required for their survival whereas the limited space available in the sanctuary along with the scarcity of food and water especially during summer poses a great threat for its continued survival. Best efforts are made for the better protection of this delicate animal and its habitat.

## **Location**

The sanctuary is located in Vallanadu village of Srivaikundam Taluk at Thoothukudi District in Tamilnadu.<sup>10</sup>

## **Flora**

The diversity of flora in the sanctuary is simply amazing. The forest type is 6A/DSI - (Southern Thorn Scrub). The species composition as furnished below is mostly of thorny, hardwood and xerophytes. *Dalbergia multiflora*, *Dichrostachys cinerea*, *Acacia latronum*, *Acacia planifrons*, *Albizia Amara*, *Zizyphus* species and a few *Azadirachta Indica*, *Dodonea viscosa*, *Carissa carandus*, *Pterolobium indicum* and *Euphorbia*, *Acalypha fruticosa*, *Ocimum sanctum*.

## **Fauna**

Blackbuck, Scaly Ant eater, Monitor Lizard, Jungle Cat, Mongoose, Black napped Hare, Python, Viper, Rat Snake, Peacock, Heron, Stork, Grey Partridges, Jungle Crow, Common Quail, Pied crested Cuckoo, Crested hawk Eagle, Black winged Kite, Curlew, Lapwing, Nightjar, Sparrows, Horned Owl etc., More than 100 species of birds were recorded in this sanctuary. The Black Buck population is about 240 numbers. The Black bucks have regular habit of

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<sup>10</sup> Personal Interview with Kannan, Assistance officer, Vallanadu Black Buck Sanctuary, Vallanadu, dated:08.01.2023.

coming out of the scrubs and graze in wastelands on the eastern side and western side of the sanctuary as well as for drinking water in puliankulam and seetharkulam.

## **Butterflies**

Butterfly belong to one of the most common class of animals - insect. Lepidoptera, being a large order of insects, includes butterflies and moths. While moths are dull in colour and active at night, butterflies are seen fluttering during the day. Million of minute scales drape their wings,

which makes them colorful and bright. The four stages of its life cycle, each of which looks completely different, have a distinct purpose. It starts with an egg which the female attached to the leaves and stems of the host plant. Next is a worm - like stage (Caterpillar) which feeds voraciously on leaves of 2-4 closely related plant species. Caterpillar shed their skin multiple times as they grow. Following this, the chrysalis or pupa is the transformation stage where the adult insect structures are formed. They attach themselves to a substratum like twigs and leaves and emerge as adult butterflies after a few days or sometimes weeks.

Often associated with floral nectar, butterflies also feed on wet soil, animal droppings and rotten fruits. Butterflies overcome adverse conditions by migrating into area rich in food resources. This is seen in January when migrating Blue Tiger and Emigrant butterflies fly in small numbers in one direction. Butterflies are prey to many birds, frogs, lizards, insects and even mammals. To overcome predation, they have evolved a certain mechanism of self - defence.



One such strategy is that some caterpillars feed on certain plants accumulating toxins from them

to make their body tissue poisonous to birds. Another line of self-defence is seen in caterpillars that resemble bird dropping in their early stages and avoid getting eaten. Some have evolved an

appearance like 'dry-leaf' to avoid being discovered by predators. Few others stun their wings giving an illusion of being a large animal. Also, certain non-poisonous species mimic wings patterns of poisonous ones to confuse predators.

### **Butterfly Diversity in Vallanadu Black Buck Sanctuary (VBBS)**

VBBS is a tropical scrub and the plants and animals of this region are adapted to the semi-arid conditions. This area receives less than 500mm annual rainfall during the northeast monsoon while long continuous dry days dominate rest of the year. VBBS is spread over 14.6 sq.km. The place supports a diversity of animals, especially the Indian antelope a 'Blackbuck', Madras hedgehog a vulnerable species according to the International Union for Conservation of

Nature, the vanishing Indian fox and is an important place for migratory birds. It also supports various kinds of arthropods, particularly butterflies and moths. India is home to about 1500 butterfly species of which 334 species have been reported from the western Ghats. This pocket guide covers 60 species of butterflies that are seen in the VBBS landscape.

### **Butterflies and Humans**

Butterflies not only pollinate some plant species, but their sheer presence also brings in joy and has inspired humans in a big way.

# CHAPTER III

## CHAPTER III

### SOCIAL CONDITION

People of Vallanadu live in unity. We can find they are living a happy and peaceful life the women have good habits and are talented. A person's standing in society is often determined by his or her occupation, income or education level, or family background. One of the people have development in education women status leisure, etc. have ladies club and free training centre for students for the development of the village. Social status plays a vital role to find out the functioning process of the village.

#### Caste System

Caste System affects India very much than poverty. We can describe the religious strite easily but, not the caste strite people of different castes live in Vallanadu. The major caste of Vallanadu is Thevars. They are experts and rich in business. People of different caste live in unity and equality.<sup>11</sup>

S.NO	Caste	Families
1	Thevars	4000
2	SC	1500
3	Chettiar	150
4	Kampar	15
5	Muthaliar	20
6	Brahmin	100
7	Pandaram	30
8	Padaiyatchi	50

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<sup>11</sup> Personal Interview with Chandra, President, Vallanadu, dated:12.02.2023.

9	Tondaiman	150
10	Vallalar	10
11	Pandular	150
12	Yadhavar	500
13	Pillamar	750

## Primary Health

Primary Health Centre was started in 18<sup>th</sup> February 1970 C.E. The event on Monday the 12<sup>th</sup> December 2022 C.E at Vallanadu village primary health centre PHC, Srivaikundam Taluk, Thoothukudi District there are around 7725 families living around. This village farming is their main the safe birth initiative by supporting the effective treatment. The equipment were,

1. ECG Machine
2. Baby Weighting Machine
3. Operation Theatre Focus Lamp
4. Nebulizer Diagnostic Kit.<sup>12</sup>

## Status of Women

They are helping and developing their family by doing some kind of work, they proclaim that is nothing impossible for women. They are many graduated degree holders from this we can understand the Vallanadu gives priority to women education. Women of Vallanadu have good qualities and talents they have training centre for women ladies' club and institutions for women to develop the women hood.

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<sup>12</sup> Personal Interview with Kala, worker, Primary Health Centre, Vallanadu, dated:12.02.2023.

## **Food**

Rice is the major food of Vallanadu. Unique flavours the tangy twist the sweet infusions and the vegetables are used few recipes which can be a head turns for the most vegetarians and non-vegetarians. The most stape food for the people is rice it is generally taken for a lunch sometimes like wheat, ragi and maize also used for the dinners. They also have daily industry processes such as raw milk into an away product like yogurt, ghee etc. In the festival and marriages, the special food process meat and chicken. They traditional to eat food as sitting on the floor after the meals they consume petal leaves. They celebrate the festival and the marriage function had humans are highly adaptable. So, they adapted to obtain food in many different eco system. They belief super natural things. So, except Tuesday and Friday they eat non-vegetarian like fish, egg and meat. They eat rice with sambar and some green vegetable Spanish and some drumsticks and leaves etc. They a like the traditional method so they take food in banana leaf in their routine life they are healthy life style in their lives and food. So, they considered that as a good and comfortable.

## **Leisure Time**

Every human being needs some rest to divert their mind they do something which they enjoy the people of Vallanadu spend only a small time in leisurely activities the people of Vallanadu. They spend the whole day in agriculture. So, they have only a little time of relaxion they spent their leisure time watching television the children play basketball some people spend their time in swimming in the river during the time of festival pot breaking, kabaddi are so of the games which they play.

## **Self Help Group**

Women also equally shine in many fields like men yet in many villages ladies are tortured in order to avoid the torture for the lady's, lady's club was started. Thamarai Self Help Group is in Vallanadu it was started 10s years ago Mrs.Thampurati it is the president of Thamarai the club has sixteen members they meet twice in a month each member pay Rs.2 as membership amount each month they use this for the purpose of the club. They collect 200 for saving account if a member has Rs.20,000 her account they can get up Rs.50,000 loan facility from the bank they also provide funds for self-business and provide guidelines for the business. Thamarai Self Help Group members are running brick industry, stone industry and lending vessels for rent the loan from bank.

## **Position of Men**

In this village men are generally depended on agriculture and its interrelated trade. They are well versed in agriculture and the schemes related to their field implemented by the State Government. They know only to read and write. According to the culture of India. They occupied a higher position in their families. At present they are giving more importance to education of their children and to improve it with modern facilities.

## **House**

As food and clothing necessary for every human being so, as shelter is much required. There are nearly 7855 houses in Vallanadu. People live hut and cement houses the electricity and water supply in functioning in efficiently in Vallanadu. Nearly 75% of the people have their own houses and 25% live in rent houses are spacious with sufficient air supply.<sup>13</sup>

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<sup>13</sup> Personal Interview with Laxmi, Worker, Handicraft, Vallanadu, dated:12.02.2023.

## **Life Style**

Vallanadu led a normal life but, the women led speculated life. They did not appear in courtrooms. They could not talk certain categories of made relatives even if, they should behind a door or a curtain. In the seclusion, they were depended on the servants of various kinds for accomplishing basic practical task of daily life, for communication with people in various parts of the place, as well beyond some of this assistance came from women called both maid servants and basis they used to travel to temples or other places in covered vehicle and whenever they came out, a musical instruments called this kind of feminine mostly existed even today among the heirs of Vallanadu. At present the instrument is not played.

## **Hospital**

Vallanadu Hospital was started in 18<sup>th</sup> February 1970 C.E the Hindu Community offered a big service to our country in medical field. When our country is full of taboos regarding the diseases. Those days' people use dry ginger, garlic, pepper, tulasi, as natural medicine for major diseases. The village has allopathy medicine. There is one hospital and one vet nary hospital. There are 24-hours services with all the facilities in 2023C.E. There are 4 Nurses, 3 Workers and 1 Doctor the siddha department systems is also seen to very helpful to the people. The medical students are being taught from the hospital but, eventually it was stopped abruptly in the hospital in the important services are providing only to pregnant women. There are hospital and clinics in Vallanadu.<sup>14</sup>

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<sup>14</sup> Personal Interview with Sutha, Worker, Health Centre, Vallanadu, dated: 12.02.2023.

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# CHAPTER IV

## **CHAPTER- IV**

### **Economic condition**

India is a country of villages. Its economy very much depends on the villages in the economic structure of the country. They occupy an important place in the political as well as administrative set up. Over 80% of the people of India live in the villages. They still contribute about 51% of the national income. It is the villages that form the basis of the cultural and economic life of the country. The real conditions of the country's life can be seen only in the villages. Vallanadu is also formed a basis of life of the country.

### **Agriculture**

Agriculture is the main occupation of Vallanadu. Above 90% of the population of the villages still depends on the agriculture. Paddy and banana are cultivated in the wet lands of the villages. Due to dry climatic condition, green grams, arid grams, corns, red chilies, cotton, yam paddy and sunflower are cultivated. This area is a heart spot of palm trees. Most of the people in Vallanadu village get income from agriculture. Others get income from daily and monthly wages.

Paddy in 4000he and Pulses in 1200he are cultivated in this block. Cotton is cultivated in 1100he in the northern portion of this block. Main sources of irrigation are Maruthur Malakai and a portion of the maruthur keelakkal. Since substation is covered with hard rock open wells are very few. Government agricultural college is located in this block or character promoted

by companies are coming up at southern portion of the block vast waste lands are available with very good underground water potential.<sup>15</sup>

### **Bank 0357 Primary Agricultural cooperative credit union**

The Primary Agriculture Cooperation Credit Union bank was started in 1970 C.E. K.R. Parameswaran was the founder, M. Annadurai as a vice President of this bank. At present there are having four members.

Primary Agricultural Cooperative Credit Union Bank provides agricultural loans. 30,000/- per acre for paddy cultivation and 60,000/- per acre for banana cultivation subject to property value. Loans should be paid with in one year for banana and wit in six months for paddy. The members are meet once in a month. It functions in the morning from 9.am to 5pm in the evening. Second and fourth Saturdays are holidays for every month.<sup>16</sup>

### **Water Supply**

The aeration system is where the water falls. Raw water channel clarifier zone and flocculation zone Baffle walls, launder, steel bridge rotary for sludge collection. Control panel for steel bridge turbidity meter water passage to fiber beds. PVC pipe to collect fresh water and convey back wash water pvc 10kg/cm<sup>2</sup> 2 no. of holes 45 degrees each faced bottom each filter consists of 8 no. of beds and 6 no. of launders. Control panel for filter beds back wash, Air

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<sup>15</sup>Sinnakani, R, *op.cit*, pp.33 – 35.

<sup>16</sup> Sinnakani, R., *op.cit*, pp.431- 432.

Blowers, valves operating. Valve actuator to release treated water and conveyed to chambers for post chlorination. Back wash pumps used D1 line for Air Blowing.

Firstly, water enter in Aerator then go “Flash Mixer” through the pipe water go “clariflocculator”. Secondly, if flash mixer/ clariflocculator not work water passes this channel on “Filter House”. Thirdly water comes in clariflocculator through this channel water filter house for clear water passing channel for back washing channel rail outer wall and inner wall. Then water enter in filter house or “Filters BED” back water comes through these pipes. Inlet and outlet channel for back wash water. Sludge collection tank recycling units pump house panel room and panel board. Over head wash water tank 30 lakhs liter chlorine is a chemical used in pipe. Water through the pipe water goes in clear water sump, clear water sump then water goes on pump house 2 pump water goes ESR (Elevated Service Reservoir)/OHT (Over Head Tank) through pipe line water comes to home.<sup>17</sup>

## **Cattle Farming**

As the development of agriculture is closely connected with cattle the people of this village below special interest in domesticating them through modern techniques are introduced and tractors are used in cultivating lands, a vast majority of lands and ploughed with the help of buffalos and bullocks in this village. People use bullock carts to travel, they domesticates grow goats for its milk and flesh cow for milk and hen and cock for its flesh. They consider cow as a sacred animal. The snepherds maintain the cattle forms of the village.

## **Palm products**

Manufacture of palm products are carried in the village. It is a widespread industry in the village. The people use to prepare jaggery and other palm products. Other than that these

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<sup>17</sup> Personal Interview with Manikandan, worker, Supervisor, Water Plant, Vallanadu, dated:12.02.2023.

people involve in private such as manufacturing mat, matchstick, broom stick etc., young girls involve themselves in sewing work. The remaining people go for work for daily wages. The educated people of the village work in government and private concerns.

### **Present condition**

Even through most of the people engage in agriculture, due to the climatic condition, modern techniques, increasing and sudden decreasing value of commodities most of the lands become dry and they are converted into plots. The government should take steps to improve the condition of the agriculturalists and to improve the life of the country.<sup>18</sup>

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<sup>18</sup> Personal Interview with Valli, Worker, handcraft, Vallanadu, dated:12.02.2023.

# CHAPTER V

## **CHAPTER-V**

### **Religious Condition**

The village has the people following Hinduism, Christianity and Islam. About 80% of the people in this village are Hindus. All the religions have their own places of worship. There are five temples located in the village of Vallanadu. Each community has a separate temple. Most important temples among them are Sree Auduyambal Udanurai Thirumulanathar Temple, Perumal Temple, Murugan Temple, Thamburatti Amman Temple.

#### **Perumal Temple**

This temple was blessed by Chakrapani it is called Perumal. It has been more than two hundred years since the temple was built. Ambal name in the temple is said to be Sri Devi and Bhudevi. Puratasi Saturday of every month on Thiruvana Nakshatra. Garudaseva will be held. Abhishekam will be held on Ramnavami. Hanuman Abhishekam is performed in Nakshatra during the month of Margazhi. Abhishekam of Krishna takes place on Krishna Jayanti in Rohini Nakshatra in Avanimonth. Tirupalliyeuchi will be held in the month of Margazhi. Varushabhishekam is specially performed on Uthra Nakshatra in the month of Tai.<sup>19</sup>

#### **Murugan Temple**

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<sup>19</sup> Personal Interview with Pushpa Leela worker, Sree Auduyambal Udanurai Thirumulanathar Temple, Vallanadu, dated:08.01.2023.

It has been more than four hundred years since Murugan temple was built. This temple is known as Vallideva Sena Samaya Subramanya Temple, Murugan Temple is a temple built by Saiva Pillaimars. Marriage ceremonies are also held in this temple. Poojas like Kanda Shashti, Yagasala, Thirukalyanam, Mahasivarathiri are also held for six days. Puja is held twice a day. Puja is held every year of Karthikai.<sup>20</sup>

### **Thampurati Amman Temple**

This temple was built four hundred years ago. A twelve days festival is held annually. The festival is held on the last Tuesday of the month of Chitrai. On the twelfth day, the car procession enters the town. On the eighth day, the village public offering will be conducted.

### **Mandapadi**

- The First day of the festival is conducted by Brahmins.
- The Second day of the festival is conducted by 5 Veetu Pillaimar.
- The Third day of the festival is conducted by Kariyakka Pallamar.
- The Fourth day of the festival is conducted by the Chettiars.
- The Fifth day of the festival is conducted by Devar.
- The Sixth day of the festival is conducted by the Asari.
- The Seventh day of the festival is conducted by Konar.
- The Eighth day of the festival is conducted by Public.
- The Ninth day of the festival is conducted by Guna Ramasamy Family.
- The Tenth day of the festival is conducted by Kambar.
- On the Eleventh day of the festival is conducted by Poopandaram.

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<sup>20</sup> Personal Interview with Rathna Sangaralingam, Priest, Murugan Temple, Vallanadu, dated: 08.01.2023



- The Twelfth day of the festival is conducted by the residents of vallanadu who had settled in Bombay.<sup>21</sup>

## **Emmanuel Church**

Emmanuel Church is the oldest church. The church was built by the British before independence. The new tower of Emmanuel Church was consecrated on 12<sup>th</sup> February 2012 C.E Dr.J.A.D. Jayachandran. Selvan is a pastor of Emmanuel Church.<sup>22</sup>

## **Legendry Background**

### **Sri Auduyambal Udanurai Thirumulanathar Temple**

In the 16th century, a king named Seemaran Seevalla Pandiyan came to Vallannadu region. He cut a pond in the northern part of the town for agricultural use. Lord Siva appeared alone on the banks of the pond.

Vallanadu was prosperous and fertile. People used to say that the prosperity of the town was due to the Swayambu on the lakeside. But the king thought that the pond he cut was the cause of prosperity.

One day the king was riding a horse near a pond. Then it rained heavily. The king stood aside to avoid getting wet in the rain. But the Swayambu Lingam, which was soaking in the rain, began to melt little by little. Noticing this, the king ordered his soldiers to hastily build a hut around the lingam with nearby palm fronds. Although they acted quickly, the leaves were blown away by the strong wind. Seeing that his efforts were in vain, the king knelt down and

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<sup>21</sup> Personal Interview with Muthumari, worker, Thamburatti Amman Temple, Vallanadu, dated:04.03.2023.

<sup>22</sup> Personal Interview with Mary, Tailor, Vallanadu, dated: 04.03.2023.

sat on the ground with his hands on his head. Then grasping the diamond crown on his head, he took off his crown without thinking and placed it on the melting lingam.

A miracle happened there the moment Mahesan crowned the king in Thiruvadi. The rain and wind that had threatened until then subsided suddenly. Lord Siva felt that everything that happened was Leela and bowed down. He realized that God's grace is definitely needed to do good deeds for the people of the country. People also started worshiping the Swayambu Lingam, which was consecrated as '**Thirumulanathar**', and the newly distilled and consecrated Ambikai as '**Aavudayamman**'.

### **Specialty of the place**

1. Here on March and September 21st, 22nd, 23rd, the sunlight falling on the source is said to be miraculous.
2. In the outer hall of the temple there are lotus-shaped Navagrahas and opposite it is the Vasantha Mandapam.
3. Baby Shower Utsavam is held on Aadipuram for Mother Avudayamman and Annabhishekam and Thirukalyana Utsavam for Swami in Aippasi month.

It is said that if people pray for mentally challenged people and those with heart problems in this temple, people will retain good health soon.<sup>23</sup>

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<sup>23</sup> Inscription, Sri Auduyambal Udanurai Thirumulanathar Temple, Vallanadu, dated:04.03.2023.

# CONCLUSION

## **CHAPTER-V**

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<sup>24</sup> Personal Interview with Pushpa Leela worker, Sree Auduyambal Udanurai Thirumulanathar Temple, Vallanadu, dated:08.01.2023.

<sup>25</sup> Personal Interview with Rathna Sangaralingam, Priest, Murugan Temple, Vallanadu, dated: 08.01.2023

- The Eighth day of the festival is conducted by Public.
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<sup>28</sup> Inscription, Sri Auduyambal Udanurai Thirumulanathar Temple, Vallanadu, dated:04.03.2023.

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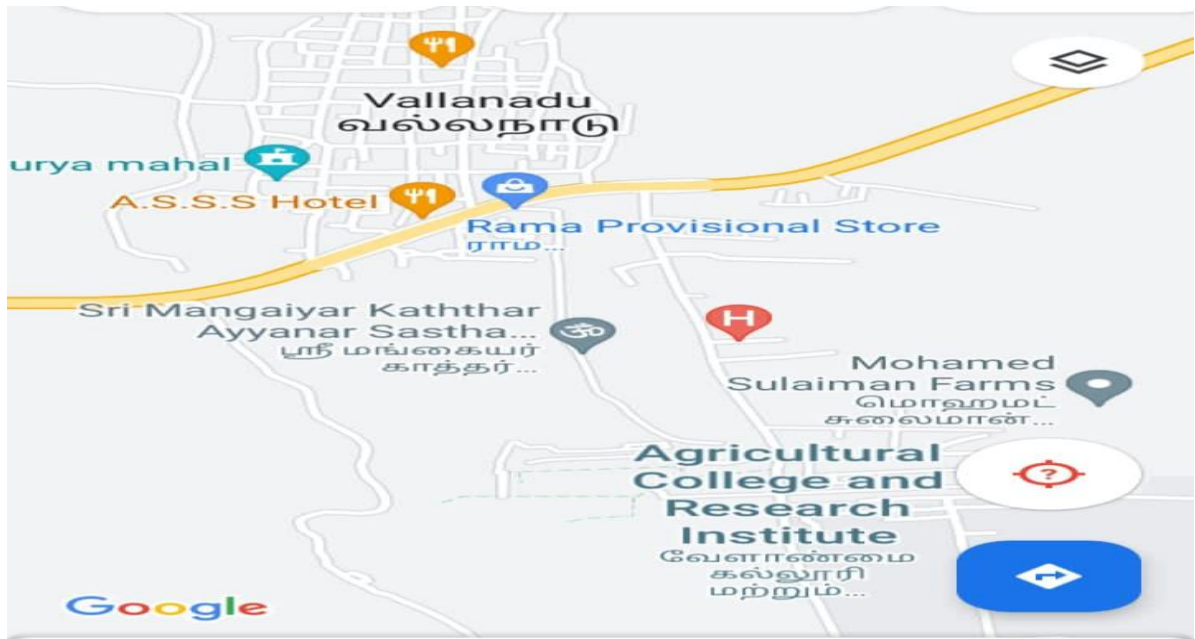
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# PHOTOGRAPHS

# PHOTOGRAPHS



**Location of Vallanadu**



**Vellayathevan Memorial Hall, Vallanadu**



**Entrance view of Black Buck Sanctuary, Vallanadu**





**Primary Health Centre, Vallanadu**



**Murugan Temple, Vallanadu**



**Emmanuel Church, Vallanadu**



**VTVD Higher Secondary School, Vallanadu**





**Interview With Physical Education Teacher**





**Agriculture College and Research Institute,  
Kilikulam**



# **Intellectual Personalities**

Project in History submitted to

**St. Mary's College (Autonomous), Thoothukudi**

affiliated to

**Manonmaniam Sundaranar University, Tirunelveli**

in partial fulfillment of the requirements

for the award of the degree of

**Bachelor of Arts in History**

**By**

M. MUTHU MEENA	20AUHI30
L. MUTHURANI	20AUHI32
C. PADMA DEVI	20AUHI33
A. PANIMATHA	20AUHI34
S. PAVITHRA	20AUHI35



**III B.A History**

**St. Mary's College (Autonomous)**

Reaccredited with "A+ " by NAAC

Thoothukudi

2022 – 2023

**Dr. D. Vinoba Gladis**  
**Assistant professor of History**  
**St. Mary's College (Autonomous),**  
**Thoothukudi**

## **CERTIFICATE**

This is to certify that the project entitled "**Intellectual Personalities**" is submitted to **St. Mary's College (Autonomous), Thoothukudi** in partial fulfillment for the award of the degree of **Bachelor of Arts in History** is a record of work done during the year 2022-2023 by the following students of III B.A History.

**Name of the students**

M. MUTHU MEENA

L. MUTHURANI

C. PADMA DEVI

A. PANIMATHA

S. PAVITHRA

**Reg. No.**

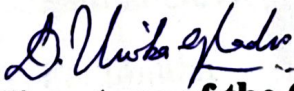
20AUHI30


20AUHI32


20AUHI33

20AUHI34

20AUHI35

  
**Signature of the Guide**

  
**Signature of the Examiner**  
12/04/2023

  
**Signature of HQD**  
**Dr. A. Malini Apsala**  
Head & Assistant Professor,  
Pearl Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi.

  
**Signature of the Principal**  
**St. Mary's College (Autonomous)**  
**Thoothukudi - 628 001**



# DECLARATION

I hereby declare that the project entitled "**Intellectual Personalities**" submitted to **St. Mary's College (Autonomous), Thoothukudi** affiliated to **Manonmaniam Sundaranar University, Tirunelveli** for the award of the degree of Bachelor of Arts in History is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place: Thoothukudi

Date: 03 - 04 - 2023

**Students Name**

**Signature of the Candidate**

M. Muthu Meena

M. Muthu Meena

L. Muthurani

L. Muthurani

C. Padma Devi

C. Padma Devi

A. Panimatha

A. panimatha

S. Pavithra

S. Pavithra

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## **Introduction**

In general terms, intellectual leadership is defined as individual capacity to create powerful ideas that for scientific, social, technological and institutional revolutions. Intellectual leaders certainly contribute to the framework of management and governance at home, as they do within intro-or-inter national scholarly alliances. To highlight the importance of the leaders as critics, advocates and intellectual leaders who are vested in social and political concerns. Data science is a rich ground to develop efforts for social good and social justice, whether related to the incarceration system, refugee crisis, houselessness, health or the environment, etc.

Intellectual leadership in one type of informal leadership, similar to and different from formal administrative or institutional leadership. Intellectual Leadership focuses more on motivating, mentoring, inspiring and contributing to the academic community and the public by exercising intellectual power. In general terms, intellectual leadership is defined as individual capacity to create powerful ideas. They had their own set of values and principles, and understanding them and keeping them motivated so they keep performing is important. They also had the ways of thinking and problem solving used by professionals in a field, managing relationships, good communication, active listening and creative approaches to addressing difficult situations.

### **Scope and Purpose of the study**

The prime objective of the dissertation is to reconstruct the Contribution of intellectual personalities, their attitude in the upliftment of the society and the creation of innovations.



## **Relevance of the Study**

This study embraced important personalities and their achievements. Therefore this title is chosen.

## **Source of Study**

Different source materials have been used to trace the Intellectual Personalities. The Sources are books written by Scholars, Journals, Literary, Sources etc.

## **Methodology**

In this study different research methods have been used. They are descriptive method and analytical method. The source materials have been critically analyzed and investigated by the scholar herself. The descriptive method is used in the presentation of the study in order to make the thesis understandable to the reader.

## **An Outline of the Chapter**

This project has four chapters. The First Chapter is the detailed account of the Social Thinkers. The Second Chapter explains the Religious Thinkers, The Third Chapter Speaks about the achievements of Political Thinkers, The Fourth Chapter Deals about the Literature and Scientists. The Conclusion sums up the findings.

# Chapter-I



## **Chapter-I**

### **Social Thinkers**

#### **Raja Ram Mohan Roy**

##### **Birth and Childhood**

Ram Mohan Roy was born in the villiage of Radhanagar, near Krishnagar, in the Zilla Of Hugli, on the 22<sup>nd</sup> of May, 1772. His pedigree has been preserved up to a very early date. Much uncertainty has existed as to the year of Ram Mohan's birth. The date most frequently accepted is that given on his tombstone, viz., 1774, Rev. C.H.A. Dall, in a letter to the Sunday Mirror of January. 18, 1880, reported that Ram Mohan's younger son Rama Prased Roy, said in 1858 before a circle of friends and clients in Calcutta.<sup>1</sup>

Raja Ram Mohan was born of a Vaishnava father and a Sakta mother a strange union. After acquiring what knowledge he could of Bengali, Sanskrit and Persian in his native village, in his ninth year he went to Patna, the principle seat of Arbic learning in Bengal. He had an extraordinary memory. Coupled with his intellectual prowers, he was able to a master of Persian and Arabic languages within three or four years. "In this short time, he studied not only poets and philosophys of Persia and Arabic", but he read also Plato, Aristotle and other Greek thinkers, and Euclid Arbaic.

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<sup>1</sup>*Sophia Dobson Collet, The Life And Letters of Raja Ram Mohan Roy, Calcutta, 1914. P.1.*



He was twelve, when he went to Banaras, then as well as now, the principle seat of Sanskrit learning. Till the age of sixteen, he remained there and most carefully studied the literature and philosophies of the old Hindus. Chiefly from these studies, he became monotheistic in his belief and returned home as a convinced enemy of idolatry, a follower of the Vedanta and the Upanishads. It is said that he soon published a treatise against idolatry and brought the wrath of his father upon his head. It is not known, whether it was his father who turned him out of home for his new lands, because of dissatisfaction with his own. The doctrines of Buddhism had surely great attraction for him, evinced in later days in his love for Mahanirvanatantra and composition of Vajrasuchi. But the rites and ceremonies of the Lamas were not to his liking. It almost cost him life for his criticism of them. It was the women folk saved him.<sup>2</sup>

### **Life and Works of Raja Ram Mohan Roy**

Ram Mohan Roy (1772 – 1833) was the creator of the mental climate which conduced to the birth of modern India. He found a country stagnating in the wallow of medievalism and breathed into it a spirit so vital that it transformed the very quality of Indian thought and life. Ram Mohan's gigantic intellect, enriched by encyclopaedic erudition, informed by rational humanism and a universal outlook, all converged to power synchronously a renaissance and a reformation. The first touched and transmuted every aspect of our intellectual and cultural life while the second was as far-reaching in its effects as the one that was initiated by Martin Luther. It was not an eulogist, carried away by his enthusiasm, but a sober critic who wrote: "If the labours of Luther in the Western world are entitled to be commemorated by the Christians, the

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<sup>2</sup>S.R.Sharma, *Life and Works of Raja Ram Mohan Roy*, Jaipur, 2003. p.211.



Herculean efforts of the individual we allude to (Ram Mohan Roy) must place him high among the benefactors of the Hindu portion of mankind.”

Some of the qualities of mind and character which marked him out as a giant later in life his ability to fasten on essentials rejecting dross, his unimpassioned objectivity and unshakable courage of his convictions manifested themselves early and was seen in him, when older than a boy, questioning the validity of idol-worship.<sup>3</sup>

## **Language**

The great contribution of Ram Mohan Roy to the system of modern education was his emphasis on the study of Modern Indian languages. He himself gave a great lead in the matter by writing books in Bengali on Grammar, Geography, Astronomy and Geometry and he is considered as the father of Modern Literary Bengali prose. His advocacy of the study and development of Modern Indian languages.<sup>4</sup>

## **English Education**

In the field of education, Ram Mohan Roy was one of the first thinkers in India to realize the value of Western Science, and thought. He created major opinion in favor of the English education that could generate a sense of unity among the Indian educated youths. His ideas of western education helped the Government of Lord William Bentinck to introduce European learning in India.<sup>5</sup>

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<sup>3</sup> Ibid.p.212.

<sup>4</sup> H.V.Hampton, *Biographical Studies in Modern Indian Education*, Mysore, 1947.p.39.

<sup>5</sup> J.P.Banerjee, *Education in India-Past: Present: Future*, Vol-1, Calcutta, 2004.p.41.



## **Economic Reforms**

Ram Mohan worked incessantly for the amelioration of the miserable economic plight of the Indian people. In his evidence before the Parliamentary committee in 1832, Ram Mohan said: 'The condition of the Cultivators is very miserable, they are placed at the mercy of the Zamindar's avarice and ambition... the landlords have met with indulgence from government in the assessment of their revenue while no part of it is extended towards the poor cultivator. He pointed out that while the Zamindars had greatly benefited by the Permanent Settlement of 1793, the poor peasants were not better off at all.

He agitated against the zamindar's extortion of cess from the peasants who came to sell their crops or vegetables in the village markets while were owned by the Zamindars. Ram Mohan fought against the monopoly of the salt trade by the Servants of the East India Company. They used to enhance the price of salt a thousand per cent above its natural price. Ram Mohan was the first man to draw the attention of his countrymen to the economic drain of India carried on systematically by the British rulers.

It was in the nature of a tribute taken from India by her Conquerors. In his answers to questions on the 'Revenue System of India', Ram Mohan said that colossal sums of money were being taken out of India by Europeans retiring from services in India.<sup>6</sup>

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<sup>6</sup>*Saamyendranath Tagore, Raja Ram Mohan Roy, New Delhi, 1966. p.40.*



## **Social Reforms**

The starting point of Ram Mohan's fight against medievalism was religious reform. This is because he fully recognised the interrelationship between religious reformation and social and political progress. Here, more than in many other countries, social customs were inextricably bound with religious beliefs and the horror of the cruelest of customs was covered by the carefully constructed casement of religious sanctity. The mask of sanctity that bigotry wore, served to scotch all attempts at social reforms. In the circumstances, religious reforms was, therefore, a pre-condition to social reforms.

There was yet another compelling reason why Ram Mohan's efforts did not stop short at religious reform and "his mind turned more and more from theory to practice, from doctrines to institutions, from polemics to reforms". This was his abiding faith in humanism. For him, all reforms, including religious, were a quest for 'Lokasreya', the common good. True to the tradition of India, he elevated the quest to the realm of 'dharma'. The humanist view of religious reforms comes through sharp and clear in much of his writings. For instance Ram Mohan wrote in 1828: "I regret to say that the present system of religion adhered to by the Hindus is not well calculated to promote their political interest. The distinction of castes introducing innumerable divisions among them, has entirely deprived them of political feeling. It is, I think, necessary some changes should take place in their religion at least for the sake of their political advantage and social comfort".

Since the British officers sole advisors on Hindu law were orthodox Brahmin pandits, this step, in effect, meant calling for the opinion of a highly prejudiced group. As was to be expected, the pandits upheld the custom, adding the rider that it was against the shastras to permit the



performance of suttee. If the widow were in the family way or had very young children or were herself of a very tender age.<sup>7</sup>

After a good deal of hesitation, the government issued a directive in 1817 to magistrates and police officers "to allow in those cases where it is countenanced by their religion, and prevent it in others in which it is prohibited by the same authority".

If the purpose of the Regulations was to place the slightest restriction on the practice of suttee, it actually produced the opposite result. The Regulations virtually gave a legal sanction to this cruel custom and emboldened the orthodox to carry out widow-burning without let or hindrance. How ineffective the Regulations had been, was reflected in the statistics the government had collected in 1818. They revealed that no fewer than 2,365 widows had been burnt alive between 1815 and 1818. Of these, 1,528 were inhabitants of Calcutta and its surrounding districts. Even these Regulations, with their imaginary restrictive powers were evidently proving irksome on saving the souls of women by Hindu community, intent on saving the souls of women by consigning them to the flames.

In protest against this iniquitous practice, Ram Mohan wrote his pamphlet entitled 'Modern Encroachment on the Ancient Rights of Hindu Females According to the Hindu Law of Inheritance' Published in 1822, the pamphlet brought out, on the authority of ancient Hindu law-givers, that this unjust practice was the result of deliberate distortion of traditional Hindu law.

Ram Mohan never lost an opportunity to voice his views against polygamy, using the platform of the Atmiya Sabha and the printing press for the purpose. His contention was that anyone who wished to take a second wife during the life-time of the first should be allowed to do

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<sup>7</sup>S.R.Sharma, *Life and Works of Raja Ram Mohan Roy*, Jaipur, 2003.p.43.



so only on proving before competent legal authority that the conditions under which polygamy was permitted by the Hindu shastras were fulfilled.<sup>8</sup>

Then again in an article in the Brahmanical Magazine he pointed out: "we have been our subjected to such insults for about nine centuries and the cause has been our excess in civilization as well as our division into castes, which has been the source of want of unity among us".

Ram Mohan attempted to encourage inter caste marriage without appearing to make too violent a break with the Hindu tradition, by urging that the Hindus should consider Saiva marriages just as valid as Vaidik marriages. In doing this, he cited the authority of the Mahanirvana Tantra, which lays down: "There is no discrimination of age and caste or race in the Saiva marriage. As enjoined by Siva, one should marry a woman who has no husband and who is not 'Sapinda' that is, who is not within the prohibited degrees of marriages".

Ram Mohan's basic approach to social reforms, as for religion and culture, rested on a synthesis between the East and West. In a penetrating study on Ram Mohan, Dr. Brajendra Nath Seal under-scored this. Dr. Seal pointed out that Ram Mohan had aimed at reconciling the good of the individual with the good of the greatest number-in other words, harmonising individualism and socialism.<sup>9</sup>

## **Women Education**

Equally able was the Raja's advocacy of the education of Women. Although the concept had already been put forward by missionaries, it was the Raja who helped to popularize it among

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<sup>8</sup> Ibid.p.44.

<sup>9</sup> Ibid.p.45.



the Hindus. He said that the women of India were highly educated and that the education of women was in keeping with ancient religious traditions and beliefs. The Brahama Samaj did great service in removing the popular prejudices against the education of women that were the prevalent in the Hindu Society and the credit for this goes mostly to Ram Mohan.<sup>10</sup>

## **Religious Reform**

Raja Ram Mohan Roy founded the Atmiya Sabha in 1815 to campaign against idolatry, caste rigidities, meaningless, rituals, and other social ills. The Calcutta Unitarian Association in 1821, and the Brahma Sabha in 1828.<sup>11</sup>

## **Brahmo Samaj**

On 20 August 1828 the first assembly of the BrahmoSabha was held at the North Calcutta house of feringhee Kamal Bose. This day was celebrated by Brahmos as Brahmostab. These meeting were open to all Brahmins and there was no formal organization or theology as such. On 8 January 1830 influential progressive members of the closely related Kulin Brahmin clan of Tagore and Roy Zaminder family mutyally executed the Trust Deed of Brahmo Sabha for the first resident superintendent. On 23 January 1830 the Adi Brahmo Sabha premises were publicly inaugurated. This day is celebrated by Brahmos as Maghotsab. In November 1830 Ram Mohan Roy left for England. With Ram Mohan's departure for England in 1830, the affairs of BrahmoSabha were effectively managed by Dwarakanath Tagore and Pandit Ram Chandra Vidyabagish, with Dwarakanath instructing his diwan to manage affairs. Weekly services were held consonant with the Trust directive, consisting of three successive parts: recitation of the

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<sup>10</sup>J.P.Naik, S.Nurullah, *A Students History of Education in India, Delhi, 1974*.p.129-132.

<sup>11</sup>C.RobertsonBruce, *The Father of Modern India, 1995*. p.215.



Vedas by Telugu Brahmins in the closed apartment exclusively before the Brahmin members of the congregation, reading and exposition of the Upanished for the general audience, and singing of hymns. The reading of the Vedas was done exclusively before the Brahmin participants as the orthodox Telugu Brahmin community and its members could not be persuaded to recite the Vedas before Brahmins and Non-Brahmins.

By the time of Ram Mohan's death in 1833 near Bristol, attendance at the sabha dwindled and the Telugu Brahmins revived idolatry. The zamindars, being preoccupied in business, had little time for affairs of sabha, and flame of sabha was almost extinguished.<sup>12</sup>

### **Keshab Chandra Sen**

Keshab Chandra Sen was born in Calcutta on 19th November 1838 in a family of Kinsmen of Sena Rajas. He was a well-to-do family, his father, Peary Mohan, was Diwan of the mint. He died when Keshab was only ten years old. Thus his mother, Sarada Devi, moulded Keshab's character more than his father could. He passed his entrance examination from Hindu school, Calcutta in 1853 and graduated from Hindu college in 1856. The same year, he was married to Jaganmohini Devi. He was not a good student and did not study further but had developed a taste for reading books by western as well as Indian authors. He worked in Bengal Bank for two years from 1859 – 1861. After reading a tract on Brahmonism by Rajaram Bose he was attracted towards this theistic church and joined it in 1857, and devoted the rest of his life for the propagation of Brahmonism.

Keshab Chandra established a separate Samaj in 1865, calling it Brahmo Samaj of India, which was formally inaugurated in a new building in 1869. When Swami Dayanand, the

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<sup>12</sup>S.Sastri, *History of Brahmo Samaj, Calcutta, 1911*. p.7.



founder of Arya Samaj visited Calcutta in 1872, he met Keshab Chandra and sought advise on several organizational matters which proved to be a turning point in the life of Dayanand and that of the Arya Samaj. In 1870, Keshab Chandra went to England and was enthusiastically received by the people there, especially by the unitarians as they had done four decades earlier for Ram Mohan Roy when he visited that country. Keshab Chandra was in England for six months. He visited several towns in England and Scotland. For fifteen days he stayed with Max Muller in Oxford. Max Muller writes; When Keshab Chandra was staying with me at Oxford, I had a good opportunity of watching him.<sup>13</sup>

### **The Brahma Samaj**

The Brahma Samaj was galvanized into activity by Debendranath Tagore. Whose attitude towards Hinduism and Christianity has already been noticed. He was comparatively conservative he emphasized "The contemplation of God" and turned mystic. He was wedded substantially to ancient Indian ideas. Keshab Chandra Sen became a member of the Brahma Samaj in 1857 and subsequently its Acharya and conferred on Debendranath Tagore the title of Maharshi; the pronounced Christian leanings of Keshab led in 1865 to the separation of the two. It was on his initiative that the Civil Marriage Act was passed in 1872. In 1881 he started his New Dispensation and became its Prophet. Consequently a second split occurred in the Brahma Samaj. Thus came into existence three bodies: the pro – Hindu. Adi Brahma Samaj under Debendranath Tagore; the Pro-Christian Sadharan Brahma Samaj; and the esoteric body clinging to the mystical New Dispensation of Keshab. Though the Brahma Samaj is influential chiefly in Bengal. Bombay and Madras have been affected to some extent by that body. The

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<sup>13</sup>H.D.Sharma, *100 Great Lives, New Delhi*. p.156.



PrarthnaSamaj, founded at Bombay in 1867, drew its inspiration. From were two of its prominent members.<sup>14</sup>

### **Iswar Chandra Vidya Sakar**

Iswar chandra was born in a poor Brahmin family on 26 September 1820 in the village of Birsingha in Midnapur District of West Bengal his parents Thakurdas Bandhopadhyaya and son to become a learned pandit. After finished his initial study at a village pathashala, Thakurdas took Iswar Chandra to Calcutta where he underwent a year's schooling in a local pathshala and the next year (1829) he was admitted to the Sanskrit college where Iswar Chandra completed his studies by 1841 with brilliant results winning prizes and scholarships sweeping in his stride the highest honours in every class examination. The title vidyasagar was used for the first time in the certificate awarded to him by the law committee in May 1839 on his passing the Smriti law examination.<sup>15</sup>

After completing his studies Vidyasagar joined government service and started his career as Head Pandit in Fort William College Calcutta in 1841. In 1846 he was appointed Assistant secretary Sanskrit college but he resigned that post in 1849 over some differences with the secretary of the college and returned to Fort William College as Head Writer and Treasurer. In December 1850 however he was back in the Sanskrit College as professor of Sanskrit literature and on 22 January 1851 he rose to be the First Principal of the College. As principal he started rationalization and reorganization of the courses which included teaching of English as a compulsory subject. He was invested with "Full discretion to remodel, reform and simplify

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<sup>14</sup>Mitra, *A Story of His Life And Work*, New Delhi, 1902.p.175.

<sup>15</sup>*Op.Cit.*p.214.



Sanskrit education for the benefit of countrymen". In 1855 he was appointed Special Inspector of Schools For Hooghly, Burdwan, Midnapur and Nodia in addition to his duties as principal of the Sanskrit college. As special inspector, he was instrumental in the establishment of twenty model schools and thirty-five girls schools in these districts starting from 1855 and a normal school on the premises of the Sanskrit college to train up teachers for these schools. In his own village, Birsingha, he opened two schools, one for boys and another for girls and bore all the expenses himself. Vidyasagar was active in the cause of female education as already started. An important female institution was founded by Sir Drinkwater Bethune, President of the Education Committee in May 1849, Vidyasagar fully collaborated with Bethune from the beginning. On the death of Bethune, Vidyasagar took over as honorary secretary. The school developed into a women's college the First Girls College in Calcutta. When the university of Calcutta was established in 1857.

Considered as one of the best educational administrators, Vidyasagar was called upon to take up the management of the metropolitan institution, and was made its secretary in 1861. The institution was founded in 1859 by private individuals as the Calcutta Training School, later changed to Hindu Metropolitan Institution in 1864 Vidyasagar worked hard for the Institution brought about reforms in the school and supervised its teaching. He personally contributed towards the cost of the new building which was completed in 1886.<sup>16</sup>

Consolidating the earlier two tracts in Bengali, he published one marriage of Hindu widows in English and gave a copy of it to the British India Association with a request to forward it to the government with their recommendation. Vidyasagar was close to many higher government officials who had been his sympathizers and supporters in his reform activities. On

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<sup>16</sup>Ibid.p.215.



their advice he submitted one petition to the government on 4<sup>th</sup> October 1855 for enactment of a legislation in favour of widow remarriage. He got support from some influential circles of Maharashtra and South India but had to face another round of stiff opposition in Bengal. About one hundred pamphlets for and against were addressed to an agitated public out of which only ten percent were in support. Several petitions were also submitted with thousands of signatures against Vidyasagar's move. But in spite of such overwhelming when the legislative council passed an act on 26<sup>th</sup> July 1856, which made the remarriage of Hindu widows valid. This was the happiest day in his life and an important milestone in the history of social reforms in India. With the Act passed, Vidyasagar now devoted himself in arranging widow marriage. The first such marriage was solemnized under police protection on 7 December 1856 that of Sir Chandra Vidyasagar Professor of Literature at the Sanskrit College who married a widow Kalimati Devi. Vidyasagar bore all the expenses of the closer and naments.<sup>17</sup>

To set an example his only son Narayan Chandra was married to a child widow in 1870. He made no bones about his happiness at this great event. He wrote to a friend. The most honest act of my life has been to fight for the promotion of widow remarriage in society and there cannot be any other unimpeachably conscientious act on my part than conscientious act on my part than seeing through Narayan Chandra marriage to a widow. Several of such marriages were solemnized during his lifetime and each one cost him a substantial amount of money which ultimately pushed him into debt but he lived long enough to clear it. However the taboo against marrying widows did not disappear. The Act of 1829 against sati was more successful for obvious reasons. While the Act of 1856 about widow remarriage was a permissive act recognizing as legal both the remarriage of a widow and her issues by such marriage the anti-sati,

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<sup>17</sup> Sinha, Nimal, Freedom Movement in Bengal, Calcutta, 1991.p.250.



Act was a punitive act those violating it were liable to be punished. Thus the widow remarriage Act did not have much effect on society. However to mitigate the suffering of widows who could not remarry Vidyasagar founded the Hindu family Annuity Fund in 1872 to ensure security for a widow.<sup>18</sup>

Bengal had the large number of widows in the country. The main reason for this proliferation of widows was a peculiar social custom of kulinism polygamy among the Hindus particularly among the Kulin Brahmins the death of the husband resulted in as many widows. Vidyasagar started a crusade against polygamy among the hindu. In December 1855, he organized a Deputation for banning polygamy and a mass petition with twenty-five thousand signatures was addressed to the governor-general to that effect.

A bill which was promised by the government had to be shelved because of the sepoy uprising of 1857 which led to a policy shift. The campaign was revived by Vidyasagar in 1866 when once again several petitions with thousands of signature were submitted. The relentless Vidyasagar issued a tract on polygamy in 1871 and a second one in 1872 both in Bengali and later combine these two in the English version with the title whether polygamy was consonant with Hindu Shastra. His success was confined to Punjab a western Uttar Pradesh partly because the problem of widowhood was not so acute in that area as compared to Bengal. Also the Brahmin Orthodoxy was not as powerful in that area.

As a social reformer Vidyasagar chose his methods with restraint. Dressed in a typical middle class attire, dhuti, chaddar and Taltola Slippers, Vidyasager walked the streets of Calcutta as a colossus and was loved, admired and hated at the same time. He became a legend in his own

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<sup>18</sup> *Ibid.* p.251.



time. He died of high fever in Calcutta on 29 July 1891. He will always stand out prominently in the galaxy of great men of this country.<sup>19</sup>

## Chapter II

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<sup>19</sup>*Op.Cit.*p.205.

# Chapter II



## **Chapter-II**

### **Religious Thinkers**

#### **Rabindranath Tagore**

#### **Technology Against life**

Tagore had an experience of what water scarcity mean for people who live under the tropical sun. When drinking water has to be extorted from the grip of the miserly mud When a chance spark burns down a whole village to ashes with not a drop a water in the neighbourhood, save tear-drops, for quenching the fire. The daily suffering, during the sultry month of summer, of numberless men and women in intense and widespread. But care is taken that this suffering must not, in the least, touch the imperfectly human, the mutilated souls, Who dwell in the barracks and the offices of the organisation agency. Those whose function it is to carry on the unbroken stream of life from age to age are made to sacrifice their very life stuff gigantic Doll. This equipment, a great part of which is meaningless, serves merely to fill up time and space for the purpose of giving the idol and imposing appearance of amplitude. Life is being life, whice is even against life.<sup>20</sup>

#### **Early Influences**

The life , literature and culture of the Bengal of Rabindranath Tagore's time greatly shaped his creative mind and art. The Mahabharata refers to the ancient Dravidan tribes that inhabited Bengal, and makes a mention of five brothers -Ang Bang, Kaling, Pundra and Sushama—belonging to these tribes. Which were fairly civilized and had a definite culture of their own. With the passage of time, some tribes from Tibet and China

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<sup>20</sup>H.D.Sharma, 100 Great Lives, New Delhi,1956.p.215.



migrated to Bengal settled down there in the pre-Christian and Aryan era. Though Kautilya's Arthashastra, believed to have been written in the century B.C speaks high of the silk and other fine articles manufactured by the ancient Bengal people, yet Bengal is not proud of having any literary work in any of the non-Aryan languages. The Aryan language had its earliest impact on Bengal between 1500 to 500 B.C, and with this a new civilization came into being in Bengal. But it was during the Gupta period of Indian history that Bengal underwent a great change, both linguistically and culturally. By the seventh century Sanskrit and Prakrit swayed Bengal, and the modern Bengal can be said to be the product of the impact of the Aryan language and culture.

Rabindranath Tagore was much benefitted by some of the celebrated Bengali poets of the nineteenth century. Innovator of a new form of poetry called PanchaliDaharathiRaj occupies a unique place among these poets. But the credit of delinking poetry from religion goes to Nidhi Babu, whose actual name was Ramanidhi Gupta. However, Michael Madhusudan Dutt, acknowledged as the Valmiki of Bengal, was the greatest Bengal poet this period. A highly learned man, well-versed in European languages and literatures, he became a Christian on account of his love for a Christian lady. He gave a new turn and dimension to Bengal poetry by bringing it very close to western literature. His magnum opus, Meghnadbadh, is a previous possession of Bengal poetry.<sup>21</sup>

Tagore's marriage with eleven year old Mrinalini Devi on December 9<sup>th</sup> 1883 lent a new impetus to his creative urge, with the result he brought out a large number of poems, short stories, essays, etc. In fact, this period of his life that he spent at Shelidah with his wife was by far the most creative and rewarding period of his life. The

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<sup>21</sup> Bhasker Roy Barman, Tagore in Tripura, Tripura, 1865. p.72.



partition of Bengal in 1905 filled him with great patriotic zeal, resulting in a good number of patriotic writings of high order. His visit to Ghazipur in U.B during this period proved very fruitful in that he wrote most of the poems of *Manasi* there. He established a school named Santiniketan at Bolpur in 1901 with the specific aim of making it a cultural centre after the model of Gurukulas. This school developed in 1920 into a University called VisvaBharati, upholding the lofty ideal of uniting humanity by fostering in people understanding, love and truth.<sup>22</sup>

### **Ancient Indian Influences on Tagore**

Tagore endorses the old Indian ideal of joy as the soul of art and he lucidly exposes the fact that this concept is based on the Upanishadic concept of God in, and love for, creation. In deed, it is for the sake of deep, unique enjoyment that the artist creates a work of art, and it is for the sake of the experience of joy that people care for it. But this enjoyment must have disinterestedness, otherwise a work of art cannot transcend time and space, and cannot become a dear possession of all lovers of art of all times and climes. In fact, the perennial fountain head of art is the artist's experience of the fullness of joy in the act of artistic creation, and not some outer or compulsion. In this regard, the artist is like God, who, as stated in the Upanishads, is incessantly immersed in creation not out of any necessity, but out of sheer fullness of joy, out of his love for creation which naturally reveals. Since the artist objectively projects his artistic idea which embodies his fullness of delight, he achieves a sort of detachment from his artistic idea, and hence is able to explore and communicate it truthfully and comprehensively.<sup>23</sup>

Tagore repeatedly overstates that it is boundless joy which finds expression in all artistic activities, whatever form they may take, "The joy, which is without form, must create must

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<sup>22</sup> Ibid.p.73.

<sup>23</sup> Peter Heehs, *Indian Religious The Spiritual Traditions of South Asia-An Anthology*, Delhi, 2002.p.34.



translate itself into forms". Thus the singer expresses his joy in the form of a song, the poet in the form of a poem, and so on and so forth. In a word, man in his role of a creator is ever creating forms, and they come to of his abounding joy. This fathomless joy which is behind every creation and sustains everything, is not something very rare; it is quite common because, as Tagore affirms beauty is omini present, therefore everythink is capable of giving us.<sup>24</sup>

## **Rama Krishna Paramahamsa**

### **Early Life**

Rama Krishna was born in 1836 in a village in the Hoogly district about a hundred kilometres north of Kolkota. His father, Khudiram Chatterjee, was a poor but pious Brahmin, who died when Ramakrishna, then known as Gadadhas, was only seven. In order to provide for the family, Gadadhar's eldest, Brother Ramkumar went to Kolkota, where he opened a school, later he became the priest at a temple complex in Pakshineshwar, a little north of Kolkota, when Ramkumar died in 1856, Rama Krishna succeeded him as priest of Dakshineshwar's kali temple.<sup>25</sup>

The middle of the nineteenth century is remembered as a time of revolutionary change in Bengal, during which that province opened up to new ideas from the west and rediscovered (with western help) its own past. Rama Krishna Paramahamsa was virtually untouched by these change. His spiritual roots were in the Shakta and Vaishnava traditions of Bengal, and he had little knowledge of the social, economic and intellectual force that were transforming Bengal and India. His spiritual teachings, bases largely on his own knowledge and experience, might well have been addressed to the contemporaries of Ramprasadsen (whose songs he loved) but they were heard by a generation that had been educated in Kolkata colleges,

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<sup>24</sup>Ibid.p.35.

<sup>25</sup>Predeep Pandit, The Life and Times of Ramakrishna Paramahamsa, Delhi, 1958.p.136.



to whom his voice became the call of resurgent India. He is sometimes acclaimed as the originator of the nineteenth-century, "Hindu revival", but it would be better to regard him as one who saw all religions as possible means of enlightenment. His great maxim was *jato mat tato path*: each way of thinking has its own means of realisation.

Rama Krishna made an unusual priest. He knew no Sanskrit; indeed, he could not read Bengali. At this time he was married to a young girl, who remained with her family. Returning to Dakshineswar, Rama Krishna resumed his sadhana over the next five years he practised tantrism under a female adept, experienced the bhavas of vaishnava bhakti with a wandering sadhu, and achieved union with Brahman under the direction of a jnana-yogi.<sup>26</sup>

Around 1875 Rama Krishna began to visit Kolkata, where he met the intellectual and cultural elite at Bengal. Keshab Chandra Sen, head of the Brahmo Samaj of India, became his admirer and helped introduce him to a wider audience. Within a few years a circle of young disciples gathered round him. Among them was Narendranath Dutt a bright student who approached the things of the spirit with a questioning mind, have you seen God? He asked Rama Krishna, point-blank at one of their meetings. "yes, I have seen God" Rama Krishna answered. In fact I see him more clearly than I see you and if you so wish, I can show him to you also. Narendranath soon became Rama Krishna's leading disciple. As Swami Vivekananda, he helped spread his master's teachings to all parts of India and to America and Europe.

While at Dakshineswar Rama Krishna was looked after by one of the temple trustees, then by his wife and disciples. Developing cancer of the throat in 1885, he was removed to Kolkata,

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<sup>26</sup> Romain Rolland, *The Life of Rama Krishna*, Tripur, 1928, p.56.



when he received medical treatment. This did not arrest the progress of the disease and he died surrounded by his disciples the next year.<sup>27</sup>

After Rama Krishna's death Narendranath signed himself, worked up these notes into a book he called Sri Rama Krishna Kathamrtha, which was first published in 1897. In 1944 an English translation was published under title the gospel of Sri Rama Krishna. The first full scale Bengali biography of Rama Krishna was Swami Saradananda's Sri Rama Krishna lilaprasanga, which was translated into English as Sri Rama Krishna. The great master the existing texts do not give all that Rama Krishna said, and the renderings into English do not convey as much as the Bengali originals. The twentieth and twenty first centuries with some things of the immediacy with he spoke to his disciples at the end of the nineteenth.

He realised the fundamental unity underlying all religions, and regarded every religion as a path to God. According to him, every individual should follow his own religion and for the Hindus, Hinduism is the best. He was a vedantin and a mystic, practising yoga and attempting to realise God. Many came into contact with him and were benefited by his teaching. His practical advice to ordinary people is the conquest of Kamini (woman) and kanchana (gold or wealth).<sup>28</sup>

## **Swami Vivekananda**

### **Family Pedigree**

Narendranath Datta later on known as the famous Swami Vivekananda was born on Monday January 12, 1863 A.D in the Simulia datta family of Calcutta. The Dattas according to

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<sup>27</sup>Ibid.p.57.

<sup>28</sup> H.D.Sharma, 100 Great Lives, Delhi, 1986.245.



family tradition originally hailed from Datta- Dariatong, a village situated in the Kalna sub-division of the district of Burdwan. The western part of Bengal now forming the west Bengal state of federated India union, got its name from the famous and the last jaina Tirthankara Mahavira Vardhamana Who was born in a Licchaviaristocratic family. While in sixth century B.C the Buddha made Magadha the centre of his propaganda work his rival Mahavira Vardhamana was preaching in west Bengal Which was called in the jaina scriptures as lower part of west Bengal was called Punyubhumi, Corresponding to uttarRahr, later on in the puranas, the Whole of west Bengal was called Suhma country. It is supposed to be named after a tribe called Suhma in the Puranas. It seems that in late Brahmanical period of hindu rule, West Bengal was simultaneously called Rahr and Suhma.

The book entitled Vivekananda the socialist was written at the request of the writers young comrades of the youth movement that was in full swing in Bengal in 1928-29 to guide them in their work. As swamiji's sayings were the sources of inspiration to the young revolutionaries of Bengal and outside during the day between 1902-1916, so swamiji, utterances and exhortations to the youth of India to work for the masses and to uplift them may guide the youthful workers in the labor and peasant fields.

The utterances of swamiji a propose his vision of a future new India are put before the workers to inspire them in the matter of dogmas and creeds imported from outside, his advice will clear the blurring vision of new Bharat. In this matter, the worker will see that the ideas is lying nears at home than seeking from outside forit.<sup>29</sup>

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<sup>29</sup>Bhupendranath Datta, Swami Vivekananda Patriot-Prophet, Calcutta, 1976.p.55.



Noe-a-days the youngmen imbued with a smattering of marrcism call him a reactionary. In his life time the social- reformers of the day called him a reactionary as well because he did not advocate that only by giving widows to remarriage or by making some inter- cast marriages and suchlike social reforms India's regeneration would be achieved.<sup>30</sup>

### **Social Environment**

We will now talk about the social environment in the midst of which Narendranath was born and grew up as a youth. As has been said at the outset the Bengal bourgeois was the product of the English East India company. During the early days of the European East India Companies the merchant classes amassed money through making transactions with them. There is a tradition one Gourisen whose fabulous riches are still talked at. These businessmen formed the monied class of Calcutta and west Bengal, But the Kayasthas rose in another way.

They like their ancestors of yore, being the intelligentsia of the Hindu community, took to east India companys service. A few of them rose through the company's service or through ancillary institution established by the same.

Narendranath was fascinated with Evolutionism of Herbert spencer that made him part company with the social reformers, who attacked him in turn. We must say that instead of mud-throwing on each other the reformers must the keenness of mind to observe that mis- victorian ideologies were evolved when England was in full bloom of her colonial imperialistic expansion. The reformers being under the English ideological influence, retarded political advanced ideology and action.

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<sup>30</sup>Ibid. p.56.



## **Ram Krishna Mission**

Ram Krishna mission also made a notable contribution in the religious and national regeneration of India. The mission was founded in memory of Sri Ram Krishna who was great devotee of goddess 'kali'. He was a man of enlightened and liberal outlook. He saw no sense in being fanatic or slandering other religions. Indian culture he said was definitely superior to western culture which was purely materialistic. The assertion of the cultural superiority of Hindus had whole some effect on the budding youths who grew out of the rut of inferiority complex. His teachings gave a stunning blow to the awe and temptation of western culture on Indian minds.<sup>31</sup>

After the death of Shri Ram Krishna in 1886 his work was taken by his fore most disciple Vivekananda. He started a movement to make Hindus feel proud of their ancient heritage. He carried the message of his master to all the four corners of India and even beyond its geographical boundaries.

He urged the people to arise, awake and invade the world with their spirituality. Strength combined with fearlessness was the political testament of Vivekananda to the Indian nation. His gospel of fearlessness to a politically prostrate nation was of great political significance. He stressed the need of building the foundation of national character on the formulas of Vedanta. He attended the Chicago conference in 1893 as the arch priest of vedantism. When he interpreted it to the western philosophers in their own medium they were

Swami Vivekananda was a Hero-prophet; a patriot- saint of India. Mr.M.N.Roy in 'India in Transition' writes: Vivekanandasnationlist was a spiritual imperialism. He called on young India to believe in the spiritual mission of India. His philosophy on which was subsequently built

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<sup>31</sup>Parsa Venketeshwar Rao Jr, The Upanishads, Dr.Arvind Sharma Publishers, 2002. p. 84.



the orthodox nationalism of the declassed young intellectuals organised into secret societies advocating violence and terrorism for the overthrow of British rule.

## **Dayanand Saraswati**

### **Early life**

Dayanand Saraswati was born in an Audichya Bramin family in Gujarat in the year 1824 and his original name was Mool Shankar. He studied the Devenagari characters at the age of five and was given rigorous trainings by his parents and elders in writing religious hymns and commentaries. Dayanand was born into a shaivite family.

Dayanand's Autobiography does not throw light on his place of birth, nor about his family. But his biographers Lekhram and Devendranath Mukhopadhyaya, who went to Gujarat to find out the truth about his birth and family, have revealed that Dayanand was born at Tankara village in morvi state of Kathiawar, in 1824. He was given the name Mulshankar or Mulji by his family, who were Brahmins.<sup>32</sup> His father was a small landholder, moneylender and commanded respect in the area. Mulji's family was orthodox shaivites. Dayanand spent the first twenty years of his life in the village and got the education which an environment could offer. He learnt the Devanagari script at the age of five and was also taught Sanskrit. His father also taught him the rituals which a shaivite family had to perform. Two events had a great impact on his life the death of his younger sister from cholera and that of his uncle soon after whom he loved and respected. The second event was on a shivratri night, when the young mulji saw a mouse climbing on the shivlinga and devouring the offerings, while other members of the family were asleep. These two events were the turning point in the life of the young Mulshankar.

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<sup>32</sup>K. Renato Lings, *Holy Censorship*, University of Pennsylvania press, 1999. p.234.



His visit to Calcutta in 1872-73 was a turning point in the reforming mission of Dayanand. He had gone to Calcutta at the invitation of the adi Brahmo Samaj and stayed at the house belonging to the Tagore family.

The urge to start an organization fructified when in January 1875 the first Arya Samaj was established in Rajkot. But it did not survive for long. The second Arya Samaj in April of the same year was founded at Bombay, with one hundred founding members, and proved to be an important landmark in the history of the Arya Samaj movement. A committee was formed to supervise the activities and rules (twenty- eight in number), were framed for the initiation and guidance of its member. But for Dayanand, real success came when he visited Punjab in march 1877.<sup>33</sup>

### **The Arya Samaj Movement**

The Arya Samaj was founded at Bombay in 1875 by a Brahman belonging to Kathiawar-Mulasankara, named later Dayanand Saraswati (b.1824-d. 1883), a sannyyasin-, thought its strongholds are the Panjab and U.P. In 1877 a Samaj was established at Lahore, which became the centre of his activities. He emphasised monotheism and regarded the Vedas as the word of God. He was against idol worship and puranic Hinduism. He was against idol worship and puranic Hinduism. He upheld caste based on personal worth. His interpretation of the Vedas departs from orthodox lines. Besides an incomplete Veda Bhashya in Sanskrit and an Introduction to it in Sanskrit and Hindi, he wrote the Satyarthprakash in hindi, his chief work containing his views on various subjects like marriage education government and religion.

Swami Dayanand was the founder of the Arya Samaj which gave India great leaders like Lala Lajpat Rai and Swami Shraddhanand and totally transformed the Indians form a

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<sup>33</sup>*Ibid.* p.235.



position of cynicism and diffidence to one of great soldier of light. A warrior of God's world a sculptor of men and institutions a bold and rugged victor of the difficulties which matter presents to spirit.

### **Dayanand's concept of Religion**

Dayanand had a radical and concept of religion, based on the substance of the Vedas. It pained him greatly that the decadent Hindu society and the religion followed by it in the name of Hinduism were so different from the society and religion of the vedic period.

### **Dayanand's Concept of social Reform**

Dayanand was aggrieved to see the rigid caste system of the Hindu society which was responsible for its Fragmentation and disunity. The growing number of caste and sub- caste were engaged in rivalry which had greatly weakened the Hindu social structure. This militated against the varna-vyavastha. Brahmins had lost the status of Dvijas and a ritualistic Brahminism symbolised the decadence of the Hindu society and religion.<sup>34</sup>

### **Dayanand's concept of Education**

Lord Macaulay was responsible for the introduction of English education in India. Even prominent Indians like Raja Rammohan Roy and Ishwar Chandra Vidyasagar advocated the cause of English education. Although by introducing English education, British wanted to meet the requirements of their vast administrative machinery Macaulay made a highly statement.

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<sup>34</sup>Norman Vincent Peale, The Power of Positive Thinking, Tata McGraw Hill Education PVT.LTD. p.75.

# Chapter III



## **Chapter-III**

### **Political Thinkers**

#### **Dadabhai Naoriji (1825-1917)**

Dadabhai, the grand old man of India, was born on September 4, 1825. He was quite a promising boy at school but for want of resources could not proceed to England for further studies. He started his career as a professor of mathematics in Elphinstone college, Bombay. His social work went side by side with his teaching work. During his life time he associated himself with the starting of nearly 30 associations having political and social objectives. He started East Indian Association and London Indian the political demands of Indian people. In 1873 he furnished evidence on behalf of India before the fewett select committee on Indian finance. In 1874 he was appointed the prime minister (Dewan) of Baroda state. In 1885 he was nominated as the additional member of the Bombay legislative council. He had the rare distinction of presiding over the annual sessions of the congress thrice-in 1886, 1893 and 1906. In 1892 he contested a British parliamentary seat and became a member of the house of commons. Dadabhai Naoroji thus served the nation for 61 years 40 years before the birth of the congress and 21 year after it.<sup>35</sup>

The partition of Bengal in 1905 caused much forbore and unrest in the country. Extremism was on the increase. It was feared that there would be a thought contest for the presidentship of 1906 session of the congress between the extremist group and the moderates.

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<sup>35</sup>R.C. Agarwal, Constitutional Development of India and National Movement, Calcutta, 1984. p.174.



Dadaji commanded so much respect in both the camps that he was accepted by both of them unanimously with Naoroji in the chair, the congress for the first time set before itself the goal of dominion status. It was a clear advance on its earlier demands which were confined to securing more responsible service for the Indians. In his presidential address of 1906 he observed thus, Over faith and our future are in our hands. If we are true to ourselves and country and make all the necessary sacrifices for our elevation and amelioration.<sup>36</sup>

Dadabhai was essentially a moderate. He was a friend of the British rule which he thought had a civilizing impact on India. He was opposed to breaking up with the advanced humanitarian civilization of Britain. It was his belief that the congress could surely achieve dominion status by constitutional means. Under his inspiring leadership, the congress launched swadeshi movement and boycott of foreign goods. In his book "Poverty and Un-British rule in India". Speeches and articles he explained that this British empire has been formed and maintained up to this day.

Dadabhai's contribution was many-faceted. He build up the theory of the economic foundations of Indian Nationalism. He pointed out how through various methods India was being exploited and robbed of its resources by British Government. He elucidated this drain-theory in his book-poverty and Un-British rule in India.

Dadabhai was a great patriot and devout political worker. He pleaded the cause of India quite boldly in British parliament. He said in the house of commons that the evil of foreign rule in India involved the triple loss of wealth wisdom and work. In this presidential address at Calcutta congress in 1906 he said that since India was an integral part of the British Empire the Indians were entitled to all those rights which were conferred on the British citizens.

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<sup>36</sup>*Ibid.* p.175.



He also insisted on the implementation of the promise made in Queen Victoria's proclamation of 1858 and the provisions of the Act of 1833. He claimed three types of concessions to be given to Indians.

The first was better and higher services and more effective Indian control on administration. Secondly the Indians should be given an elected legislature as other self-government. Dominions had. Thirdly financial relations between England and India should be fair means should be adopted to gain political ends. According to Gokhale: If ever there is the divine in man, is Dadabhai Naoroji".<sup>37</sup>

## **Gopal Krishna Gokhale**

Most of the greats of our country came from humble backgrounds, small towns and remote villages. From the grassroot levels they rose to the heights of the skies. Hence the background of the greats deserve to be narrated in detail to correctly illustrate the career graph to show their incredible progress and raise.

## **Family Background and Birth**

Gopal Krishna Gokhale was born on 9th may, 1866 in Kotluk village of Ratnagiri district in Bombay Presidenc (Today's Maharashtra). The Gokhale family originally belonged to Tamhanmala village of the same district. For business reasons it had migrated to Kotluk village.

Gopal Krishna was born to the couple Krishnarao and Satyabhama (alias Valubai, the traditional name). They were not rich people, a middle class family. The village Kotluk was infact Satyabhama's parental home.

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<sup>37</sup>B.R. Nanda, Gokhale, Gandhi and the Nehru's Studies in Indian National, New Delhi. p. 11.



Krishnarao was working for Kagal fiefdom of Kolhapur State. He joined the service in the capacity of a clerk. He had worked hard to earn promotion to reach the post of a police inspector in the Law and Order department.

Krishnarao had some landed property in this ancestral village. The land was not profitable as that area suffered from excess rains perennially. It was good for special kind of fruits and vegetables that thrived on excess water. But that cultivation demanded a lot of care and expertise which the Gokhale family was not endowed with. They were Brahmins for whom farming was as distasteful job as the wrestling was for women. Krishnarao in all had six children, two sons and four daughters. Eldest son Govindrao was five years senior to the new born Goopalrao (Gopal Krishna) who was younger to the girls as well.<sup>38</sup>

The time when Gopal Krishna was born the country was passing through a negative phase. Seven years earlier, the first freedom effort of Indians 1857 Mutiny as called by the Englishmen had failed. The British East India company was able to crush the uprising by brutal repression. The people of India were in despair and a mood of frustration and helplessness was writ large on every native face. No ray of any hope was visible.

Queen Victoria had taken over the rule of India from the East India Company and the country had become a colony of the British Empire to be run by a viceroy appointed by the crown of England. The Queen had promised some reforms, better administration and some powers to the natives. But most of the people had little faith in the announcements emerging from London.

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<sup>38</sup>Jayapalan, Madras of Modern India, Gokhale Gandhi and Tagore, Jaipur, India. p.7.



Krishnarao was very conscious regarding the education of his sons. He made it a point to be communicative with his sons. He would sit with them, talk with them and exchange thoughts although the sons were very young. He would encourage them to, spell Out their problems and suggest solutions. He was not the one to force his views on his children.

The primary education of Gopal Krishna began in the school of Kangla. By nature he was a truthful and an honest boy. These qualities he had inherited from his parents. When Gopal Krishna was in third class, his conscientiousness become evident when the teacher checked the homework note books of the students. The teacher was surprised to see that except Gopal Krishna no other student had worked out correct answers to the questions assigned as home work. The teacher chastised the other students and asked them to follow the example of Gopal Krishna. He praised the boy and patted his back in appreciation.<sup>39</sup>

Suddenly, Gopal Krishna burst out in tears to the shock of the teacher and the surprise of boys. The teacher asked him the reason for his crying. Gopal Krishna revealed that the pat he received was not deserved by him. He admitted to having got the home work done by his brother and asked for appropriate punishment for cheating. The teacher was impressed with the boy's honesty and the sense of responsibility. He again patted Gopal Krishna.

Gopal Krishna become a well known figure in the school for his uprightness. After completion of the primary education Gopal Krishna went to Kolhapur along with his elder brother Govindrao for further education. Kohlapur was the nearest town to Kangal where there were good facilities for education in English language. The study of English had become vital as it had become the channel to the modern ideas, thinking, overseas communication and the industrial technology. And it was the medium of prevailing administrative systems and

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<sup>39</sup>*Ibid.* p.8.



constitutional plus legal processes. All the technical and modern subjects could be learnt only through English.<sup>40</sup>

Krishnarao was very keen on his sons becoming educated in modern sense to be able to make something meaningful out of their lives. He was ready to do any sacrifice for it which basically meant financially tightening up the belts. His children needed the protection of his love, understanding and the material support for making headway. But the fate was not kind. Krishnarao Gokhale suddenly fell ill and passed away leaving his children and wife to the mercy of their fates. It was a crippling blow to the family.

### **Social Thought of Gokhale**

The social spirit of Inquiry and scepticism had begun to foster doubts in institutions, conventions and taboos which had been hallowed by long tradition and a powerful priestly class. To picture the hide bound condition of the Hindu society in the later half of the nineteenth century requires an effort of imagination as it was firmly wrapped round the community and strangled initiative and freedom. An elaborate ritual prescribed behaviour not only in public but in private.

### **Dedicated Teacher**

After graduation Gokhale could aspire to join administrative services or start his own lucrative legal practice without any problems. His brilliant academic record could prove a golden key to any field of importance and worth. He even took admission in Deccan college of Pune for a course in law. It was not for making money as a lawyer.

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<sup>40</sup>Vikram Visana, The Political thought of Dadabhai Naoroji, Delhi, 1987. p.30.

The political awareness in the country was gradually spreading. The social reforms movements were still on and going stronger. A political party named Congress had been founded to fight for the political aspirations of the natives. It had become clear that the knowledge of the law was essential to be a meaningful part of any of the above movements.

But to study the law, Gopal Krishna Gokhale had again become dependent on his brother for the financial support. And the brother, Govindrao was still struggling financially. Gokhale saw that he was crippling his brother. he gave up his legal studies to help out his brother and accepted a job of a teacher in the New English School at the monthly salary of Rs.35 only.<sup>41</sup>

The New English School was founded by Bal Gangadhar Tilak and his associates with the guidance of the educationist Vishnu Shastri Chiploonkar. It was the result of the educational renaissance prevailing in Maharashtra. Gokhale was not satisfied with the job alone. To augment his income he started a school to prepare the candidates for 'Public Service Certificate' examination. The candidates felt lucky to be coached by an efficient teacher like Gokhale.

Gopal Krishna Gokhale took his job very seriously and put in his sincere efforts. He was assigned the task of teaching English and the mathematics to 4th and the 5th standard classes. He was a very hard working teacher. Even for those lower classes he would prepare himself properly for the lessons he would teach on the particular day. The chapters he could recite in to from his memory.

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<sup>41</sup>*Ibid.*p.31.



## **Political and Social Services**

Pune had become a hub of political and social activities. Various movements were making waves all around. While serving as a teacher in New English School Gopal Krishna Gokhale could not escape from the influences of the political and the social movements and under currents of new awareness. It was natural as he was a thinking person with a conscience.

Gokhale was a man of few words. Even in class he conveyed his thoughts to the students in minimum words. One of the reasons why Gokhale served for New English School was that it was engaged in teaching students nationalism, self respect and sacrifice. Most of the other institutions were geared up to produce clerks for the offices of the colonial administration of the British. But New English School was dedicated to the service of the native aspirations. Gopal Krishna Gokhale was a born nationalist. As a teacher he was serving the cause of the motherland.

As already mentioned the school was the product of the combined efforts of Bal Gangadhar Tilak, Gopal Ganesh, Agarkar and Vishnu Chiploonkar, all educationists of pioneer kind. Chiploonkar had rejected the offer of one hundred rupees a month salary job in preference to New English School that offered lesser financial benefit. It should be noted that during those days a hundred rupee sum was a considerable amount which had purchasing power of today's twenty thousand rupees. He did it because of his nationalist spirit. On the side he used to bring out a monthly called 'Nibandhmala' which published political articles. The magazine had a good following and influence in the educated class.<sup>42</sup>

Gopal Krishna Gokhale was under the influence of Bal Gangadhar Tilak, Agarkar and Chiploonkar. They were dedicated nationalist, but Tilak had made more impression on Gokhale

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<sup>42</sup>Ibid.p.32.



Tilak was politically oriented person, and it was evident even at that time that to drive away British from India a political battle would have to be waged.

Thus, the future course of Gopal Krishna Gokhale's life was set. Besides becoming a teacher for life politician in Gokhale was evolving because the basic message of the education was the freedom of a person and the society. In 1885, Gokhale gave his first public speech to a gathering in Kolhapur. The subject of the speech was 'India under British rule'. The meeting was presided over by the English Resident of Kolhapur, Mr. William Lee Warner.

His speech was very smooth and eloquent. The resident was impressed with Gokhale's proficiency in English. The speech did not contain shallow and jingoistic criticism of the British rule, infact, Gokhale appreciated the British for introduction of modern education in India and setting up of comprehensive administrative system. He also praised the British for helping progressive Indians fight age old evil customs and practices that had been destroying the Indian societies.<sup>43</sup>

The Resident praised Gokhale for his eloquence and the positive attitude. Professionally and socially Gokhale had made a mark even in the very first year of his entry. His English was impeccable and his amazing memory added teeth to it. He knew the famous English classics by heart. He had studied Milton's 'Paradise Lost'. He also had read the famous speeches of the parliamentarians like Goldstone and John Brite and had memorized them by heart. He could recite those speeches as if he were reading from the text.

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<sup>43</sup>Richard A.Couto, Political and Civic Leadership, Calcutta, 2010. p. 48.

## **Public Life**

Gopal Krishna Gokhale began his public life as a minister of 'Public Forum' set up by Deccan Education Society. Several members of the society had opposed the appointment of Gokhale for that post. Most of them thought that the responsibility of 'Public Forum's' work would interfere with his teaching duties.

But nevertheless Gokhale was elected to the job. After the election he declared that he would serve as the minister in honorary capacity and would not take Rs.40 per month allowance the responsibility carried. He looked after forum work under the supervision of Ranade. Since Tilak had opposed his nomination on the grounds of the principle a crack appeared between their relationship.

Before coming into the existence of congress party this 'Public Forum' was the only stage for the people to air their grievances. Hence it was very popular and active. All the major cities had their own respective Public Forums. Bombay also had one which was founded by Dada Bhai Naoroji in 1853. It was called 'Bombay Association'. 14 years later 'Poona Association' came into existence. Later, the same came to be known as 'Public Forum'.

The main function of this organization was to attract the attention of the government to the problems of the people and their aspirations. Later the government banned this organization but it continued its work secretly.<sup>44</sup>

Gopal Krishna Gokhale had to put in a lot of work and effort as the minister of the forum which kept him busy all the time. He had to face all the problems and the hardships. The forum used to bring out a trimonthly magazine. Its editing was also done by Gokhale.

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<sup>44</sup>Gullybaba, Western Political Thought, Delhi, 2005. p. 57.



## **Deccan Society**

Bal Gangadhar Tilak firmly believed that action was the soul of the body, its very life energy. He also had a theory that since the British colonial rulers had entrenched themselves in India, anew political class had begun to take shape in Deccan and Bombay. According to him this class consisted of newly rich, newly educated and educated state employees. The class was gaining respect of the people. It had become a force and hence wanted its pound of flesh.

Gokhale was not as anti-British as Tilak, he recognized the positive effects of the presence of the British. After all they were who had brought modern education to India and set up administrative machinery which never had existed in Indian's history before. Gokhale was a realist who would praise a noble deed done even by an opponent.<sup>45</sup>

## **Social Reforms**

Gokhale was clear in his mind that without social reforms Indian society could not make any progress as social evils were the very cause of backwardness and ignorance of the natives. Liberalism was the basic element of social reforms. The social evils were the products of narrow-mindedness bred by ignorance, he thought.

Tilak did not agree on this point. For him the political freedom through agitations and the movements was the cure for all the evils.

He was not totally against the aims and the objectives of Deccan society. He too wanted the Indian society freed of caste and communal discrimination. He too believed in equality of all in the eyes of the law. He was not for disowning law and rising up in rebellion. To a great extent

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<sup>45</sup> Ibid. p.58.

Mahatma Gandhi too supported his view. But his too much emphasis on the native culture betrayed his communal outlook.

### **Gokhale In State Council**

In 1899, Gopal Krishna Gokhale was elected to the State council. The people had forgotten the apology episode and the government no more carried grudge against him. The people voted for him because of his brilliant presentations of India's case before the commission in England. The people expected Gokhale to perform with the same brilliance in the state council for their cause. The government too had started to respect him for his oratory skills. The old bitterness against him was gone.<sup>46</sup>

Gopal Krishna Gokhale was now very purposeful and keyed up as the representative of the people. Ranade was always there to guide him and to give the benefit of this wisdom. Being a youngman he emerged as the most vocal and active member of the state council. During the council deliberations Gokhale would play a lead role and present his cases forcefully to the rulers. He became a star of the house easily.

Gokhale took special interest in the three projects of the state council:

1. **Famine code**
2. **Land Transfer Law**
3. **The Working of Municipal Committees.**

The famine code already was there no one had thought of effectively implementing it and making the public aware of its existence. Gokhale reminded government of the need to apply it

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<sup>46</sup>Urmila Sharma S.K. Sharma, Indian Political Thought, New Delhi, 1996. p.143.



whenever required. The help to famine affected began according to the provision of this law but the government was not sparing enough funds for the relief measures.

Gokhale suggested that instead of the monetary help the famine affected people must be helped in setting up cottage industries which look lesser manual labour. The starved people used to be too weakened to be able to work in the fields.

The government had little sympathy for the people. With his debating skills he won points and several concessions for the people. The logical aspect of this analysis, sweetly eloquent and non-egoist.

He never confined himself to the debates of the state council only. He was too talented to remain trapped in one slot only. His social works continued, and in the process he kept growing. In the field of the spread of education his inputs were valuable. On the political scene his stature was going up.<sup>47</sup>

## **Gokhale and Congress**

From the very inception of the congress party. Gokhale remained connected to it. He had been an important member of the party who shaped the party through its initial period when it was crystallizing its agenda.

In 1994 Congress session Gokhale was chosen as a secretary of the party. He had a very honoured place in the party and the British government of India held in high regard. over the period the Congress party saw two groups emerging in its ranks.

The two groups within Congress were hard liners and soft liners. The hard liners wanted congress to pursue aggressive policies against the British and throw a direct challenging the

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<sup>47</sup>*Ibid.* p.144.

British. They wanted the party to deal with the British through soft approach without confrontation.

### **Servants of India Society**

Gopal Krishna Gokhale and Shivahanrai Sathe, one of the public forum associated set up servants of India society to serve the country by producing selfless and dedicated workers for the national causes. The society functioned from an office situated inside Ferguson college premises. The members gathered in the college ground and took an oath of social service. Gokhale took the oath first followed by Anna Vinayak Patwardhan, G. K. Devdhar, Naresh Appaji Dravid and host of others.<sup>48</sup>

### **Achievement**

Gokhale always was in favour of using the peaceful means of persuasion to settle disputes. But he was not the one whom others could use as a stage. His character was so upright that even the British government could not even think of making him its agent. He was not for sale otherwise he could have easily got any honoured and profitable high post. Because of his social service and the constitutional knowledge the British admired him. The hard liners of the Congress party tried to recruit him in their ranks. He craftily did not let them use him without making them enemies.

### **Health Problem**

By this time Gokhale began to suffer from poor health. Heart troubled him and paralysis hit him. Thus he became a victim of multiple affliction. But he refused to remain bed ridden. He would walk around slowly with palm pressed on his left chest as if to keep his ailing heart

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<sup>48</sup>G.P. Gauba, Indian Political Thought, Delhi, 2021. p. 92.



assured. Sometimes it would appear that he was losing touch with the world realities around. it was natural in that conditions. Once speaking at a public meeting he remarked, viceroy is right saying that why should Gandhi bind himself with same pledge. It is politics, and the gist of political is just on thing compromise.

When Gokhale died in February 1915, at the age of Forty-eight, the Calcutta statesman wrote that 'Mr. Goghale was the greatest leader that India has ever produced- perhaps her greatest man'. The young poetess Sarojini Naidu, who had been to Ghoghalewhatshee was to be to Gandhi, a disciple and a Friend, wrote.<sup>49</sup>

## Chapter 11

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<sup>49</sup>Shivshankar Menon, India and Asian Geopolitics, Calcutta, 1996. p. 147.



# Chapter IV

## **Chapter-IV**

### **Literature and Scientists**

#### **Bankim Chandra Chatterjee**

##### **Reform**

Bankim was a religious nationalist, who observed that Bengal had become divided between traditionalist orthodox reformers, who were slaves to rigid tradition, and the progressive reformers, who were blindly emulating the west. He believed that real reform could only be achieved by changing the national character through an internal reform of Hinduism. During the last part of his Career, Bankim attempted, through his writing, to lay a religious foundation for the revival of Bengal as a strong and independent state. He inspired in his readers, first the middle class and later the general public, anew self-confidence and pride in their religion and in their historical heroes, as portrayed in Bankim's novels. <sup>50</sup>

Bankim Chandra Chatterjee also known as Bankim Chandra Chatta Padhyay, was a great poet writer, and journalist. Born on June 27, 1838, in west Bengals Kandalpara Village, he did his Schooling from Midnapur. He graduated from Mohsin College at Horgly. He is most famous for Penning down Vanto Mataram. Which is later adapted to as India's national song.

Bankim Chandra Chatterjee was a Voracious reader and was especially interested in Sanskrit literature. He got admission in the Presidency College in Calcutta in 1856. After completing his education, he joined Government service and retired in 1891.

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<sup>50</sup>Dr.Dulal, Remembering Bankim Chandra Chatterjee, Anand Publisher, Calcutta, p.25.



Bankim Chandra Chatterjee was adept at both verse and fiction. He shot into the limelight with *Durgeshnandini*, his first Bengali, romance, Published in 1865. He then went on to write other famous novels like *Kapalkundala* in 1866. *Rajani Chaudhurani* in 1884. He brought out a monthly magazine called *Bangadarshan* in 1872.<sup>51</sup>

## **Srinivasa Ramanujam**

### **Early Life**

Srinivasa Ramanujam, was born in December 22, 1887, Erode. Indian mathematician whose contributions to the Theory of Numbers include pioneering discoveries of the properties of the partition function. When he was 15 years old, he obtained a copy of George Shoobridge Carr's *Synopsis of Elementary Results in pure and Applied Mathematics*, 2 Volume. (1880-86). This collection of thousands of theorems, many presented with only the briefest of proofs and with no material newer than 1860, aroused his genius. Having verified the in Carr's Book, Ramanujam went beyond it, developing his own theorems and ideas. In 1903 he secured a scholarship to the University of Madras, but lost it the following year, because he neglected all other studies in pursuit of Mathematics.<sup>52</sup>

### **Works**

The celebrated Mathematician Srinivasa Ramanujan had almost no formal training in pure mathematics. Living in India with no access to the larger mathematical community, Which was centred in Europe at the Time, Ramanujan developed his own mathematical research in isolation. He rediscovered known theorems in addition to producing New York. According to English

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<sup>51</sup> PustakBipani, Bankim Chandra: The First Prominent Bengali Novelist, Millal Publications, p.9.

<sup>52</sup> Bruce, Ramanujan, Letters and Commentary, American Mathematical Society, Mumbai, 1995, p.23.

Mathematician G.H. Hardy Ramanujam was a natural genius in the same league as mathematical Group and Gauss. Ramanujam independently compiled nearly 3900 results, mostly identities and equations. Nearly all his claims have now been proven correct. The results that he stated were both original and highly unconventional such as the Ramanujam prime and the Ramanujam the function.

The results have inspired a vast amount of further research. Other contributions of Ramnujam was the discovery of Ramanujam's ternary quadratic form, Ramanujam summation, Ramanujam graph, and Rank of a partition.<sup>53</sup>

## **Amartya Sen**

### **Early Life**

Amartya Sen was born into a Baidya family in Santiniketan, Bengal, in India. His Father was a Professor of Chemistry in Dhaka (now a part of Bengal), Where Sen also received his first education. After University studies in Kolkata, Indian and at Cambridge, UK, Where Sen received his Ph.D. in 1959, he has held professorships in India and at Oxford and Cambridge Universities, as well as in the US, including at Harward University. Sen is married to Emma Rothschild and has four children from two previous marriages.

### **Work**

Which are the most important and Fundamendal resources in a community and how should we divide them? One focus of Amartya Sen's values can be considered in collective decision- making and how welfare and poverty can be measured. His efforts stem from his

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<sup>53</sup> George E. Andrews, Ramanujan's Lost Notebook, Prism Books Pvt. Ltd., Delhi, 1982, p.78.



interest in particular, the lot of society's poorest members. Sen's studies have included famines, to create a deeper understanding of the economic reasons behind famine and poverty. Sen Studies Famines in various parts of the world and pointed out that they sometimes occurred even when there was no decline in food output. Some famines occurred when the real income of specific groups fell so that, these groups could no longer afford to buy food. In such cases, most economics would advocate giving money to such people so that they could buy food and make their own trade-offs, between food and other things.<sup>54</sup>

Sen also wrote articles in 1990 and 1992 in which he argued that there were 100 millions fewer females in China, India, and other Asian countries than there should have been. He assumed, reasonably, that this was, because of discrimination against women by men and by governments. Many wondered if the Chinese Government's one-child policy might be one of the culprits behind this "Missing Women", Phenomenon. More recent research, though, has found that about half of the female undercount can be explained without resort to female morality.

## **Awards & Achievements**

In 1954, he was awarded the Adam Smith Prize. In 1998, he was the recipient of the Nobel Memorial Prize in Economic Sciences that he received for his contribution to the field of 'welfare economics'. In 1999, he was awarded the Bharat Ratna, Which is 'the Highest Civilian Award in India'. In 2011, he was awarded National Humanities Medal.<sup>55</sup>

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<sup>54</sup> Amartya Sen, *Development as Freedom*, Oxford University Press, New York, 1999, p.12.

<sup>55</sup> Carrie Menkel-Meadow, Supriya Routh, Amartya Sen and Law, Routledge, Francis Group, Delhi, 2019, p.115.

# Conclusion



## **Conclusion**

The Intellectual leaders in India defined to create a powerful ideas and innovation for the developments of various fields. The leaders were eminent personalities such as political personalities as and literary developments. The leaders focuses for the motivations and contributions to the creations of powerful ideas.

Social thinkers were dominated to uplift the condition of the society, to eradicate the evil practices and unbelievable faith. They wanted to solving various problems for their ideological thinkers. To motivate the people in the development of the social status.

The Religious thinkers they wanted to eradicate the unwanted rituals in their religious attitudes. Their theological views and ideas enumerate the people for their faith.

The Political thinkers they highlighted their political ideas and theories. Through their motivational speech and actions they made new political philosophies and to awakened the people. The leaders and the people in scientists to contribute a lot to the society, the state and the country for their unconditional works and their involvement for the motivations and to develop the powers in their works.

Their works particularly the books emerged more awakeing principles and thoughts to the people. Their moderate principles highlighted the civilian powers. In economically the awakened people build a new theories and occupied various resources and new methods to explained a greats patriotic thinking to the people. To motivate advanced humanitarian civilization to the people. The motivated leaders or the thinkers acted a great example for their untiredness activities to emerge a change in all the aspects.

Philosophy, political theory, cultural history and sociology were developed by the eminent personalities. Intellectual thinkers can frequently involve a close reconstruction of philosophical arguments as they have been recorded in formal philosophical texts. Intellectual historians, thinkers and intellectual currents. One can approach the history of intellectuals in a variety of ways, amongst which perhaps the most prominent are biographical, institutional and social structural. It may seem strange to note that intellectual biography is really a form of intellectual history.

Equality, truth, fairness, justice, democracy and humility are abstract intellectual ideas pertaining to humans and social relationships. Totally the Social thinkers, Religious thinkers, Political thinkers and the experts in Science and Literature were delivered their ideas in a fruitful ways and means.

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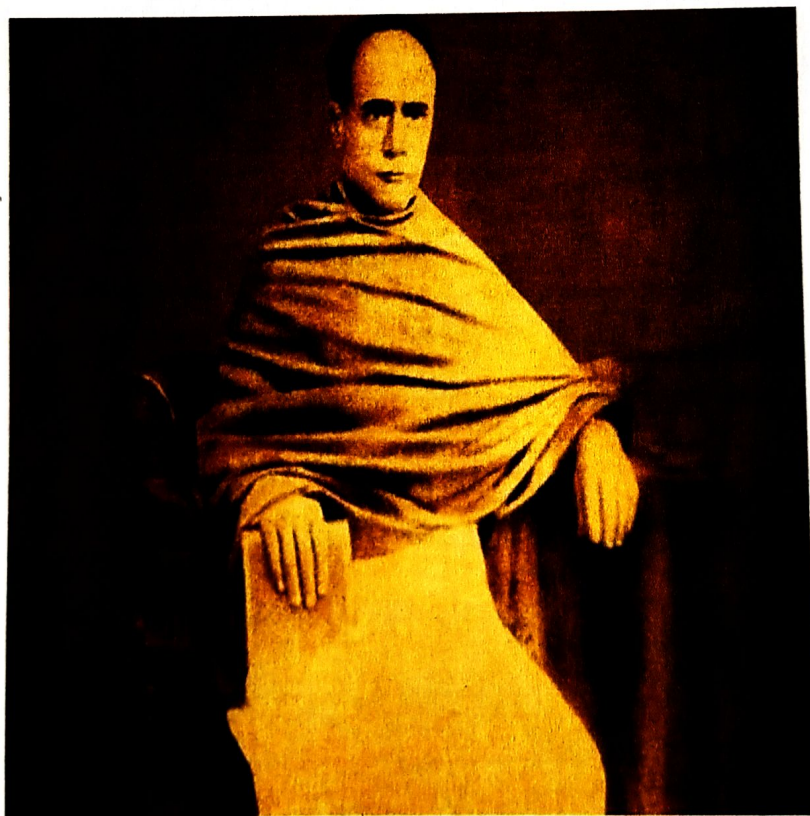
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# Illustrations





**Raja Ram Mohan Roy**



**Eswar Chandra Vidhyasagar**



**Keshab Chandra Sen**



**Swami Vivekananda**

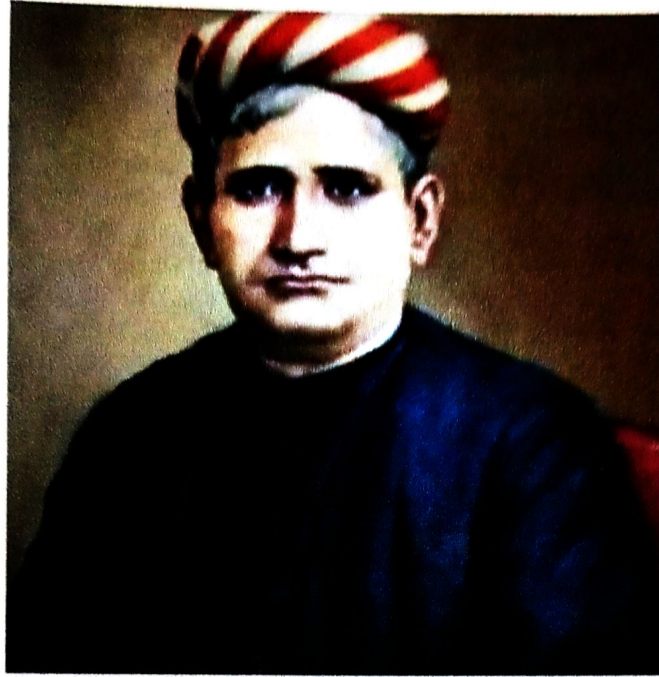




**Rama Krishna Pramahansa**



**Dadabhai Naoroji**



**Bankim Chandra Chatterjee**



**Amartya Sen**

# **INDUS VALLEY CIVILIZATION – A STUDY**

Project in History submitted to

**St. Mary's College (Autonomous), Thoothukudi**

affiliated to

**Manonmaniam Sundaranar University, Tirunelveli**

in partial fulfillment of the requirements

for the award of the degree of

**Bachelor of Arts in History**

**By**

A. PREMILA	20AUHI36
V. RAJA LAKSHMI	20AUHI37
A. RAVEENA	20AUHI38
P. ROOBINI	20AUHI39
K. ROSY	20AUHI40
M. SABANA AFRIN	20AUHI41



## **III B.A History**

**St. Mary's college (Autonomous)**

Reaccredited with “A+ “ by NAAC

Thoothukudi

2022 – 2023



Dr. D. Vinoba Gladis  
Assistant professor of History  
St. Mary's College (Autonomous),  
Thoothukudi

## CERTIFICATE

This is to certify that the project entitled "INDUS VALLEY CIVILIZATION – A STUDY" is submitted to St. Mary's College (Autonomous), Thoothukudi in partial fulfillment for the award of the degree of Bachelor of Arts in History is a record of work done during the year 2022-2023 by the following students of III B.A History.

### Name of the students



A. PREMILA  
V. RAJA LAKSHMI  
A. RAVEENA  
P. ROOBINI  
K. ROSY  
M. SABANA AFRIN

### Reg. No.

20AUHI36  
20AUHI37  
20AUHI38  
20AUHI39  
20AUHI40  
20AUHI41

  
Signature of the Guide

  
Signature of the Examiner

  
Signature of HOD  
Dr. A. Malini Apsala  
Head & Assistant Professor,  
Joint Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi.  
  
Signature of the Principal  
St. Mary's College (Autonomous)  
Thoothukudi - 628 001.



# DECLARATION

I hereby declare that the project entitled "Indus Valley Civilization – A Study" submitted to St. Mary's College (Autonomous), Thoothukudi affiliated to Manonmaniam Sundaranar University, Tirunelveli for the award of the degree of Bachelor of Arts in History is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place: Thoothukudi

Date: 03.04.2023

## Students Name

A. Premila  
V. Raja Lakshmi  
A. Raveena  
P. Roobini  
K. Rosy  
M. Sabana Afrin

## Signature of the Candidate

A. Premila  
V. Raja Lakshmi  
A. Raveena  
P. Roobini  
K. Rosy  
M. Sabana Afrin

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# Introduction

## INTRODUCTION

The Indus Valley Civilization grew and developed at the same time when other civilizations in other parts of Africa and Asia, mainly in the Valleys of the rivers the Nile, the Euphrates, the Tigris and the Hwang-Ho. The Harappan Culture became important about 4,500 years ago, or as people normally say, in about 2,500 B.C. (Before Christ). The Terracotta figures gives us the best information about the social life of the people. Probably Merchant class were ruling the Indus Valley Civilization. The weapons such as axes, bows, arrows, and gada were used. No defense weapons swords were discovered. The Indus Valley Civilization has a population of over 5 million people (Approximately). The Indus Valley people consisted of Australoid, Mediterranean, Mongoloid and Alpine races.

The Indus people did not have an organized religious system, as they did not construct temples. They Worship gods in the form of tree (pipal) and animals (unicorn). They also believe in ghosts and evil forces and used amulets as protection against them. The chief male diet was the Pashupati Mahadeva, represented in seals and chief female deity were the Mother Goddess, depicted in various forms. There is also a sufficient evidence of phallic worship. Besides those of phallus, numerous stone symbol of female sex organs (yoni, worship) were discovered. The worship of fire is proved by the discovery of fire alters at Lothal, Kalibangan, and Harappa.

The urban population of the Indus people required more, utilized weights and measures for trade and different exchanges. Various articles utilized for weights have been found. They demonstrate that in weighing for the most part 16 or its multiples were utilized. For example, 16, 64, 160, 320 and 640. Curiously the convention of 16 has proceeded in India till present day times and till as of late 16 annas made one rupee. The Harappans additionally knew the craft of estimation. We have run over sticks engraved with measure marks one of these is made by bronze. The people ate wheat and barley, which they ground in millstones and then

baked into bread. They liked fruit, such as pomegranates and bananas. The staple food of the people comprised wheat, barley, rice, milk and some vegetables like peas, sesamum, and fruits like date palms. Mutton, pork, poultry, fish etc. were also eaten by the Indus people. Many spindles were discovered at the Harappan sites. This proves the use of cotton for weaving social cloths. Probably wool was also used. The garments might have been sewn. The women wore a short skirt which was held at the waist by a girdle. The men wrapped long pieces of cloth around themselves.

The Indus people have a trading relationship with the people of Sumer and towns lying along the Persian Gulf. The sent goods from one place to another, as objects and seals made in Mohenjo-Daro has been found in Iraq. The trade was carried by ships from Lothal (where a dock has been found) and incoming goods were also received here. The Harappan culture lasted for about a thousand years. By 1500 B.C., when the Aryans began to arrive in India, the Harappan culture had collapsed. Their cities may have been destroyed by massive floods in the Indus must have been a potent cause for the extinction of the Harappan culture. The point is proved by the silt-clay that covers the collapsed houses at Mohenjo-Daro. Repeated floods must have forced the people to flee the inundated places and set up permanent habitat elsewhere.

By an epidemic or some terrible disease when an epidemic like plague visits a human habitation, it leaves its trail of death everywhere. The scattered skeletal remains, therefore, lead some to attribute it to epidemic like plague, though there is no concrete proof of outbreak of plague in the region. The climate also began to change and the region became more and drier like a desert. The cities might have been attacked and the inhabitants were unable to defend themselves. The decline of the Harappan cities was a negative step in the history of India. The Aryans who came afterward knew nothing of city life. It took nearly another thousand years to boost cities again in India.



## **Scope and Purpose of the study**

The prime objective of the dissertation is to reconstruct the historical facts and the ancient culture of the Indus Valley period. Their developments in the society, economy and art of the craft.

## **Relevance of the Study**

The economic and religious life of the Indus people also points out this study. Therefore, this title is chosen.

## **Sources of Study**

Different source materials have been used to trace the Indus Valley Civilization. The books written by various authors, scholars and newspapers etc.

## **Methodology**

In this dissertation different research methods have been used. They are descriptive and analytical methods. The source materials have been critically analyzed and investigated by the scholar herself. The descriptive method is used in the presentation of the study in order to make the thesis understandable to the reader.

## **An Outline of the Chapter**

This dissertation has four Chapters, Introduction and Conclusion. The First chapter gives the detailed account of the Important sites of Indus Valley Civilization. The Second Chapter explains the Economic and Religious life of the Indus people. The Third chapter speaks about the Art of the craft and the Fourth chapter deals about the Fall of Indus Valley Civilization. The Conclusion sums up the findings.

# Chapter-I

## **Chapter-I**

### **Important Sites of Indus valley Civilization**

#### **Harappa Civilization**

Excavation of the ruins at Mohenjo-Daro (The City of Dead) in Larkana district of Sindh (Pakistan) under the guidance of Mr. Rakhal das Banerjee of the Indian archeological department and a little later the excavations of the mains found at Harappa in Montego meres district of west Punjab (Pakistan) by Dayaram Shani and Later on a broader scale excavation done under the guidance of Sir John Marshall has pushed back the history of Indian culture to nearly 3000 B.C. As preliminary discoveries were made in the Indus Valley Civilization. But later discoveries proved that this civilization covered larger area than the Indus Valley. Then it was felt that it would be better to call it the Harappa Civilization. The Excavations have proved the existence of a proud civilization in this region.

The recent excavations at Mehrgarh and other sites in Baluchistan and Sind we now have for the northwestern region, a continuous archaeological succession from the beginning of the village economy to the threshold of the Harappan Civilization. Yet, we are not any where near can understanding of how why this urban civilization took its particular shape. As per the acknowledged ideas of history and anthropology, urbanisms not possible without a state level political organization. We do not know now a Harappan ruling class came to power by what methods it mobilised surplus, or how it managed inter regional relations.<sup>1</sup>

The spread of sites over the map, in the scale of monumental architecture, and in craft production. Continuities in domestic artefacts and rural technologies between prestate and state periods are to be expected. The intrusion of nature Harappan traits at a site founded in an

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1. A. Chakraborty, Biswal S.K, History of Ancient India, Arise Publishers and Distributors, New Delhi, 2007, P. 92.

earlier period, represents the imposition of state institutions over a community. The Nature of the transition will also become clearer if particular aspects of change are studied in depth as has been done with flaked stone tools the urban period and indicate the flaked stone tool range of functions, probably as a response to greater reliance on copper and bronze tools.

## **Pre and Proto-Harappan Cultures**

In the mid-fifties the sites of Kot Diji in Sind were excavated evidence of a fortified settlement going back to the Pre-Harappan phase was found here for the first time. This work soon gained support from the work at Mohenjo-daro in Sind and the work at Kalibangan in the dried up Ghaggar Valley. There is every Justification for regarding the Kot Diji and Mohenjo-daro cultures as not only Pre-Harappan but also Proto Harappan culture. The form of the civilization according to it was the result of a deliberate choice made by “a few genius-dictators” who borrowed the idea of cities from contemporary promoted foreign trade and standard desertion to gain prosperity.

## **Mohenjo-Daro-The stupa and the monastery**

The reanalysis of excavation reports some of which have been published only recently by G.V. Verardi has significantly altered our understanding of two major structures that make up the city's urban plan. They had been attributed to the Buddhist period by R.D. Banerji. He assigned the buildings to the Buddhist period based on what was then known from excavations and plans at several Buddhist sites excavated by Cunningham, Hargreaves, Marshall, and others he believed the buildings were part of a “Cluster of Five Shrines”.<sup>2</sup> Banerji excavated these structures in 1921-22, but his full report was not published until 1984, and then without its photographic Material. Since many of the artifacts he excavated have now been lost, it has been difficult to assess Banerji's statements about these structures Perhaps the greatest discrepancies relate to the plan of the complex and the structures since they differ in a number of

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2. Upinder Singh, A History of Ancient and Early Medieval India from the stone age to the 12<sup>th</sup> century, 2008, P. 169.

ways from Buddhist iconographical material. One structural difference, for example is in the form of the “drum” of the stupa was hollow and too vast “to have been vaulted in unbaked bricks” further more its internal facing did not show traces of plaster, and he doubted that the painted fragments described as coming from the interior of the drum were correctly interpreted. Platforms were some 10 meters high, but were further raised or extended from time to time these platforms enabled houses in the city to be built above the foot level space for roads were marked well before houses were built, so that Mohenjo-Daro had long broad roads (unpaved) running parallel with other roads, with lanes meeting them at right angles. While a main street in the acropolis was 6 meters wide, the ‘First Street’ in the lower town had a width of more than 10 meters it would have allowed two bullock-carts to pass each other with much space to spare. Throughout the larger part of the life of Mohenjo-Daro as a city, no encroachments or construction on these roads was allowed.

Our perception of how the Indus Cities were built is necessarily derived mainly from the excavations at Mohenjo-Daro and Harappa. Mohenjo-Daro had been much less disturbed than Harappa which was especially ravaged by brick robbers supplying ballast for North Western Railway on the other hand, the water level has risen so much at Mohenjo-Daro that we cannot now determine whether it was built on an Early Indus Settlement as was Harappa, or established on virgin soil.<sup>3</sup>

As is the case with practically every Indus town of any size, Mohenjo-Daro was laid out as a planned city. The so called ‘acropolis’ (high town) ‘citadel’ was built upon a large platform, constructed with walls of dried mud-brick to retain the infills behind similar platforms were built for blocks of houses in the larger ‘Lower town’, the *inilul*.

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3. Rita P. Wright, *The Ancient Indus Urbanism, Economy and Society* New York University, [WWW.Cambridge.org](http://WWW.Cambridge.org), 2010, P. 52.

## **Ganweriwal**

Ganweriwal more commonly known as Ganweriwala, is an archaeological site in the Cholistan Desert of southern Punjab, Pakistan. It was one of the largest cities within the Indus Valley Civilization, one of the most extensive Bronze Age Civilizations, and is believed to have been a city center within the civilization, the site was rediscovered in the 1970s by Mohammad Rafique Mughal but has not been properly excavated. Collection of surface finds and Surveying of the site has shown mudbrick walls similar to those found in other Indus Valley Sites, as well as unicorn figurines, a copper seal and an impressed clay tablet.

The future of the site as well as any excavation work is threatened by the continuing development of the surrounding area for agricultural use as well as the construction of a road through the middle of the site. Collections of surface finds from Ganweriwala have been conducted several times from 1972 to 2015 the site is covered in millions of artefacts, which can be divided into four different types based on their function and features, these groups are bricks, munemo technic artefacts. Different types of artefacts can usually be found in different parts of the Mounds at Ganweriwala, this may reflect, the different socio-economic activities that occurred in the different parts of the city.

## **Lothal**

Lothal was one the southern most sites of the ancient Indus Valley Civilization, located in the Bhal region of the Indian State at Gujarat. Construction of the city believed to have begun around 2200 BCE.<sup>4</sup>

Archaeological Survey of India (ASI), the official Indian government agency for preservation of ancient monuments, discovered Lothal in 1954. Excavation work in Lothal commenced on 13th February 1955 and continued till 19th May 1960. According to the

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4. Leshnik, Lawrence. S, The Harappa port at Lothal, Another view. American Anthropologist, 1968, P. 98.



ASI, arguably Lothal had the world's earliest known dock, which connected the city to an ancient course of the Sabarmati river on the trade route. This trade stretched between Harappa cities in Sindh (Pakistan) and the Peninsula of Saurashtra where the surrounding Kutch desert of today was a part of the Arabian Sea. However, this interpretation has been challenged by other archaeologists who argue Khufu's Red Sea harbor at Wadi al-Jarf (Egypt) is older, dating its construction to between 2500 to 2550 BCE and that Lothal was a comparatively small town, and that the "dock" was primarily an irrigation tank.

The National Institute of oceanography in Goa discovered foraminifera and salt, gypsum crystals in the rectangular structure clearly indicating that sea water once filled the structure and it was definitely a dockyard.

Lothal was a vital and thriving trade center in ancient times, with its trade of beads, gems and valuable ornaments reaching that far corners of west Asia and Africa. The techniques and tools they pioneered for bead-making and in metallurgy have stood the test of time for over 4000 years.

Lothal is situated near the village of Saragwala in the Dholka Taluka of Ahmedabad district. It is six Kilometers south-east of the Lothal Bhurkhi railway station on the Ahmedabad-Bhavnagar railway line. It is also connected by all-weather roads to the cities of Ahmedabad, Bhavnagar, Rajkot and Dholka. The nearest cities are Dholka and Bagodara.<sup>5</sup> Resuming excavation in 1961, archaeologists unearthed trenches sunk on the northern, eastern and western flanks of the mound, bringing to light the inlet channels and nullah connecting the dock with the river. The findings consist of a mound, a township, a market place. Adjacent to the excavated areas stands the Archaeological Museum, where some of the most prominent collections of Harappa-era antiquities in India are displayed.

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5. Possehl, Gregory L. Indus age: The Beginnings, University of Pennsylvania press, 1999, P. 758.

The Lothal sites was nominated in April 2014, as a UNESCO World Heritage site, and its application is pending on the tentative list of UNESCO.

## **Kalibangan**

Kalibangan on the banks of the dried-up channel of the Ghaggr in north Rajasthan, has already been mentioned as an Early Indus sites. It was now entirely rebuilt. Though a small town it was yet provided with an acropolis along with a 'lower town', both containing well-planned streets and lanes. Both the acropolis and the lower town were walled. Mud-brick was used throughout, in the town walls as well as in the houses, the use of fired brick is quite rare. The waste water from the houses emptied in to jars outside: there were no drains along the road owing presumably to the extreme dry climate of the plan. The houses generally were of the Indus style their various parts ranged around courtyards.

## **Chanhu Daro**

Our survey of individual Indus towns may close with two town ships of about the same size. Chanhu Daro in Sindh could have been an ordinary quarter at Mohenjo-Daro planned, with the main thoroughfare 7.5 meters wide, the streets provided with drains of fired brick, and houses consisting of fired brick and houses consisting of rooms around courtyards with privies and bathrooms of considerable interest is a bead factory with fues and furnace, manufacturing steatite beads.<sup>6</sup>

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6. Irfan Habib, The Indus Civilization, Tulika Book, New Delhi, 2002, P. 84.

# Chapter-II

## **Chapter-II**

### **Economic Life and Religious Life of People**

#### **The Beginning of Agriculture**

The most significant event of this age was the beginning of agriculture which was the exact spot from where it started is not known but wild grasses resembling modern cereals grains have however been found at number of places barley, millet, vegetables and numerous fruit were been grown. For textile fibre in eastern hemisphere flax was cultivation of poppy for opium had begun. In western hemisphere maize was grown but potatoes, tomatoes beans and tobacco were grown by American Indians.

#### **The Domestication of Animals**

It was during this age that began to be domesticated first such animals being the dog. He was put to use in hunting and guarding the camp of the master. After domesticating the dog other animals which were domesticated. Included cow, goat, sheep and pig as well. They now also started keeping herds of animals. Particularly those who lived in the plain areas. Some had started living settle life. Where as many others still were no made and lived wanderer life cattle were kept for their food where as ox was used as a beast of burden.

In addition to sheep and goats. There is repeated evidence of the predominant role of Indian humped cattle one strain of these is depicted on the Harappan Seals camong with the humplessbull.<sup>7</sup>

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7. K. Krishna Reddy, Dr.Y. Gopal Reddy, Indian History, DZYLCRYMDAXLR, Chennai, Tamil Nadu, India, 2017, WWW. Mneducation.com.in, P.P:112 to 114.

Another species whose bones are of frequent occurrence at more than one site is the Indian boar. The buffalo is another such species but its bones are less common camel bones are reported only at Kalibangan.

Single instance of the Indian rhinoceros comes from the seals found at Amri with the present state of evidence it would be wisest to conclude that there is any proof of the regular use of the horse in Pre-Harappan or Harappan times a number of other animals were hunted for food. They include sambar deer, spotted deer and the hog deer and several varieties of tortoise.

## **Religion**

### **Evidence**

In view of our inability to offer a satisfactory decipherment of the Indus Script the artefacts that the Indus seal makers and potters have left behind became our major source of information about the Indus religion. Additionally we have some structural remains that might or might not have cultic or ritual significance. However, the available evidences that were was necessarily a single system of beliefs and ritual for different sections of the Harappa population could have had their own cults and deities.

### **Zoomorphic Deities**

The animals might have been perceived as embodiment of Zoomorphic deities whose protection the seal-owners wished to invoke. There is also the possibility that the pieced animals might equally be representing the totems of the lineage or clans of the seal-owners. But this could well be precisely because these animals were the Zoomorphic forms of the clan's respective deities. In other contexts the animals do not appear to have any totemic functions at all.<sup>8</sup>

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8. Irfan Habib, The Indus Valley Civilization, Aligarh Historian Society, Tulika Books, Shahpur Jat, New Delhi-110 049, 2002, 2004, P.17.

## **Pasupati Mahadeva**

For example in the so-called Pasupati Mahadeva seal from Mohenjo-dero, a rhinoceros and water buffalo on one side, and an three-faced sealed deity in human form (anthropomorphic) crowned with buffalo horns. According to one recent study the so-called yogic posture of the deity with the soles of the feet acting each other actually imitates the way the bull-deity sits in Moto-Blamite (ancient Iranian) representation. This study further finds it difficult to see the deity as Shiva in his aspect of Pasupati. The lord of beasts or protector of cattle with none of the emblems associated with him in later Hinduism.

The various articles discovered at different sites in the Indus Valley suggest that these people indulged in some sort of image worship. The most common female deity was identified as “Shakti” or “Mother Goddess”. The worship of Male God “Shiva Pashupati” was popular. In one particular seal he is shown with three visible faces seated in a yogic posture and with animals on each side. Tiger and elephant on the right and buffalo and rhinoceros on its left with horned deer appearing under the seat. The presence of animals justifies Shiva’s title ‘Pasupati’ and the yogic posture justifies his title of ‘Maha-Yogi’. The three faces of the figure seem to have given rise to the concept of “Trimukha” which is usually associated with Shiva. The worship of trees, birds and animals were common.<sup>9</sup>

Thus the Indus Valley Civilization people gave to the world its earliest cities its first urban civilization, its first town planning and first architecture. They also produced some

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9. Krishna Reddy, Indian History, Tata McGraw Hill Education PVT.LTD, Patal nagar, New Delhi-110 008, P.75.



of the earliest specimens of pottery, foods, climatic changes, spread of desert, earthquakes and foreign invasions brought about the disappearance of Indus Valley Civilization.

The reader can see that the Indus artist seems to have worked exclusively on things monumental art and this clearly distinguishes Indus art from the art of Mesopotamia and mainly worked for individuals and not for the state, or for any great religious establishments in turn this could tell us something about the way Indus society was organized.

From art we may conveniently pass on to religion especially since in the absence of a convincing decipherment of the Indus Script the artefacts the Indus Seal-Makers and potters have left behind from our major source of knowledge about the religious life of that civilization. We have also some structural remains that might or might not have cultic or ritual significance while studying our evidence. We should guard against any assumption that there was necessarily a single system of beliefs and ritual. It could well be that different sections of the population had their own gods and deities.<sup>10</sup>

The seals and the writing that they contain might then possibly represent when the ruling classes, officials and merchants who used these seals believed in something akin to an official religion of the Indus realm. Almost three-quarters of the Indus Seals carry the representation of just a single animal. Which always (in the seal impression) faces right. The most common of the animals pictured on seals and on the far fewer copper amulets is a mythical one, a 'unicorn', which is a humpless bull with a single long horn jutting forward from the forehead, always shown with a curiously shaped three-tiered manger in front of it. Far less frequently are to be found the humpless bull or bison (95 seals), elephant (55), zebu or

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10. Jonathan Mark Kenoyer, *Ancient Cities of the Indus Valley Civilization*, 1998, P.P: 180 to 183.

humped bull (54) (but never significantly the cow), tiger (21), hare (15) and buffalo (14), (count based on I Mahadevan's analysis). It is likely that these animals were seen as embodiments of Zoomorphic deities whose protection the seal-owners wished to invoke. It is true that the pictured animals might equally represent the totems of the lineages of clans of the seals-owners. But this could well be precisely because these animals were the Zoomorphic forms of the clan's respective deities. In other contexts, as in the representations discussed in the following paragraph the animals do not appear to have any totemic functions at all.

In a unique seal from Mohenjo-Daro, a rhinoceros and water buffalo on one side and an elephant and tiger on the other surround a possibly three-faced seated deity in human form, crowned with buffalo horns. The so-called yogic posture of the deity with the soles of the feet facing each other, apparently imitates the way the bull deity sits in Proto-Elamite representations. (It is difficult to see the deity as Shiva, in his aspect of Pasupati the lord of beasts or protector of cattle, with him in Later Hinduism, as to identify it with the Mother Goddess). There is a goddess shown in a cylinder seal from Kalibangam who, in a woman's body and then appears adorned with buffalo horns and possessed a tiger frame for her body. An alligator about to swallow a fish a motif on a seal and two amulets has, perhaps, the significance of the alligator receiving a deity's spirit has an doubted religious significance, Meaning apparently not only fish but light and star as well. <sup>11</sup>

In all these representations the animals might again simply be embodiments of the deity's spirit or strength. Such favoured beings could include humans too, such as the "hero" or "heroine". On a seal and on tables who faces two standing tigers. One on each side such a

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11. Nikhi Gulati, *The People of the Indus*, Penguin Random House India PVT. LTD, 2022, P.P: 98 to 101.

contact with two beasts has strong parallels in Proto-Elamite Susa and in Mesopotamia. Then there is the spearman on a tablet who is killing a buffalo by the side of a buffalo-horned deity seated in the “bull deity” posture (Figure 2.4) presumably the animal is the appropriate sacrifice for the deity.

## **Mother Goddess and Symbolic WorkShop**

Terracotta and other figurines found in private houses are treated as evidence of domestic superstitions and beliefs. “Mother Goddess” figurines are not only predominant but also easily outnumber the procreative male sodlings. These might have been workshoped for obtaining children. But nothing can be said definitively about the stone cones and large stone vings which according to some scholars, represent the male and female organs as symbols of a phallic cult.<sup>12</sup>

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12. D.P. Agrawal, *The Indus Civilization*, Originally Published 2007, New Delhi, P.P: 280 to 281.

# Chapter-III

## **Chapter-III**

### **The Art of the Craft**

#### **The Old Stone Age**

The earliest men were rude savages covering for shelter under rocks or trees. They lived by the chase or on jungle produce. They had no idea of cultivation. They may have not known how to make fire. A large number of crude stone implements have been found which they used for hunting wild beasts. The stone implements included axes, spears, knives, hammer stones, digging tools, arrow head and etc. They did not construct tombs. It is estimated that man continued to live in the old stone age up to 8000 B.C. As the man used rough stone implements in this age it has been called paleolithic. It is now generally held that the earliest traces of human beings in India are found in the Punjab in the region between the Sindhu and Jhelum rivers. The men of this age belonged to a very primitive stage of civilization. They did not know the use of metals and had no idea of cultivation. They lived on fruits, animals and fishes. They lived in natural caverns and never constructed houses of kind.<sup>13</sup>

#### **The Age of Metals**

After many centuries, the Neolithic man in India learnt the use of metals. Copper was used for ornaments only stone was superseded by iron. But in the beginning axes, swords,

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13. A.L. Basham, The Wonder that was India, Rupa and Co., New Delhi, 2001, P. 54

spearheads, daggers harpoons were first made of copper. It was in turn followed by bronze and iron. When the use of these metals became general the period was known as the iron and copper ages. The Bronze period intervened between the Neolithic and iron ages. But according to Dr. Tripathi there are no traces in India except in Sind of a bronze period intervening between the Neolithic and iron ages. To which race these people belonged is difficult to decide. Probably they came to this country in about 4,000 B.C. through the western passes and settled in Indus Valley. The Aryans and Dravidian people were occupying a greater part of Northern and Western India.

## **Metal Age**

The age in human civilization which followed Neolithic age which is characterized by discovery of metals like copper, bronze and iron is called metal age. Because of the discovery of these metals dependence on stone for every human activity got considerably reduced. The discovery helped in rapid industrial development. The transition from stone age to metal age was undoubtedly an important milestone in the history of man. It is not sure whether before the discovery of these metals gold and silver was known to the discoverers but it is sure that it was not much in use. The importance of metals with the people can be realized from the fact that a smith was considered more than an ordinary man, a sort wizard with skills little short of magic.<sup>14</sup>

## **Copper Age**

It appears that copper age started about 6000 years ago when the people of eastern

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14. Ernest J.H. Mackay supplemented it with further Excavations at Mohenjo-Daro, Delhi, 1938, P. 86



mesopotamians extracted pure copper and put that to common use. Copper was used for making axes, knives, hammers and daggers. Copper needles have been found in predynastic Egyptian graves, which it is estimated date back to 4000 B.C. copper tools and weapons were then in common use in Egypt. The people of copper age however, realized that the tools made of copper could not be put to much use because due to softness of metal these lost their edges very quickly.

## **Bronze Age**

Copper age was followed by Bronze age. Bronze was known in the near east by 4000 B.C., in Spain and Italy by 2000 B.C. and in Egypt by 1580 B.C. Bronze is a metal which is combination of melted zinc with melted copper. It was put to much use in Egypt and Troy. The Bronze was used by the people of Mohenjo-Daro in the east almost at the same time as it began to be used in Egypt. Its use spread somewhat slowly. It was put to much use in the making of tools and equipment's because as compared with those prepared with pure copper, these were of fine quality and more durable.<sup>15</sup>

## **Iron Age**

The discovery of iron brought still more changes in the living of the people. The oldest known iron knives date back to 1500 B.C. The pioneers in smelting of iron ores are believed to be the hittites who lived along the shores of the Black sea, east of Halys River in Asia minor. Their produce rapidly spread both in the east as well as the west. Early iron culture in Europe is divided into two important periods; one which developed in Austrian Tyrol called the Hallstatt and the other which developed near lake, Neuchâtel in Switzerland. The former specialized in making swords, daggers, spears, arrows, razors, knives, sickles and also articles

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15. Dr. Revathy Girish, Cultural Heritage of India, H.S. Offset Printers, Delhi, 2010, P. 74

for ornamentation of their bodies. These show their workmanship and artistic sense. It was during this age that plowshares with metal points were introduced.

## **Stone Carving**

Stone Carving is an activity where pieces of rough natural stone are shaped by the controlled removal of stone. Owing to the permanence of the material, stone work has survived which was created during our prehistory or past time. Work Carried out by paleolithic societies to create stone tools is more often referred to as knapping. Stone Carving that is done to produce lettering is more often referred to as lettering. The process of removing stone from the earth is called mining or quarrying. Stone Carving is one of the processes which may be used by an artist when creating a sculpture. The term also refers to the activity of masons in dressing stone blocks for use in architecture, building or civil engineering. It is also a phrase used by archaeologists, historians and anthropologists to describe the activity involved in making some type of petroglyphs.<sup>16</sup>

## **History**

The earliest known works of representational art are stone carvings often marks carved into rock or petroglyphs will survive where painted work will not prehistoric venus figurines such as the venus of Berekhat Ram may be as old as 2,50,000 years and are carved in stone such as tuft and limestone.

These earliest examples of the stone carving are the result of hitting or scratching a softer stone with a harder one, although sometimes more resilient materials such as antlers are known to have been used for relatively soft stone. Another early technique was to use an

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16. A. Chakraborty, S. K. Bisual, History of Ancient India, 2007, New Dellhl, P. 71

abrasive that was rubbed on the stone to remove the unwanted area. Prior to the discovery of steel by any culture, all stone carving was carried out by using an abrasion technique, following rough hewing of the stone block using hammers. The reason for this is that bronze, the hardest available metal until steel, is not hard enough to work any but the softest stone. The Ancient Greeks used the ductility of bronze to trap small granules of carborundum, that are naturally occurring on the island of milos, thus making a very efficient file for abrading the stone.

The development of iron made possible stone carving tools, such as chisels, drills and saws made from steel, that were capable of being hardened and tempered to a state hard enough to cut stone without deforming, while not being so brittle as to shatter carving tools have changed little since then. Modern industrial, large quantity techniques still rely heavily on abrasion to cut and remove stone, although at a significantly faster rate with processes such as water erosion and diamond saw cutting.<sup>17</sup>

One modern stone carving technique uses a new process. The technique of applying sudden high temperature to the surface. The expansion of the top surface due to the sudden increase in temperature causes it to break away. On a small scale, Oxy-acetylene torches are used. On an industrial scale, lasers are used on a massive scale, carvings such as the crazy horse memorial carved from the Harney peak granite of mount Rushmore and the confederate memorial park in Albany, Georgia are produced using jet heat torches.

## **Stone Sculpture**

Carving Stone into Sculpture is an activity older than civilization itself.

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17. Vidya Dhar Mahajan, History of India, 1526 A.D, S. Chand and Company Ltd, 1977, P. 63

Prehistoric Sculpture were usually human forms, such as the venus of willendorf and the faceless statues of the Cycladic Cultures. Later cultures devised animals, human-animal and abrasive techniques and modern technology employs pneumatic hammers and other devices. But for most of human history sculpture used hammer and chisel as the basic tools for Carving Stone.

The process begins with the selection of a stone for carving. Some artists use the stone itself as inspiration, the Renaissance artist Michelangelo Claimed that his job was to free the human form trapped inside the block. Other artists begin with a form already in mind and find a stone to complement their vision. The sculptor may begin by forming a model in clay or wax, sketching the form of the statue on paper or drawing a general outline of the statue on the stone itself.

The final stage of the carving process is polishing. Sand paper can be used as a first step in the polishing process or sand cloth. A stone that is harder and rougher than the sculpture media, is also used in the finishing process. This abrading, or wearing away brings out the stone, reveals patterns in the surface and adds a sheen. Tin and iron oxides are often used to give the stone a highly reflective exterior.<sup>18</sup>

Sculptures can be carved either the direct or the indirect carving method. Indirect carving is a way of carving by using an accurate clay, wax or plaster model, which is then copied with the use of a compass or proportional divider or a pointing machine. The direct carving method is a way of carving in a more intuitive way, without first making an elaborate model. Sometimes a sketch on paper or a rough clay draft is made.

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18. Nikhi Gulati, The People of the Indus, Penguin Random House India Private Limited, 2022, P.P: 98 to 101.

## **Stone Carving Considerations**

Stone has been used for carving since ancient times for many reasons. Most types of stone are easier to find than metal ores, which have to be mined and smelted. Stone can be dug from the surface and carved with hand tools. Stone is more durable than wood, and carvings in stone last much longer than wooden artifacts. Stone comes in many varieties and artists have abundant choices in color, quality and relative hardness.

Soft stone such as Chalk, Soapstone, Pumice and Tufa can be easily carved with found items such as harder stone or in the case of chalk even the fingernail. Limestones and marbles can be worked using abrasives and simple iron tools. Granite, basalt and some metamorphic stone is difficult to carved even with iron or steel tools, usually tungsten carbide tipped tools are used, although abrasives still work well. Modern techniques often use abrasives attached to machine tools to cut the stone.<sup>19</sup>

Precious and semi-precious gemstone are also carved into delicate shapes, this is sometimes referred to as lapidary, although strictly speaking lapidary refers to cutting and polishing alone. When worked, some stones released dust that can damage lungs so a respirator is sometimes needed.

## **Stone Shaping and Tools**

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19. D.P. Agrawal, The Indus Civilization, Originally Published 2007, New Delhi, P.P: 280 &281.

Basic stone carving tools fall into five categories:

Percussion tools for hitting – Such as mallets, axes, adzes, bouchards and toothed hammers. Tools for rough shaping of stone, to form a block the size needed for the carving. These include feathers and wedges and pitching tools. Chisels for cutting – such as lettering chisels, points, pitching tools and claw chisels. Chisels, in turn may be handheld and hammered or pneumatic powered. Diamond tools which include burrs, cup wheels and blades mounted on a host of power tools. These are used sometimes through the entire carving process from rough work to the final finish. Abrasives for material removals – Such as Carborundum blocks, drills, saws, grinding and cutting wheels, water abrasive machinery and dressing tools such as French and English drags.

More advanced processes, such as laser cutting and jet torches, use sudden high temperature with a combination of cooling water to spall flakes of stone. Other modern processes may involve diamond-wire machines or other large-scale production equipment to remove large sections of undesired stone. The use of chisels for stone carving is possible in several ways. Two are,

The mason's stroke, in which a flat chisel is used at approximately 90 degrees to the surface in an organized sweep. It shatters the stone beneath it and each successive pass lowers the surface. The lettering stroke, in which the chisel is used along the surface at approximately 30 degrees to cut beneath the existing surface.<sup>20</sup>

There are many types and styles of stone carving tools, each carver will decide for themselves which tools to use. Traditionalists might use hand tools only.

- Lettering chisels for incising small strokes create the details of latter in larger applications. Fishtail carving chisels are used to create pockets, valleys and for intricate carving, whilst providing good visibility around the stone.

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20. Tony Joseph, Early Indians, Publisher Juggernaut, India, 2018, P.P: 195 to 198.



- Masonry chisels are used for the general shaping of stones.
- Stone point tools are used to rough out the surface of the stone.
- Stone claw tools are used to remove large quantities of stone.
- Stone pitching tools are used to remove large quantities of stone.
- Stone nickers are used to split stones by tracing a line along the stone with progressive strikes until the stone breaks along the line.

Powered pneumatic hammers make the hard work easier progress on shaping stone is faster with pneumatic carving tools. Air hammers place many thousands of impacts per minute upon the end of the tool, which would usually be manufactured or modified to suit the purpose. This type of tool creates the ability to 'shave' the stone, providing a smooth and consistent stroke, allowing for larger surfaces to be worked. Among modern tool types, there are two main stone carving chisels:<sup>21</sup>

Hear treated high carbon steel tools-generally forged. Tungsten carbide tipped tools-generally forget, slotted and carbide inserts brazed in to provide a harder and longer wearing cutting edge.

## **Pottery**

Some beautiful spacimens of coloured as well as glazed pottery, indicated that the Indus Valley potter was a skilled craftsman who could give both colour shape and delicacy to his pots.

## **Painting**

The Indus Valley people were very fond of painting. Different kinds of figures and

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21. Ruth Young and Robin Coningnam, The Archaeology of south Asia from the Indus to Asoka, 6500 BCE-200 CE, 2015, P. 202.

designs were drawn on earthen wares and utensils. The Indus Valley people had achieved a great skill in drawing the figures of both men, animals and various other objects of nature.

## **Art of Carving**

The Indus Valley people were good in the art of carving. Their engravings of various animals on the numerous seals were remarkable. The carving of animals like the buffalo, bison, rhinoceros, tiger, deer and humped bull was full of realism. Furniture and utensils of various kinds and designs indicate a high degree of civilization with centuries of development behind it. Special mention may be made of pottery.<sup>22</sup> Sometimes beautifully painted which supplied numerous vessels for the kitchen, querns, palettes and jar-stands made of stone, needles, awls, knives, axes, saws, sickles and fish-hooks made of bronze or copper chairs and bedsteads made of wood, stools; lamps of copper shell and clay pottery candle stick indicating the use of candles, pottery toys for children including whistles, rattles and clay matles of men, women, birds and animals. Special interest attaches to the toy clay, carts as they are the earliest specimens of wheeled hicles so far known, marbles, balls and dice were the favourite games and among other pastimes may be mentioned munting, bull-fighting, trapping of birds and firshing. Bullock carts of the common type with or without a gabled roof formed the chief conveyance, though a copper specimen found at Harappa resembles the modern Ekka with a canopy scles with regular pieces of weight, as well as slips of shell with marks of linear measurements, insicated that regular units of weight and length were in use.

Among industrial arts and crafts, spinning of wool and cotton seems to have been very popular both among the poor and the rich for the whorls, made of chapa as well as costly materials have been found. That the dyeing of the fabrics was well-known is proved by the wctual

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22. Dilip Kumar Chakrabarti, Indus Civilization sites in India, P. 182.

find of dyers vases. Five wheel made wares of various shapes and designs show the high development of potters' art. The representation of ship on a seal indicates maritime activity, and there is enough evidence to show that the peoples of the Sindhu Valley carried on trade not only with other parts of India but also with Sumer and other famous centres of culture in western Asia and probably also with Egypt and Crete.<sup>23</sup>

Human and animal figures, have been found in large numbers some of the animals figures and specially those engraved on the numerous seals, show a high degree of technical skill and artistic ability. Some of the seals have been regarded as master-pieces of engraver's art. That the artists in the Sindhu Valley excelled in making human figures also, is proved by two small statues discovered at Harappa. For accuracy of anatomical details combined with delineation of feeling and movement, they fully deserve to be ranked as a high class of art. Some European critics have even gone so far as to say that "for pure simplicity and feeling nothing to be compared with this masterpiece was produced until the age of Michelangelo"

The figures on the seals are mostly those of animals such as unicorn, bull, elephant, tiger, rhinoceros, the gharial and the antelope. The commonest animal is the unicorn with a single protruding horn there were besides mythical animals of composite nature, trees and human figures, both male and female. No satisfactory explanation has yet been offered of the nature and object of these seals or the uses to which they were put. This problem cannot be solved until the inscription on them are deciphered.

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23. Brian Williams, *Daily Life in the Indus Valley Civilization*, New Delhi, 2015, P. 48.

There can be hardly any doubt, however, that some of these seals had a religious significance. Though in the absence of written texts, we cannot say much of the religious ideas, beliefs and practices of the peoples the seals, images and the figures enables us to throw some light on the subject.

## **The Indus Script**

The script of the Indus Civilization has defied the attempts of the scholars to penetrate into its mystery. The Indus Civilization was Pre-Aryan and its people, Language and style were Dravidian. The Indus script from the left to the right and transliterates the same into the Tamil Language.<sup>24</sup> 'The Indo-Sumerian seals Deciphered', Waddell maintained that the Indus Valley was colonized by the Sumerians in the fourth millennium B.C and they introduced their language and script there. The Indus script is derived from the Sumerian script. On account of the pictographic Nature of the earliest scripts of Egypt, Crete, Western Asia and India. There is some resemblance in them but the present state of our knowledge it is impossible to say with certainty as to whether the Sumerians borrowed their script from the Indus valley or the people of the Indus Valley borrowed their script from the Sumerian script. According to the historical traditions, the authors of the Sumerian civilization themselves came from outside. The Indus script originated in India and it was from here that it was taken to Sumer. The basic alphabet of the Indus script consisted of about 350 signs. Mortimer Wheeler says, the conditions requisite for the interpretation of the script a bilingual inscription including a known language or along inscription with significant recurrent features are not yet present.<sup>25</sup>

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24. Dr. Piyush Chauhan, Indian Architecture (Ancient to Modern), [Sales@axisbooksindia.com](mailto:Sales@axisbooksindia.com) New Delhi, 2011, P.27.

25. M.S. Ganesh, Understanding Harappa Civilization in the Greater Indus Valley, 2006, New Delhi, P.P: 21 to 42.

# **Chapter-IV**

## **Chapter-IV**

### **Fall of Indus Valley Civilization**

#### **Causes for the Decline**

##### **Environmental Factors**

Several Harappan Sites are around the now dried-up Ghaggar-Hakra river, which flows South of the Indus and Parallel to it. Most of the Scholars as already seen in origins now feel that the Ghaggar-Hakra was a mighty river during Harappan times and may have been the mythic Saraswati river that the Rigveda and other sources talked about. According to this theory, earthquakes in the Himalayas which are fold mountains may have resulted in a shift in the Ghaggar-Hakra river destroying cities in the process, subsequent flooding and drying up of the river may have affected the surviving Harappans who may have moved southwards.

##### **Economic Factors**

According to another theory, if trade had triggered growth and prosperity of the Harappans, it also sounded the death-knell for this civilization. A steep-decline in trade causing a severe economic depression may have turned many urban centers into ghost towns. Besides,



archaeologists have reported evidence of street on Goachments, a breakdown in Sanitation and massive squatter colonies, indicating socio-cultural erosion.<sup>26</sup>

## **Survival and continuity**

The Harappans who survived the Natural calamities and the socio-economic erosion may have moved southwards, finally adopting the culture of their new homelands. The tales of destruction by floods and natural calamities may have passed into folklore and then into the myths of succeeding generations. The loss for the Harappans was the gain for the Gangetic plains, where the stage was set for an equally memorable period in ancient Indian history part of the foundation for that was laid by the survivors of the Harappan civilization.

## **Process and Nature of Decline**

### **Degeneration in Late Harappan Phase**

Hence the decline and transformation of the Indus Civilization has to be understood in its own terms and it is here that we have to focus closely on archaeological stratigraphy and the changing cultural situation to which attention has been drawn long ago in the context of Sind.

The idea of a degenerate late Harappan Phase was first put forward in the context of pottery found in the upper levels of two sites in Sind, Jhukar, Lohumjodaro certain ceramic

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26. B.N. Sharma, Iconography of saturasiva, Publications New Delhi, 1976, P. 38.

changes were taking place towards the stratigraphically upper or late phase of the Indus Civilization.<sup>27</sup>

The brick masonry of Mohenjo-Daro during its late period, was poor by the standard of the earlier periods, a particular excavated area came to contain potters kilns including one in the middle of its main street. That the potters could set up kilns in an area which was purely residential before, was an indication that the civic standard had remarkably declined during this period.

The same point has been highlighted by the current excavations at Harappa. Over crowding of the site has also been noted here towards the late phase. The period which has specifically been called late Harappan is period, characterized by a pottery known as cemetery ware, the wares and drains and burnt bricks of a smaller size. One notes that though the pottery changes, the elements of urban planning remain.

The evidence of transformation is clear in the Indo-Gangetic divide too. The transformation was initially worked out on the basis of stratigraphy and associated ceramic continuities and changes at sites like Mitathal and Siswal in Haryana. There is no dramatic cultural discontinuity anywhere. Settlements are established and abandoned and items of material culture change through time, but there is no indication that the region was ever abandoned completely or that it witnessed a dramatic influx of foreign cultural groups.

## **Continuity and Transformation**

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27. Sailendra Nath sen, Indian History and Culture, Macmillan India LTD, New Delhi, 2007, P. 109.

Continuity and transformation are the fundamental feature of the phase after the mature Harappan period, in all the distribution arts. The cultural situation varied from area to area. In the Kachhi plain, the earlier tradition continued with new elements at the site of Pirale, whereas in south Baluchistan, the Kulli culture might have lingered on.<sup>28</sup> At Jhukar in Sind, only a new pottery style emerged in association with the continuing mature Harappan tradition without any break or sudden change in cultural continuity, but the Indus script was limited to potsherds, among other things. Cemetery ware culture is best focused in Cholistan, which has 50 odd sites of this late Harappan period. The entire area between the Sutlej and the Yamuna is dotted with late Harappan sites, with a strong concentration in the upper doab. There is no reason to think that its agricultural diversity and richness became any less during this period. In Gujarat, there is apparently a miscellany of situation, ranging from the small sites with cattle pens (Kanewal) to the fortified ones like Rojdi and Bet Dwaraka. The use of script becomes less common in comparison with the earlier period but does not disappear. Agriculture remains firmly entrenched, as in the earlier period, and if anything may have even expanded its scope. In Gujarat at least, the tradition of foreign trade continues the discovery of a seal with a motif ('whol' motif) common in the Gulf, at Bet Dwaraka and the finds of Indus and Indus related seals at Nippur and in Failaka are enough of this continuity of the mature Harappan tradition of external trade.

Evidence of Decline and shift of settlements at the same time, there is marked overall element of decline. The archaeological repertoire becomes much simpler, the use of script becomes very limited, and there was much less use of raw materials transported over long distance. While trying to explain this decline, one has to point out a major feature of the distribution of late Harappan sites between the Sutlej, and the Yamuna. There was a remarkable shift of the focus of

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28. Romila Thapar, *Cultural Pasts Essays in early Indian History*, Oxford University Press, New Delhi, 2007, P. 310.

settlements towards the Doab during this period. We do not really know why this shift took place, but the increased phase of the drying up of the Ghaggar-Hakra system seems to have been one reason.<sup>29</sup>

Another reason may have been the fact that the Harappan overstretched themselves. Their foundations in many areas of their distribution were not particularly deep. In Cholistan and some parts of Sind, west Punjab, Haryana and Gujarat, they had an ancestry going back either to the Hakra ware period or the early phase of the early Harappans.

One has to admit that the Harappans eventually came to be rather thinly stretched on the ground, and the weakening of their political fabric was almost inevitable. They were swallowed up, as it were by the much less advanced pre-agricultural groups of inner India. Once the Harappan moved and settled in the upper part of the Doab, they were geographically bound to be drawn into the main cultural development of the Ganga Valley. Similarly, from the geographical point of view, their dense distribution in Gujarat in the late Harappan period means that their interaction with, or movement towards, southeast Rajasthan, Malwa and the Deccan becomes a distinct possibility. There was also a straight movement towards the Deccan along the Tapti valley, and there is evidence of interaction with both southeast Rajasthan and Malwa. The Harappans, in fact, were moving into the flow of cultural development of inner India.

## **Decline and Disappearance of the Indus Civilization**

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29. Prof. A.L. Basham, *The Vonder that was India*, Delhi, P. 29.

Our knowledge about the decay and decline of the Indus Civilization is still in a conjectural stage more or less nothing, therefore, can be said with certainty at this stage of our knowledge. Archaeologists have however tried to find out from the available evidences the factors that were very likely to have caused the decay and disappearance of the civilization. The problem is a controversial one there is no doubt.<sup>30</sup> Most of the archaeologists are of the opinion that the climatic change in the Indus region was by and large responsible for the decay and disappearance of the Indus Civilization. As sir Mortimer Wheeler says, ‘The rainfall in the Indus zone was somewhat more ample and equable than it is today. Except the riverine strips and areas artificially irrigated, the whole terrain is now sandy. Yet it was in these mountainous and desert areas that earliest agricultural communities of India have been identified ‘. It is impossible to believe that the people of Mohenjo-Daro or Harappa or for that matter the people of the Indus region could develop a culture as they did in an arid, inhospitable desert. There are evidences that Indus region was marshy and jungle infested. The vivid representations by the artists of the time of tiger, buffalo, rhinoceros, elephants with whom they were obviously familiar bear out this fact. The extreme scarcity of evidence of camel indicate that the area was not dried, arid desert. Adequate water supply from rainfall and rivers made the region fertile and suitable for agriculture. Which was the main stay of the economic life of the Indus people.

But the climate began to undergo a gradual but sharp change. Aurel Stein observes that evidence “distinctly pointed to the local climate having undergone a great change since the Chalcolithic times in its effect on agriculture”. While there was less of rainfall and consequently more of heat, the moisture contained in the soil was brought to the surface as a result of

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30. Dharm Singh, *Ancient and Modern Civilization*, New Delhi, 2008, gph2004@yahoo.com, P. 137.

evaporation. The crust of the soil became white, arid and brittle.<sup>31</sup> This process of “desiccation was for advanced by the time Alexander the Great whose returning army was decimated in the cheerless wastes of makran. And it may be said that an increasing aridity had already contributed to the down fall of the Indus cities”. Now, what were the cause of the desiccation of the Indus zone? It is variously suggested that the northward movement of the Atlantic Cyclone which deflected southwards to north Africa and extended to Arabia, Persia and India. It has also been suggested that the southwestern monsoon touched the Indus Valley. But these are more suggestions. But as wheeler points out the basic climatic change is unlikely to have been the sole or even the main cause in the deterioration of the agricultural conditions in the Indus Valley and its environs. True that a basic change in the climatic conditions may be reasonably argued but human neglect or interference was no less an important contributory factor.

Millions of kiln-burnt bricks must have required fuel which the forests could yield. Excessive deforestation that resulted in consequence of drawing timber for the kiln from the forest led to decrease in rain fall. Human neglect was also evidenced in inadequate maintenance of such dams and irrigation canals as may have been found necessary, a falling off in agricultural standards etc., are factors which resulted in the reduction in the precipitation of moisture which led to progressive decline. Besides these domestic potentials for the decay and disappearance of the Indus Civilization, must be added the invasion of the nomadic outsiders in the second millennium B.C. which broke up the organized agriculture altogether. It is likely that the invaders were none other than the Aryans who entered India during the middle of the second millennium B.C. (B.C. 1500) when Harappa was first built the citadel was defended by a great turret wall.

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31. Dilip Kumar Chakrabarti, Indus Civilization Sites in India, 2007, P. 108.



In course of time it was refaced more strongly than before. Towards the later history of Harappa its defences were further strengthened and one of its gateways towards the west was wholly blocked. All this was certainly because the city was threatened by invaders. In Mohenjo-Daro also there was a walled citadel, the town was in the lower level. The first to suffer were the Beluchistan villages.<sup>32</sup> When gradually the barbarians, i.e., the outsiders had conquered the outlying villages, people flocked within the cities. The Indus Cities must have suffered great strain. In order to accommodate more people large rooms at Mohenjo-Daro were divided into smaller rooms. Potter's kilns were built within the city.

Jewelleries were buried to secure them against the invaders. The city become overcrowded and full of new comers upon whom the city fathers could not enforce the age old pattern of its culture.

Naturally, the high civic standard fell and the towns and cities became derelict, decadent settlements hastening to their end "Later day Mohenjo-Daro and by inference Harappa and the rest" remarks wheeler "were poor shadows of former selves". The end of the Indus Civilization was a more question of time. Besides progressive desiccation, the growing danger of floods was certainly responsible for the evacuation of Mohenjo-Daro, although flood was only one of the causes. The rising water level due to the immense quantity of silt brought down annually by the Indus water had caused devastating floods that swept over the city at least on three occasions. A mud brick embankment or bund 43 feet high, was constructed to protect the city from the devastation of flood and had to be reinforced externally. A large drain made of kiln burnt bricks which lay along the foot of the embankment had to be rebuilt at a level 14 feet higher

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32. Preeti Singh, History of Architecture, Veyu Education of India, 2015, P. 190.

denoting that the water level was rising up as a result of silting.<sup>33</sup> Houses were also rebuilt on higher level in order to make them secure against flood. When the end came it would seem that most of the citizens of Mohenjo-Daro had fled. But from a group of huddled skeletons in one of the houses, one skeleton of a woman lying on the steps of a well suggests that a few stragglers were overtaken by the invaders. Thus numerous causes, both natural and human were responsible for the end of the Indus Civilization. About the invaders who gave the ultimate blow for the disappearance of the civilization opinions vary. Sir John Marshall's opinion that a period of nearly two centuries elapsed between the end of the Indus Civilization and coming of the Aryans. This indicates, according to him that the fall of the Indus Civilization was due to invasion by people other than the Aryans. But recent excavations at Harappa and elsewhere, indication of the rig veda itself, have tended to reduce the gap suggested by Sir John Marshall. "Many competent scholars led by Sir Mortimer Wheeler, now believe that Harappa Civilization was overthrown by the Aryans. The skeletal remains excavated in the later cemetery at Harappa are those of the true Vedic Aryans and that the forts or citadels, the Vedic war and Indra is said to have destroyed, included Harappa in their number".<sup>34</sup>

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33. Radhey Shyam Chawrasia, History of Ancient India Earliest Times to 1200 A.D, New Delhi, P.P: 37 to 55.

34. Brian Williams, Daily Life in the Indus Valley Civilization, New Delhi, 2015, P. 48.

# Conclusion

## Conclusion

In some cases, disclosures of great cultures of the past have been made unintentionally. In 1856, Brothers James and William Burton who were occupied with laying out the railroad line from Karachi to Lahore attempted to get blocks for their line from the close-by hills. This burrowing prompted the revelation of two antiquated urban communities, Harappa in West Punjab and Mohenjo-Daro in Sind.

The credit of inquiry of this obscure human progress goes conveyed to Ray Bahadur Dayaram. He uncovered this place in 1921 under the direction of Sir John Marshall. After roughly 1 year in 1922 at the season of uncovering one more place was found in Larkana at Pakistan. Keeping in view the information of this place it was accepted that this human advancement was restricted just to Sindhu Valley. Thus, this human advancement was called by the name 'Sindhu valley'. Be that as it may, with the progression of time at the point when the remaining parts of this development were found past the boundary of this valley, this human advancement was called by the name of 'Harappa Civilization' too. Since, of the reason that the mainstays of this human progress were found in Harappa, it appeared to be ideal to call it Harappa Civilization.

The urban culture of the Bronze Age found in Harappa in Pakistani Punjab was a way softening revelation upto 1853, Alexander. Cunningham, the British designer who turned into an extraordinary excavator voyager, saw a Harappan seal. Then the seal demonstrated a bull and six composed letters, he didn't understand its significance much later, in 1921, the possibility of the site of Harappa was acknowledged when an Indian classicist, Daya Ram Sahni, began exhuming it. At about a similar time, R. D. Banerjee, a history specialist, unearthed the site of Mohenjo-Daro in Sindh. Both found ceramics and different artifacts characteristic of a created progress.

Substantial scale unearthing was done under the general supervision of Marshall in 1931, Mackay uncovered a similar site in 1938. Vats unearthed at Harappa in 1940. In 1946 Mortimer Wheeler exhumed Harappa, and the removal of the pre-Independence and pre-Partition period conveyed to light imperative artifacts of the Harappan culture at different locales where bronze was utilized.

In the post-Independence period, archeologists from both India and Pakistan uncovered the Harappan and associated destinations. Suraj Bhan, M.K. Dhavalikar, J.P Joshi, B.B. Lal, S.R. Rao, B.K. Thapar, R.S. Bisht, and others worked in Gujarat, Haryana, and Rajasthan.

In Pakistan, Kot Diji in the focal Indus Valley was exhumed by E.A. Khan and incredible consideration were paid to the Hakra and pre-Hakra societies by M.R. Mughal. and H. Dani unearthed the Gandhara the graves in the North-West Frontier Province of Pakistan.

Thus, the currently available data suggests that, instead of coming to an abrupt end, the Indus Civilization merged into the main flow of Indian cultural development. There is a clear movement of the Harappans from the Indo-Gangetic divide to the Ganga-Yamuna doab and there are also suggestions of their branching out in the directions of Malwa and Maharashtra from Gujarat. However, the Indus Civilization merged in the later pattern of Neolithic-chalcolithic growth in inner India was not its urban form. The urban traits could have lingered on at sites such as Rojdi and Bet Dwaraka in Gujarat and Kudwala in Cholistan, but the impression is of a much larger number of smaller settlements, with a more diversified agricultural economy.

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## **Findings**

- Among the Indus Valley Civilization the settlements were the most important urban centres of Harappa, Mohenjodaro, Ganeriwala, Dholavira and Rakhigaxhi.
- Standardized weights and measures, metallurgy with copper, bronze and tin are the important inventions.
- Copper dog and bird of Lothal and the Bronze figure of a bull from Kalibangan shows that Bronze casting was popular at all centers of Indus Valley Civilization.
- The buildings made of bricks with a very similar color from Mohenjodaro or Harappa.
- The religion practised by the Indus Valley People was a mix of early Hinduism, Jainism and Buddhism.

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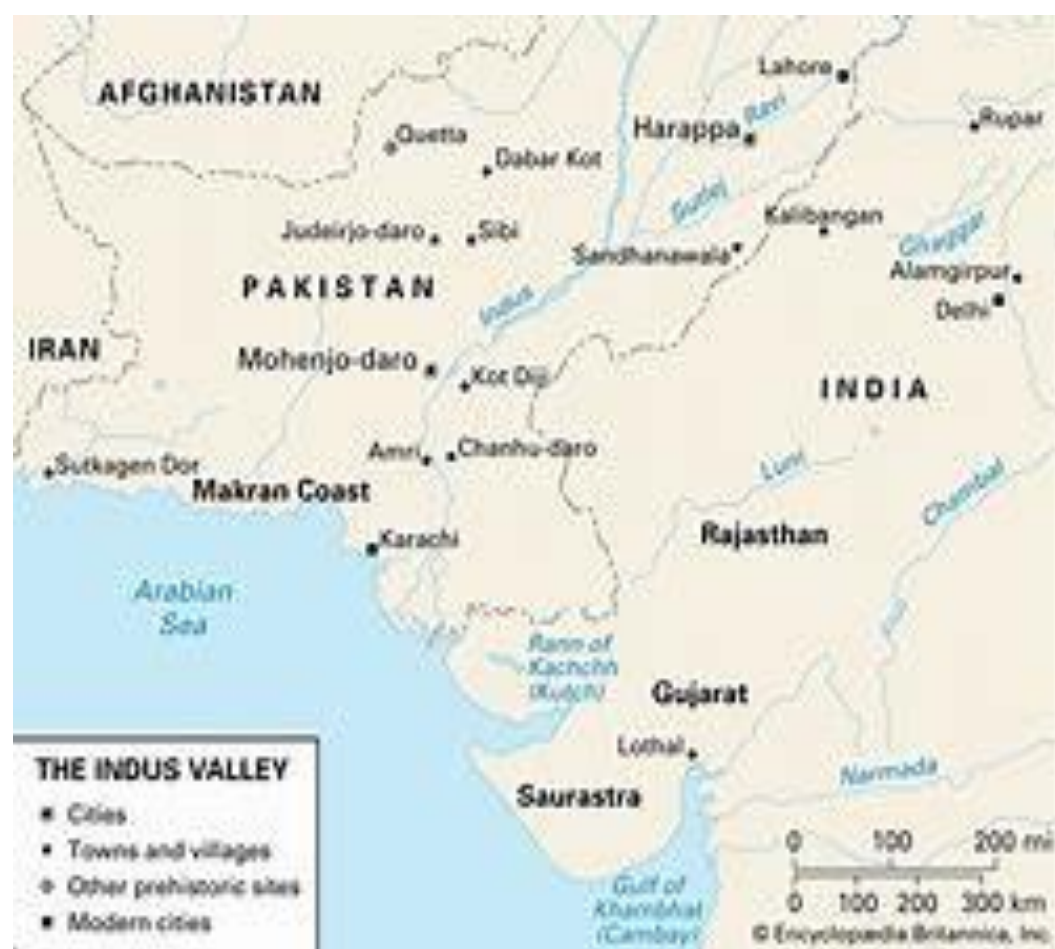
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# Illustrations









# **THE ROCK-CUT AND SCULPTURAL MARVELS OF PALLAVA DYNASTY**

Project in History submitted to

**St. Mary's College (Autonomous), Thoothukudi**

affiliated to

**Manonmaniam Sundaranar University, Tirunelveli**

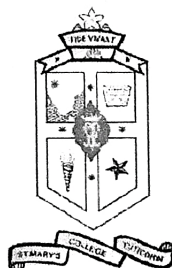
in partial fulfillment of the requirements

for the award of the degree of

**Bachelor of Arts in History**

By

J. SAHAYA RIJI	20AUHI42
K. SATHYA	20AUHI43
A. SELVA REXLINE	20AUHI44
M. SELVI	20AUHI45
B. SHIPANI	20AUHI46



## **III B. A History**

**St. Mary's College (Autonomous), Thoothukudi**

(Re-accredited with "A<sup>+</sup>" Grade by NAAC)

2022 – 2023

Ms. S.S. Anuja

Assistant Professor of History

St. Mary's College (Autonomous),

Thoothukudi

## CERTIFICATE

This is to certify that the project entitled "The Rock-Cut and Sculptural Marvels of Pallava Dynasty" is submitted to St. Mary's College (Autonomous), Thoothukudi in partial fulfillment for the award of the degree of Bachelor of Arts in History is a record of work done during the academic year 2022-2023 by the following students of the III B.A History.

Name of the Students:

Reg. No.

J. SAHAYA RIJI

20AUHI42

K. SATHYA

20AUHI43

A. SELVA REXLINE

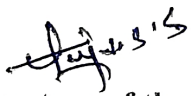
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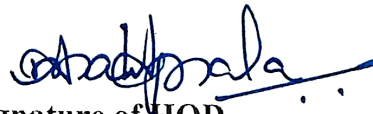
M. SELVI

20AUHI45

B. SHIPANI

20AUHI46

  
Signature of the Guide

  
Signature of HOD

  
Signature of the Examiner

Dr. A. Malini Apsala  
Head & Assistant Professor,  
Pearl Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi.

  
Signature of the Principal  
Principal  
St. Mary's College (Autonomous)  
Thoothukudi - 628 001.

## DECLARATION

I hereby declare that the project entitled "The Rock-Cut and Sculptural Marvels of Pallava Dynasty" submitted to St. Mary's College (Autonomous), Thoothukudi affiliated to Manonmaniam Sundaranar University, Tirunelveli for the award of the degree of Bachelor of Arts in History is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place: Thoothukudi

Date: 03.04.2023

### Student's Name

J. Sahaya Riji	20AUHI42
K. Sathya	20AUHI43
A. Selva Rexline	20AUHI44
M. Selvi	20AUHI45
B. Shipani	20AUHI46

### Signature of the Candidate

J. Sahaya Riji
K. Sathya
A. Selva Rexline
M. Selvi
B. Shipani



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# **INTRODUCTION**

## INTRODUCTION

The period between the latter half of the sixth and first half of the tenth century A.D., an interval of four hundred years, marks an important epoch in the history of South India and its culture. Three important dynasties viz., the Chalukyas of Badami, Pallavas of Kanchi and the Pandyas of Madurai rose to power. Along with their paramount authority the revival of Hinduism was also heralded. These dynasties were the great contributors to the development of art and architecture in their respective regions. In fact they were also rivals in the realm of art, not as the destroyers of each other's art productions but as patrons. Their keen competition paved the way to the affluent output of permanent artistic monuments in stone. The Pallavas of Kanchi became the central power geographically, politically and culturally. They developed for the first time architecture and sculpture in the hard rock, in this area. The Chalukyas and the Rashtrakutas continued the pre-existing tradition of rock-cut art. The Pallava art stood distinct in contemporary styles in material and technique.

The Pallava sculptures are scattered in various places in Tamilnadu' (Madras state) viz., Mandagapattu, Trichinapalli, Siyamangalam, Singavaram, Mamallapuram, Kanchipuram, Kaveripakam, Tiruttani etc. Most of these places are in south and north Arcot districts. But most interesting places of sculptural importance are Mamallapuram and Kanchipuram where the Pallava artists deliberately and significantly carved the figures by singular concentration and inspiration. Especially Mamallapuram is a source of perennial inspiration to the artists and a place of pilgrimage to the art lovers. The rich patronage and encouragement of the cultured kings as well as revival of Saivism and Vaishnavism created an atmosphere where art could thrive.

The Mamallapuram sculptor reveals the man's attempts to unveil the secrets of the spirit with the chisel and he left behind his discoveries ingrained in rock that is born in his soul which is an out flowering of the eternal rhythm. This sea port city is variously called Mamallapuram, Mahabalipuram, seven pagodas etc. It is said that the mythical legend of Balichakravarti took place here, hence this place is called Mahabalipuram. Another name Mamallapuram or Mahamallapuram is mentioned in the Avanti *Sundarikatha* of Dandin. Another version says that this city was constructed by the great warrior Narasimhavarman I with the title Mamalla and hence it was called Mamallapuram. Here an attempt is made to trace out the different types of rock and sculptural art and architectural marvels contributed by the Pallava rulers.

### **Objectives of the Study**

The objectives of the study are to trace out the historical significance of the art and architectural features of Pallava Dynasty. To study and explain the different characteristic features and styles adopted for the incultation of the architectural marvels of Pallava dynasty. Along with that it is also to analyse the major rock and sculptural architectural structures of the Pallava period.

### **Aims and Objectives of the Study**

The main aims and purpose of the study entitled on "**The Rock and Sculptural Marvels of Pallava Dynasty**" is to elucidate the historicity of Pallava dynasty in connection to its evolution and contributions laid by different Pallava rulers in art and architecture. The Pallava period itself has its own marvelous wonders in terms of the rock



and sculptural art and architecture. This project will be useful and could make long lasting impression for the future study in terms of these perspectives.

### **Methodology**

The methodology adopted in this study is descriptive and analytical method. Both the Primary and Secondary sources are utilized for the study that has been critically analyzed. The descriptive method is used to make the project understandable to the reader.

### **Sources of the Study**

The sources used for the completion of study includes both Primary and Secondary sources. The Primary sources are Government Reports and Archive materials are used. The secondary sources are the books written by various authors and gazetteer.

### **Outline of the Chapter**

This project consists of four chapters excluding the Introduction and Conclusion.

- ❖ The first chapter describes the origin and evolution of Pallava dynasty.
- ❖ The second chapter explains the characteristic features of Pallava dynasty.
- ❖ The third chapter estimates the contributions of Pallavas in rock-cut structural monuments.
- ❖ The fourth chapter analyse the different types of sculptural temple architecture of Pallava dynasty.

# **CHAPTER – I**

## **CHAPTER- I**

### **THE ORIGIN AND EVOLUTION OF PALLAVA DYNASTY**

The Pallava period is the epoch of formative ideas and of new experiments in the spheres of art and iconography. The architectural and sculptural creations of the sculptors and architects of the Pallava period have immortalised the Pallava patrons. The period spans nearly 400 years from the time of Mahendravarman I to Aparadjita and witnessed an unprecedented artistic activity in Pallava dominions.

The original homeland of the Pallavas is still shrouded in mystery. There are certain theories in connection to the origin of the Pallavas. The theory of the origin can be broadly divided into origin and indigenous origin. This chapter tries to trace out the different theories propounded in connection to the origin and evolution of Pallava dynasty.

#### **Foreign Origin**

The Pallavas were a tribe of foreigner supposed to be of Parthia origin who having effected a lodgement in the part of the country near the mouth of the Indus, moved southeast wards gradually till. They came to be found in possession of the region dominated by Kanchi. The main reason for this contention is that a class of people called Pallavas figure among the lists of tribes like Haihayas, Yavanas on the frontier in the Ramayana and Mahabharata and other such sources of information.

#### **Sanskrit Word**

Venkaya says that the word Pallava was a sanskritisation of the tribal name Pallava of a deterioration of the words Parthava, Parthiva or Parthia. Again he said Gautamiputra Satakarni defeated in the sourashtra region and so they migrated further south.



## **Indigenous Origin**

The indigenous origin may be again classified into north Indian and south Indian on the basis of their culture and gotra.

## **North Indian Origin**

T.V. Mahalinga identifies the Pallavas with their gotra found in the Manchikally inscription. It mentions that the Pallavas belonged to Bharatvaja gotra. The Pallavas and the Salankayana are the only rulers who belonged to this gotra.<sup>1</sup>

This theory is quite against the reference of Tatagunda pillar inscription where it is started that the Pallavas were Kshatriyas by birth.

## **South Indian Origin**

## **Mixed Origin**

The Pallavas were a collection of kurubas, maravas, kallars and they formed a strong unit and conquered the Tondaimadalam immediately after the decline of the Satavahanas. M. Srinivasa Ayangar says that ethnically they belonged to the Kallars of the Tamil country.

## **Tamil Origin**

Dr. N. Subramaniam arrives at Tamil origin of the Pallavas while the Cholas were ruling the southern part the Tirayars ruled the northern part of south India when the city of Puhar was destroyed by sea erosion. The Cholas shifted their capital to Kanchi and pushed the Tirayars towards the north of Tirupathi hills. Tiraiyars became feudatories to the Satavahanas.

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1. Dr. A. Swaminathan, *History of Tamil Nadu*, Kodal Publishers, Madurai, 1972, P. 21.

## **Tondai Mandalam**

Their original name Tondaiyar (Tondan-Subordinate) was sanskritised into the Pallavas. Later they used Prakrit and Sanskrit in their inscriptions. Again they migrated to south and recaptured Tondaimandalam. So the Pallavas were Tamilians. The use of the Prakrit and Sanskrit was due to the influence of the Satavahanas.

## **Pallavas of the Prakrit Charters**

Bappa was the founder of the Pallava rule in Kanchi. From Kanchi they are may travel in Guntur district and Hirahaday in Belari district. He conquered Kanchi and established supremacy of the Pallavas in Kanchi. From the study of the Manchukals stone inscription of Simhavarman. Dr. D.C.Sircar says that Simhavarman was the founder of the Pallava dynasty and predecessor of Sivaskandavarman, He was presumably the father of Sivasandavarman. His father states that Simhavarman was responsible for the destruction of Vijayapura, the capital of Ikshuvaku. There is no proper evidence to prove this evidence.<sup>2</sup>

## **Age of Early Pallavas**

The genealogy and history of the early Pallavas of Kanchi was controversial and problematic in South Indian history. Before the defeat of Kalabhras, the Pallavas ruled only a small principality in and around Kanchipuram. The date of the early Pallavas was fixed from 280 A.D to 575 A.D. Pallava history before 580 A.D was divided into two periods. To know the history of the Pallavas of the first period, the Prakrit charters were useful. These Pallavas patronised and issued Prakrit charters. Hence, these Pallavas were called Prakrit chartered Pallavas. In the second period, the

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2. Bhawana Singh, *Different Styles of Temple Architecture of Pallavas*, Advaita Publication, Delhi, 2017, P. 12.

Pallavas patronised and issued Sanskrit charters. So, these Pallavas were known Sanskrit Chartered Pallavas.

### **Prakrit Pallavas**

The Prakrit Pallavas ruled the kingdom between 280-350 A.D. To know the history of the Prakrit Pallavas, four charters were available. They were the Manchikallu stone Inscriptions the Mayidavolu grants, the Hirahadagalli plates, and the British Museum plates of Queen Charudevi.

The first inscription was issued by Simhavarman. This inscription was the earliest of the four inscriptions. This period is assigned to about the first half of the 4<sup>th</sup> century A.D. the second charter was issued by Sivaskandavarman. The next charter Hirahadagalli plates were also issued by Sivaskandavarman. They issued an copper plates in his eighteen regional year. They were found in Guntur and Bellari districts.<sup>3</sup> He was the ablest ruler of the early Pallavas. Under his rule the kingdom of Kanchi was extended Sivaskandavarman established his power from Pennar to the north of Krishna. He assumed the title of Dharmamaharaja and performed asvamedha sacrifice. He followed the Maurya system of administration. The British Museum plates were the last Prakrit charter. It was issued by Queen Charudevi. These plates mentioned Vijayaskandavarman, Vijaya Buddavarman and Buddamkura. These copper plates also referred to the gifts to the temple.

From these Prakrit charters we do not know anything about the social or political or economic history of this period. They revealed only a rough idea about the early history of the Pallavas.

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3. Agarwala Vaudeva, *Heritage of Indian Art*, Ministry of Information and Broadcasting, New Delhi, 1964, P. 25.



## **Sanskrit Pallavas**

After the decline of the Prarit chartered Pallavas, the Sanskrit chartered Pallavas ruled the early Pallava kingdom. They were assigned to the period from 350 A.D to 550 A.D. the political history of Pallavas of Sanskrit charters became very obscure. The Sanskrit charters mentioned the genealogical list of more than sixteen Pallava kings. Among them Simhavarman, Kaskandavarman, Virakurucha, Kumaravishnu etc., were important. But their exact relations and the period of their rule were not clearly mentioned. Their names suggested that Saivism, Vaishnavism and Buddhism were patronised by them. With the accession of Simhavishnu in 575 A.D chronology and genealogy of the Pallavas became clear.<sup>4</sup>

## **The Great Pallavas or Later Pallavas**

### **Simhavishnu (575 A.D.)**

Simhavishnu inaugurated the Great or Imperial Pallava line. The history of the pallavas became clearer with his accession. Mathavilasaprahasanam mentioned that he conquered several territories. The Kasakkudi plates affirmed that he defeated the Kalabhras, Malavas, Cholas and the Pandyas. He assumed the title Avanisimha. He ruled the Kingdom that lay between the rivers Krishna and Kaveri. Dr. M. Rajamanikkam viewed that Simhavishnu occupied Kanchi from the Kalabhras and saved the Hindu temple the monasteries, and other educational institutions from their tyrannical rule.

The Udayenderan plates mentioned him as a staunch devotee of Lord Vishnu. During his reign, he invited the Sanskrit poet Bharavi from the court of

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4. Champakalakshmi.R. *Vaisnava Iconography in the Tamil Country*; Kindle Edition. New Delhi, 1981, P. 121.

Vishnuvardhana, the Eastern Chalukya ruler and appointed him as his court poet. Simhavishnu was succeeded by his son Mahendravarman I.

### **Mahendravarman I (600-630 A.D.)**

Mahendravarman I was the son and successor of Simhavishnu. He was a many sided genius. He was a great soldier, able administrator, poet, musician and builder. He wrote the Sanskrit, drama, *Mattavilasa Prahasana*. His rock cut temples dedicated to Siva and Vishnu were very famous. Due to his contribution to fine arts and architecture, he earned the title 'Vichitachitta'.

### **His Reigning Period**

The reigning period of Mahendravarman was a matter of dispute among the historians. R. Gopalan assigned that he ruled from 600 A.D – 630 A.D. But T.V. Mahalingam considered that he reigned between 610 A.D. - 630 A.D. K.A. Neelakanta Sastri in his book "A History of South India" mentioned that Mahendravarman ruled from 580 A.D – 630 A.D. Anyhow, it was accepted that he ruled upto 630 A.D. The kingdom of Mahendravarman extended from the Krishna river in the North to the Kaveri river in the South. Nallur and Guntur were also included in his kingdom. His capital was the historical Kanchipuram.<sup>5</sup>

### **Pallava – Chalukya Conflict**

Mahendravarman I was a contemporary of Pulakesin II the Chalukya ruler of Vatapi. The Aihole inscription of Pulakesin II mentioned his expedition to Kanchi. Mahendravarman was not in a position to stand against the army of Pulakesin II near Kanchi and saved his capital from the Chalukyan invasion. The Pallava Chalukya conflict really started during his reign. His failure in the battle was compensated by his contribution to art and architecture.

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5. Chandramouli.C, *Temples of Tamilnadu Kancheepura*, District, Controller of Publications, Chennai, 2003, P. 45.

### **His Conversion**

At first Mahendravarman was a Jain. As a Jain he persecuted Buddhist, and Saivist in his kingdom. He gave much trouble to the Saiva saint Appar (Tirunavukkarasu). Later Appar converted Mahendravarman to Saivism. His conversion was a turning point in his life. He stood against Jains and began to persecute them. He demolished Jains temple. In short, he adopted the policy of revenge against Jains. It is said that he persecuted 9000 Jain monks in a single day at Madurai.

### **His Contribution to Art**

Mahendravarman was both a warrior and a patron of art. His conversion to Saivism, marked a new epoch in the history of South Indian temple architecture. Mahendravarman occupied a unique place in the field of art and architecture. The art which developed during his period was known as Mahendra style. He also encouraged music, dance, and painting.

Mahendravarman I was also a poet. He wrote two short humorous plays. They were, "Mattavilasaprahasanam" and "Bhagavadakujjiyam". The great Sanskrit poets Bharavi and Dandin adorned the court of Mahendravarman I.<sup>6</sup>

The age of Mahendravarman I was an age of steady growth of Saivism and Vaishnavism. His period witnessed the steady decline of Buddhism and Jainism. It is clear that the reign of Mahendravarman marked the beginning of an epoch not only in the history of the Pallavas, but also in the history of South India.

### **Narasimhavarman I (630 -668 A.D.)**

Narasimhavarman ascended the throne after the death of his father in 630 A.D. He continued the imperial tradition of the Simhavishnu line. He was the greatest of the

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6. Das, R.K. *Temples of TamilNadu*, Bharatiya Vidya Bhavan, Bombay, 1964, P. 101.



Pallava rulers. His achievement was so great that he became supreme in the whole of South India. The reign of Narasimhavarman was regarded as the golden age in the history of the Pallavas. He assumed many titles like his father, such as Mahammala, Sribhara, Srinidi, Ranajaya, Nayanankur and Atyantakama. His reign was famous on account of the following four important events.

### **Conquest of Vatapi**

Mahendravarman continued the Pallava Chalukya conflict. During his period, Pulikesi II, the Chalukya ruler marched towards south to defeat the Pallavas. Pulikesin II came and threatened the Pallava capital. But he was defeated by the Pallava king in three battles namely Paraliyam, Manimangalam and Vatapi. The most decisive battle among them was Manimangalam, located 20 miles east of Kanchi. The defeated Pulikeshi II returned to his capital. The Pallava king Narasimhavarman I followed and attacked him. This battle was destructive in character.<sup>7</sup> He destroyed the whole country. Paranjothi was the commander in chief of the Pallava army. In the battle near Vatapu. Narasimhavarman killed the Chalukya ruler Pulikesin II. This occurred in 642 A.D or 643 A.D. there were epigraphical and literary evidences to prove these victories. After the battle, the Pallava army brought with them the famous Vatapu Ganesa to Kanchi. Again the Pallava ruler recorded his victory on a rock behind the Mallikarjuna temple in the heart of Vatapi to commemorate his success he assumed the title "Vatapikonda".

### **Invasion of Ceylon**

Manavarman was a Prince of Ceylon. He was driven out from Ceylon due to a civil war for the throne. He took refuge in the court of Narasimhavarman and became a sincere and loyal attendant of the Pallava ruler. In his expedition to Vatapi.

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7. Dhaky M.A. *Encyclopaedia of Indian Architecture*, Manohar Publishers and Distributors, Varanasi, 1982, P. 46.

Narasimhavarman was helped by Manavrman. So Narashimhavarman decided to help him to regain the throne of Ceylon. The Pallava king sent two naval expeditions to Ceylon from Mahabalipuram. The first expedition ended in failure and the second one achieved the object. The Pallava navy started from Mahabalipuram and invaded Ceylon and restored Manavaraman to the throne of Ceylon. The Kasakkudi plate compared the pallava invasion to the famous expedition of Sri Rama against Ravana mentioned in the Ramayana.

#### **The Historic visit of Hiuen – Tsang to Kanchi (642 A.D.)**

Hiuen Tsang the famous Chinese Pilgrim (Traveller) visited Kanchi in 642 A.D. during the reign of Narasimhavarman. He has given a clear account, relating to the character of the people, soul, climate, temples and especially the prevalence of Buddhism in the country. According to him, Kanchi was about 6 miles in unconference. He said that the region in and around Kanchi was called Dravida.<sup>8</sup> There were about 100 Buddhist monasteries and more than 10,000 monks lived in the monasteries. Further, he also mentioned the activities o the Hindu temples. He mentioned in this account that there existed eighty temples in and around Kanchi. He also gave a true picture about the fertility of the soul. Hiuen Tsang, in his account mentioned that Dharma Pala the Vice chancellor of Nalanda University belonged to Kanchi. Again, the account of Hiuen Tsang provided the contemporaneity o Harshavardhana of Northern India, Pulikesin in the Deccan and Narashimahavarmana on South India. He was Saivite. During his rule, Saiva revivalism continued unhated. During the day of Narasimhavarman I a terrible famine affected the kingdom in 650 A.D. this is mentioned by the Saiva saints, Appar and Sambandar. They contributed much to feed the people in their monasteries. He also encouraged the activities of the

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8. Dubreuil, Jouveau, G., *Dravidian Architecture*, Gyan Publishing House, New Delhi, 1987, P. 44.

Hindu saints. As part of eliminating the social evils, he encouraged the spiritual life of the people. It was a wonderful and praise worthy service rendered by him. In short, the reign of Narasimhavarman I, was considered as golden age in the history of Pallavas.

### **The Successors of Narasimhavarman I**

After Narasimhavarman I, Nandivarman II, Paramesvaravarman I, Narasimhavarman II (Rajasimha), Paramesvarman II, Nandivarman II, Dandivarman, Nandivarman III, Nirupatunga and Aparajitha ruled the Pallava kingdom respectively. Most of the rulers were weak. More or less, they maintained relation with Western and Eastern Chalukyas. The rulers of the later period also maintained relation with Pandyas and Rashtrakutas. The civil war that took place in the Pallava kingdom after Nandivarman III, led to the decline of the Pallava kingdom and the emergence of the Chola Dynasty in Tamil Nadu.

### **The Battle of Thirupurampiam 880 A.D.**

The Battle of Thirupurampiam was one of the important battles, fought in Tamil soil. This battle decided the fate of the Tamil Kingdoms and their rulers, like the first battle of Panipat, Talikota and Plassey. It paved the way for the permanent disappearance of the Pallavas and the emergence of the power of the Cholas of the Vijayalaya line. The details of the battle were given in the Udayendren plate of Ganga Prithivipati III.<sup>9</sup>

After Nandivarman III, a civil war broke out among his sons. He had four sons, namely Nirupatunga, Sankha, Aparajita and Kampavarman. Nirupatunga succeeded his father in 870 A.D. Among the four sons, Sankha and Kampavarman had no historical importance. Hence the real struggle for power was held between

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9. Dubreuil, Jouveau, G., *The Pallavas*, Asian Educational Services, New Delhi, 1995, P. 23.



Nirupatunga and Aparajita. It led to the interference of Pandyas and Cholas in Pallava politics.

In the battle for power, Nirupatunga sought the support of Pandya Varaguna II, while Aparajita secured the alliance of Chola Vijayalaya and Ganga ruler Prithivipathi I. As Vijayalaya was old, he did not take part in the battle was at its zenith, the Pandyan Varaguna II was defeated by his enemies. With this defeat, the Pallava ruler Nirupatunga lost his confidence in the battle. Though the Ganga ruler Prithivipathi I was killed, Aparajita emerged victorious in the battle. He was inefficient and hence found it very difficult to consolidate his success. Utilising this opportunity, Aditya was waiting for a chance to crush his own victorious but weak master, Pallava Aparajita. The chance came in 891 A.D. and the Cholas defeated Aparajita and annexed the Pallava Kingdom with Chola empire. Thus, as a result of the Thirupurambica battle, the Pallava Kingdom declined for ever and the Cholas emerged as superpower in South India.<sup>10</sup>

The Pallavas were the pioneer of the Dravida style of architecture. During the rule of Pallavas the cave architecture saw a new turn, monolithic temples and statues were built during their time. The Pallavas were the powerful rulers of South India from the 6th century to the 9th Century A.D. However the Pallava rule started from the 4th Century A.D. itself. The Imperial Pallavas dominated the history of South India from the 6th century onwards. The rule was not only known for the importance in political activity, but also in the contribution to culture, education, literature, and fine arts like music, painting, dancing, and architecture. The different types of styles and characteristic features of Pallava art and architecture is going to be look forward in the upcoming chapter.

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10. Gajendran L., *Temple Architecture of the Tamils Through The Ages*, Gajendra Publication, Madras, 1983, P. 32.

## **CHAPTER – II**

## **CHAPTER – II**

### **THE CHARACTERISTIC FEATURES OF PALLAVA ART AND ARCHITECTURE**

The distinctive architectural styles of Hindu temples have so developed due to broad geographical, climatic, cultural, racial, historical, and linguistic differences between the northern plains and the southern peninsula of India. Broadly based on geography, Hindu temples have been classified into three different orders; the Nagara or 'northern' style, the Dravidian or 'southern' style, and the Vesara or hybrid style which is seen in the Deccan between the other two. There are also other distinct styles in peripheral areas such as Bengal, Kerala, and the Himalayan valleys.

#### **Pallava Architectural Features**

During the period of the Pallavas, the cultural temple is not only a place of worship but they act as a center for an intellectual and artistic life. The temple complex housed schools, hospitals, and courts for the community. The spacious halls of the temple were the places for the recitation and listening of folk tales, Vedas, Ramayana, Mahabharata, and debates. Music and dance were part of daily rituals in the temple. The presence of these activities eventually gave the people more knowledge about the traditions and made them appreciate the older practices. The temple also owned cultivable lands which were leased out and revenues were earned. By this method, the temple was sustaining the maintenance of the temple and also able to support the needful during poverty and emergency. Temple provided means of livelihood for a large number of persons and greatly influenced



the economic life of the community. The written evidence of Brihadeshvara temple, Thanjavur (1010 AD) shows that the temple had 600 employers. The temple is the center of all aspects of the life of the community and every member of the community contributed to the keeping up and building of the temple. Although the temple is the hub of different religious and cultural activities, the nucleus is the main shrine.<sup>1</sup>

It was the latter half of the 7<sup>th</sup> century that the Pallavas temple structures of South India began to acquire a definite form. Similar to the terminology used to distinguish the basic components of a Gothic Church (for example nave, aisles, chancel, spire, etc), the common elements of a Hindu temple which are known in their original Sanskrit words are as follows. The temple as a whole is known as the Vimana that consists of two parts. The upper part of the Vimana is called the Sikhara and the lower portion inside the Vimana is called the Garbhagriha (cella or inner chamber).

### **Dravidian Style of Architecture**

Temple development in southern India took its momentum during the Chalukya rule in the early 7<sup>th</sup> century. These temples followed the designs to some extent from the Buddhist architecture. The temples evolved from simple rock-cut shrines to large and complicated structures. The temples in this period were large square buildings with a projecting porch and decorative pillars. The roof of the temple had a small structure which later emerged as the sikhara. The entire temple is simple with minimal decoration. Some of the examples from this period are the

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<sup>1</sup> Agarwala Vaudeva., *Heritage of Indian Art*, New Delhi, 1964, P. 12.

Lad Khan temple and Durga temple of Aihole. The rock-cut structures were developed during the 7th and 9th century A.D. under the rule of the Pallavas. The Pallava rulers led the way of the Dravidian style of temple architecture and they built the temples at places like Kanchipuram and Mamallapuram.

During the Pandyas rule, the South Indian temples were added with lofty gateways, gopurams at the entrance with the basic temple composition. The gopurams made the temple visually attractive and also provided the temples with an enclosure. The gopurams evolved from a rectangular base with a pyramid crowned with a barrel-vaulted form. During 11th century, the Chola rulers built one of the tallest temples of that time the Brihadeeshvara temple, Thanjavur with a height of 60 m. In the later period, the temples were extended and became more intricate. More mandapas were included for various activities like dancing, assembly, dining, marriages, etc. The Dravidian style proceeded in a series of extended temple cities or townships. The finest example of the temple township is the temple at Sri Rangan and Madurai with several concentric enclosures.<sup>2</sup>

### **Technology of Pallava Architecture:**

The construction of the temple is an art, a science, and a complicated creative study with a blend of mathematics, logic, geography, geology, science, ecology, art, sculpting, music, light and sound, religion, social sciences, and astrology. The historical information about the construction of temples which is available today is mostly inscribed on the stones slabs, metal plates, palm leaves, and manuscripts. The knowledge and skills of the construction techniques were

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<sup>2</sup> Champakalakshmi, R., *Vaisnava Iconography in the Tamil Country*, Orient Longman Publishers, New Delhi, 1981, P. 23.

passed on verbally from generation to generation among the temple architects. One of the most important surviving records about the construction of the temple is in the palm leaf manuscript which explains the details of the building operation of Pallavas.<sup>3</sup>

### **Significance of Pallava Architecture**

Mahendravarman I inherited the Pallava throne from his father Simhavishnu and with it a large and settled empire extending from the Krishna river in the north to the Kaveri in the south. He was an exceptional and unorthodox king, whom Dubreuil referred to as one of the greatest figures in the history of Tamil civilization. A many-sided and gifted personality, musician, poet, builder, and statesman, it was he who called forth the immense flowering of culture and art which would spread all over South India and overflow to other countries of Asia and finally even survive the decline of his dynasty and empire. Pallava's conquest and expansion of power came to a standstill in his time. His fame in history was not achieved on the battlefield but by the fact that he was the first under whom cave temples were carved into the granite rocks of the South-cave temples of a specific and unmistakable style named after him. Into those temples, he recorded his expressive inscriptions in fine Sanskrit and in the beautiful letters of his time, which afford some insight, no matter how little, into his uncommon character. The inscription of his first cave temple at Mandagapattu where he calls himself 'the inventive or curious minded' (vichitra-Chitta) is but one example: "this brick-less, timber-less, metal-less and mortar-less mansion of Lakshita was caused to be made

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<sup>3</sup> Chandramouli, C., *Temples of Tamilnadu Kancheepuram District*, Publisher: Director of Census Operation, Chennai, 2003, P. p 51-52.



by King Vichitra Chitta for Brahma, Siva, and Vishnu.” “Brick-less, timber-less, metal-less. “one can almost read it as an exultant exclamation, ringing through the centuries and announcing the triumph of a man who had attempted something new and had attained it, most probably against much resistance, secret or open, of the local craftsmen who were attached to their traditional ways.<sup>4</sup>

The fascination of carving whole temples into the living rock which spread over India during the first millennium AD had not yet seized the South by the end of the 6th century. Even as a building material, the stone was not or rarely used here, possibly because of its strong association with funerary customs (viz. the erection of stones to venerate the dead). The materials in use were brick, mortar, and thatch perishable substances of which nothing has remained. No architectural structure of a period earlier than Mahendra’s reign has survived in the Dravidian country. Our knowledge of its early architecture and style, secular and sacred, is based on a few general references in the Sangam literature and sculptural representations at Buddhist Stupas. Pallava cave temples, their particular style, and the birudas (honorific names) and inscriptions engraved into them. It seems worthwhile to dwell for a moment on his birudas as they convey, like nothing else, the attitude of this emotional, almost revolutionary king who loved new ways, challenge, and adventure in the realm of the spirit.<sup>5</sup>

The fashion of assuming birudas instead of using the proper name was initiated by him and abundantly taken up by his successors. His birudas, however, are the most expressive ones and often convey in a few words a wide and deep

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<sup>4</sup> Ibid., P. 54.

<sup>5</sup> Das, R.K., *Temples of Tamil Nadu*, Bharatiya Vidya Bhavan, Bombay, 1964, P.121.

meaning. They never seem to be the arbitrary or vain flatteries frequently found in later times, but always have an obvious reason behind them and express a thought or a mood of the king. Very often, they emphasize the firmness of his character which would not yield to hostile circumstances and be unfaltering in termination and action. Pallavas absolute unconcern about gossip behind his back is expressed in an inscription found on a detached pillar in a ruined mandapa of the Ekambaranatha temple at Kanchipuram where he calls himself '*brhantah akari*' or 'the mad man who has caused it to be made. Probably, he was thus secretly called by others and when he came to know about it, he carved his nickname with a fine sense of humor into the stone— '*brhansix-foldi*'. Other significant birudas are: "With his six fold forces, the hereditary troops and the rest, who raised spotless cowries, hundreds of flags, umbrellas and darkness (the darkness raised by the troops is dust), and who churned the enemy elated with the sentiments of splendor energy (power), he (Pulakesin) caused the splendour of the lord of the Pallavas, who had opposed the rise of his power, to be obscured by the dust of his army and to vanish behind the walls of Kanchipuram.

### **Rock Architecture**

Naturally formed caves under piled-up boulders or in the steep rock faces of the mountains as a refuge for rishis and monks were known in India since very ancient times. In the 2nd century BC, Buddhists began to carve planned temples and monasteries into the rocks and gave them the shape of their structural architecture their chaityas, viharas, and stupas. Soon the Hindus followed and carved temples with pillared halls and rectangular sanctuaries into the mountains. They too copied

architectural designs and ornaments from contemporary structures so that those cave sanctuaries resembled in all details their brick and timber originals.<sup>6</sup>

Elaborate temples and tombs carved from the rocks are found in other world cultures too, dating back to much earlier times than in India. But nowhere had this fascination of worshipping God in the heart of the mountains seized men with such an intensity as here, inspiring them to the most extraordinary and bold architectural achievements. Between 200 BC and 800 AD, approximately, one thousand cave temples of the great diversity of plan and style came into existence in India. Among them are two and three-storeyed rock temples with vaulted or flat roofs, with verandahs and large halls, labyrinthine with their numberless pillars and dark shrine caves at their far ends.

The wealth of ornaments is bewildering and so is the number of sculptured relief figures which emerge from the walls and seem to be filled with the very breath of life; sometimes the rough stone walls were plastered to a silken smoothness and covered with marvelous fresco paintings, allowing a rare insight into the ways of life, the ornaments, dresses and the expression of men in ancient times. Nothing seemed impossible for the Indian architect and craftsman who brilliantly met the challenge of his first encounter with the material stone. Sandstone and trap formations were among the kinds of stones which were chosen most frequently, the latter particularly by the architects of early rock architecture (Ajanta, Karle, Bhaja, etc.). The soft sandstone, easy to work with, was used by the

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<sup>6</sup> Dubreuil, Jouveau, G., *The Pallavas*, (Translated Version), Gyan Publishing House, New Delhi, 1995, P. 111.



Chalukyas for their rich and intricate architecture. Its frequent occurrence made it the most employed material for rock architecture and sculpture.<sup>7</sup>

In the Krishna valley, it was the marble-like limestone that was used for the stupas and sculptured slabs at Amaravati and Nagarjunakonda. Another kind of stone is the dark bluish soapstone which served the Hoysalas for their elaborate creations. In the Tamil land, it was the granite, the hardest of all rocks, which prevailed all over the country and had to be chosen. The quarrying of monolithic cave temples from granite had not been attempted since the time of Ashoka, certainly because of its extreme hardness and brittleness. Thus, it was after almost a millennium that granite was quarried in India and cave temples carved from it this time by the Pallavas.

The Pallava dynasty maintained its varying forms of architecture for some three centuries, from A.D. 600 to 900, and its productions are classified themselves into two phases, the first of these occupying the seventh century, and the second the eighth and ninth centuries. In the former, the examples were entirely rock-cut, in the latter they, were entirely structural. There were four principal rulers during the period of their power, and the works of each phase had been divided into two groups, comprising four groups in all, each of which is named after the king who was ruling at the time. It will be seen from the above that the rock architecture of the first phase takes two forms, referred to as mandapas, and rathas. In this connection, a mandapa is a carving, while a ratha is a monolith.<sup>8</sup>

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<sup>7</sup> Ibid., P. 112.

<sup>8</sup> Gajendran L., *Temple Architecture of the Tamils Through The Ages*, Madras Library Association, Madras, 1983, P.101.

The former is an open pavilion, and, as carved in the rock, takes the shape of a simple columned hall with one or more cellas in the back wall. A ratha is in reality a car or chariot, provided by the temple authorities for the conveyance of the image of the deity during processions. But here, by common usage, it refers to a series of monolithic shrines, which are exact copies in the granite of certain structural prototypes. Beginning with the rock architecture produced during the reign of Mahendravarman, constituting the earlier of the two groups of the first phase, this represents the mode that found favour with the Pallavas in the first half of the seventh century. The examples of the Mahendra group consist of one type only, namely pillared halls or mandapas. In this connection, it is perhaps the only natural to infer that because the surviving relics of an ancient civilization are those formed out of the lasting rock, people were acquainted solely with that method. It will be shown however that a true picture of the time would represent these rock-cut halls supplemented by a very considerable miscellany of other buildings structurally formed.<sup>9</sup> Although the latter have perished, owing to their impermanent character, the style and certain distinguishing features of their architecture are preserved by copies cut in the rock. But it is obvious from the examples of the early group, which are fourteen in number, and that the architecture, whether structural or otherwise, of the Pallavas at this particular stage was of a primitive type. Each rock-cut mandapa consists of a pillared hall serving as a kind of portico to one or more cellar deeply recessed in the interior wall.<sup>10</sup>

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<sup>9</sup> Ibid., P. 102.

<sup>10</sup> Gangoly, O.C, *The Art of the Pallavas*, Rupa & Co. Publication, Bombay, 1957, P.27.

During the Pallava time there emerged three new styles of architecture such as Anga, Mandapa, Rathas began to be built. Thus, the architecture of the pallavas can be divided into four categories such as given below.

#### **Mahendravarman Style of Architecture (610-640 A.D)**

The Pallava architecture basically began from the time of Mahendravarman I. During his time a new style of building temples without making the use of bricks, iroy, lime wood, etc began to take place. Five examples of rock cut temples can be seen at Mahabalipuram. These rock cut temples were termed as 'Mandapas'. These Mandapas were the pollaredvarandas which consisted of Garbhagriha at the end.

The Shaiva Garbhagriha consisted of the statues of lord shiva and the yaishnava Garbhagriha consisted of the statues of Lord Vaishnava. Few famous Mandapas of Mahendravarman style of architecture one as follows.,

- Trimurti Mandapa of Mandaggapattu
- Panchapandava Mandapa of Pallavaram.
- Mahendravisnu Mandapa of Mahendravadi.
- LalitankurPallavaveshvanGriha Mandapa of Tirichirapalli.

#### **Mamalla Style of Architecture (640-674 A.D)**

Mahabalipuram is also known as Mamallapuram was the centre of architecture during the time of Narsimhavarman. On sea shores of Mahabalipuram numerous monolithic rock cut, cave temples and statues were constructed. In



Mamalla style of architecture two styles of temples can be seen they are., a) Mandapas and b) Rathas.<sup>11</sup>

The Mandapas of Mamalla style are more ornamental as compared to Mahendravarman style of Mandapas. The main feature of these Mandapas are the pillars which are built on the heads of lions. Famous Mandapas of Mamalla style are., Varaha Mandapa, Mahisasur Mandapa and PanchaPandava Mandapa, etc., The second component of Mamatta style of architecture was the free standing monolithic shrines called "Rathas" (Chariots) which were constructed alongside pillared halls. They were generally built of granite stones. The western architectscalls these rathas as 'seven Pagodas' or 'seven Rathas' as they are seven in number.

Draupadiratha was the smallest ratha among all sized like a small bracket. It was designed like a hindu temple while other rathas were designed like viharas on chaityas. Dharmarajaratha is one of the best examples of ratha designed like vihara. It is the biggest ratha among all the rathas of Mamalla style. The Bhimratha and the Ganesharatha are the best examples of the rathas built in the shape of chaitya.

### **Rajasimha style of Architecture**

This style of Architecture was began by Narsimhavarman II Rajasimha. In this style of architecture the temple were now built by making the use of bricks, woods, stones etc., a few examples of the Rajasimha style of architecture are Shore temple, Ishivariya temple, Mukunda temple, etc., The Shore temple of

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11. Gangoly, O.C., *The Art of the Pallavas*, Rupe and Co Publication, Bombay, 1957, P. 121.

Mahabalipuram is considered as the best art of this style of architecture. It is also included in the UNESCO World heritage.

The Kailasha temple of Kanchi can also be considered as one of the finest art of Rajasimha style of architecture. The construction of this temple was began by Rajasimha but was completed by Mahendravarman II. It consists of almost all the elements of Dravida style such as gopuram, pillars, mandapas, vimana etc. Another famous temple of this style is Vaikunthaperumal temple which was built by Parameshwaravarman II.<sup>12</sup> It was dedicated to Bhagwat religion. The internal walls of this temple consist of the paintings of sense of war, coronation, ashwamedhavajana etc.

#### **Nandivarman Style of Architecture or Aparajitvarman Style (800-900 A.D)**

After the decline o the Rajasimha style of architecture the pallava architecture began to decline. The weak pallava rulers were no more capable of building huge temples and monuments. The temples of this style were cooperatively smaller in size less ornamented and also lacked innovation. The famous temples of this style of architecture are Mukteshwara temple and Matangeshwara temple of Kanchi.

#### **Pallava Architecture**

During the period of the pallavas, the cultural temple is not only a place of worship but they act as a centre for an intellectual and artistic life. The temple complex housed schools, hospitals, and courts for the community. The spacious

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12. **Gopalan R.**, *History of Pallavas and Kanchi*, Asian Publications, New Delhi, 1928, P. 221.

halls of the temple were the places for the recitation and listening of folk tales, vedas, Ramayana, Mahabharata and debates, music and dance were part of daily rituals in the temple. The presence of these activities eventually gave the people were knowledge about the traditions and made them appreciate the older practices. The temple also owned cultivable lands which were leased out and revenues were earned. By this method, the temple was sustaining the maintenance of the temple and also able to support the needful during poverty and emergency. Temple provided means of livelihood for a large number of persons and greatly influenced the economic life of the community.<sup>13</sup>

The Pallava period became the origin of many such fields in the art and architecture. The achievements of the Pallavas in the field of architecture are very important. It was the period of the origin of Dravidian architecture. Several kinds of religious buildings were constructed. Generally, they are classified into cave temples and structural temples.

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13. Jagadisa Ayyar P.V., *South Indian Shrines*, P.V Publications, Madras 1982, P. 12.



# **CHAPTER – III**

## CHAPTER – III

### THE ROCK-CUT MONUMENTS OF PALLAVAS

The period between the latter half of the sixth and first half of the tenth century A.D. an interval of four hundred years, marks an important epoch in the history of south India and its culture. Three important dynasties viz the Chalukyas of Badami, Pallavas of Kanchi and the Pandyas of Madurai rose to power. Along with their paramount authority the revival of Hinduism was also heralded. These dynasties were the great contributory to the development of art and architecture in their respective religious. The Pallavas of Kanchi became the central power geographically, politically and culturally. They developed for the first time architecture and sculpture in the hard rock in this area. The Chalukyas and the Rashtrakutas continued the pre-existing tradition of rock cut art. The Pallava art stood distinct in contemporary styles in material and technique.

The Pallava sculptures are scattered in various places in Tamil Nadu (Madras state), Mandagapattu, Trichirapalli, Siamnagalam, Singavaram, Mamallapuram, Kanchipuram, Kaveripakam, Tiruttani. Most of these places are in south and north Arcot district. But most interesting places of sculptural importance are Mamallapuram and Kanchipuram where the Pallava artists deliberately and significantly carved the figures by singular concentration and inspiration. Especially Mamallapuram is a source of premised inspiration to the artists and a place of pilgrimage to the lovers. The royal patronage and encouragement of the cultural kings as well as revival of Saivism and Vaishnavism.<sup>1</sup>

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1. Krishnaswami Aiyangar, *Some Contributions of South Indian Culture*, New Delhi, 1970, P. 23.

This sea port city is variously called Mamallapuram, Mahabalipuram, Seven Pagodas etc. It is said the mythical legend of Baliehakravarti took place here hence this place is called Mahabalipuram. Another name Mamallapuram or Mahamallapuram is mentioned in the meaning of Sundarikata of Dundi.

Another version sat that this city was constructed by the great warrior Narasimhavarman I with the tittle Mamalla and hence it was named Mamallapuram. But it is praved by the Avanti Sundari Katha written by Dandi during the reign of Simhavishnu that this port city is pre-Narasimhavarman I but it acquired fame his reign by his indomitable and creditable performances. Now both names Mamallapuram and Mahabalipuram are in practice.

Kanchipuram had been the capital city of the Pallavas throughout their hegemony situated forty miles from Madras in south Arcot district and is one of the holy places of India. It has always been a great seat of a learning. This is a meeting place of various religious Greeks and Vedic professors lived side with Jain and Buddhist priests. It is praised by as NagareshuKanchi.

The later pallavas since Rajasimha started to embellish their capital city by a number of temples. Rajasimhaonstruted the kailasanatha temple accordingly to the inscriptions inscribed on the walls of the temple. It is the repository of the Saiva iconography.

Another important define is the Vaikuntha Perumal temple which is dedicated to Vishnu whose sponsorship is altributed to Nandivarmanpallavamulla. This is a three storical building showing a further advanced are illustrated as the boar incarnation.<sup>2</sup>

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2. *Ibid.*, P. 41.



In the cloisterry some importance episodes of the pallava genealogical history the coronations of the various king the death of Mahendravarman III the coronation of Nandivarman the war with the Chalukyas etc are inscribed. Dances wrestling matches etc are also illustrated.

Mandagapattu Dalvanur, Manandur, Siyamangalam, Tiruchurapalli etc, exhibit the early pallava sculpture i.e the Mahendravarman period. These rockcut caves and Mandapas are example of Mahendravarman ambitions desire to gain esteem by some extravagant to create something new. These caves contain very few sculpture viz certain Duragapalla figures of the Ganagavatraha. Since in Trichurapalli, Durga in Singavaram certain latter pallava figures of the Aparajita period are available from Kaveripakkam and Tiruttani where Bramha, Vishnu, Surya and Saptamatrika group are sculptured

The Pallava sculpture started from Mandagapattu Lashitayatana cave temple where Mahendravarman announced that he had constructed without monitor. He had taken the idea of carving out of rock builders from Undavalli the vishnudin caves. His carving are scattered in various places including Mahabalipuram.

In the narasimhavarman period the vengi idioms are closely followed the articulation of the figure female as well as the male that is their elongated limbs their thin legs and the hands the tapering thighs, the narrow waist etc. show progenity in style with carvings at Amaravati and Nagarjunikunda.<sup>3</sup>

The cave temple of Mahabalipuram are located on the hillock of town, overlooking the coramantal coast of the Bay of Bengal in Kanchipuram District in Tamil Nadu, India. Also called Mandapas or rock, cut caves, they are sanctuaries or

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3. Lockwood Michael., *Mahabalipuram and The Pallavas*, Madras, 1982, P. 52.

temples covered which reliefs. The earliest period of the use of these caves as sanctuaries is tracked to Buddhist and Jain periods. They were excavated on rock faces which were cut and their caved using chisel and iron mallet of the eleven mandapas or caves seen in Mahabalipuram, the most notable are the Varaha cave temple, Krishna cave temple, Panchapandava cave temple and the Mahishasromardhini Mandapa. They are cut and decorated with ponels in the mamalla style of the pallava period in the 7<sup>th</sup> century. They are differtiated from the Adirataverman cave temples which are delted to the Mahendravarman period of the 8<sup>th</sup> century. Ramnants seen in the caves also indicate that they were plastered and pointed when built one of the most impressive sculpture pands has reliefs, carved on the walls in the caves is that to the goddess. Durga who killed Mahishasura the buffalo headed demon which has a Natural beauty with elegance of sense of Movement, and this has relief panel in the Mahisuramardhini cave temple is considered a masterpiece of Indian art. Many of the caves of the pallava period have remained in complete. The procedure in creating these caves involved creation of a smooth rock. Rock faces of required size and then carving bas reliefs on the walls of the cave some of the cave temples are covered by the UNESCO inscription while others are not, such as the konerimantapa, the yalimantapa, and the kotikaalmanrapa. All caves here with simple plan and edge art architectural style and have no deities defined in sanctum sanctorum. It is one of the group of monuments at Mahabalipuram that were designated as a UNESCO World Heritage site since 1984 under the heading Mantapas.

### **Etymology**

There are many rock cut monuments in Mahabalipuram. UNESCO uses the term of cutting to refer to the rock cut caves which are used as temples, (locally,

mandapas or mantapas). They use the term cut “cuts outs” the granite cut monoliths which are not used as temples locally rathas.<sup>4</sup>

The caves reflect a transitional style architecture enrolled during the rule of king Mahendra Varman I and Rajasimha or Narasimhavarma I know as mamalla and then style was continued by his son Parameshvarman. Historical research has also confirmed that Mahabalipuram town came to be established only after it was named after mamalla and the caves and rathas are dated to his period during the year 650 A.D.

That Mahabalipuram was a busy part and prosperous during Mamalla's rule is attested by the fact that Xuanzang, the Chinese traveller stayed here in 642 A.D. as a guest of the court recording the greatness of the town and its king. Thirumangai Alvar, a Vaishnava saint of Tamil Nadu has also recorded glowingly about the town's richness as seen from the loaded ships exporting goods. The caves excavated during this period though similar to the earlier caves but were more sophisticated in their decorations. The varaha cave temple or mandapa has fluted columns separating their openings. Certain Greco Roman architectural style could also be discerned and the sitting statues are said to have likeness to the sitting styles seen in European architecture, as against the Indian cross legged style. The style thus created at Mahabalipuram became a forerunner for Dravidian Style of architecture. The Pallavas were great patrons of art.<sup>5</sup>

### **Salient Features**

The cave distinctive styles which do not compare with the Gupta period sculptures of North India. In these caves, the carvings of the faces of the human figures are oval shaped with high cheekbones.

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4. Longhurst, A.H., *Pallava Architecture Part I to Part IV*, New Delhi, 1982, P. 101.

5. Mahalingam, T.V., *Inscriptions of the Pallavas*, New Delhi, 1988, P. 88.



- The body looks slim with tapering limbs.
- They have several striking mythological scenes carved in relief.

Vishnu rescoring the earth, Vishnu taking three strides and Gaja Lakshmi and Durga are all in the Adiavaraha Cave. Mahishasura Mardhini is in Durga cave, Krishna lifting mountain is seen in the Panchapandava cave. The relief carving in the pallava caves is generally shallower than the Deccan caves. The main figures are slender, delicate and elegant.

## **Landmarks**

### **Krishna**

The Krishna cave temple is dated to mid 7<sup>th</sup> century, Its excavated entry is seen with columns leading to a hall. A notable carving in side the cave is a sculpted panel which brings out the myth of Kishna shifting the Govaraghan hill to protect the low herds and gopis (milk maids) from heavy rain and floods and also scenes of krishnafratic king with the milk maids

### **Mahishasura Mardini**

The Mahishasuramardini cave Temple is close to the light house on the top of the hill. It has two very beautifully carved frescoses of Durga. The Mother goddess at both ends of the long hall of the cave, She is shown seated the buffalo headed Mahishasura. At the other end of the hall opposite to the Durga panel the scene carved is of Vishnu in a reclining posture on the bed of Ananta multihooded serpent. He is surrounded by the divine being of heaven appealing him to continue with the creation of the universe. There is also a third chamber which shows a carved fresco of Vishnu.<sup>6</sup>

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6. Maity, S.K., *Master Pieces of Pallava Art*, Bombay, 1982, P.P 11-12.

## **Varaha**

The Varaha cave temple also known as adivarahan is dated to the 7<sup>th</sup> century. The most prominent sculpture is that of Vishnu in the incarnation form of a boar lifting mother earth from the sea. Also carved are many mythical figures in the entry porch carved on the rock face the columns are carved on lion bases at the centre of the carved wall guardian figures are depicted flanking a shrine. The side wall have carved sculpture panels of Vishnu as Trivikrama and Vishnu in the incarnation of varaha the boar lifting Bhudevi the early goddess.

## **Trimurti**

The Trimurti cave temple is dated to the early 8<sup>th</sup> century. It has separate sections in a sequenced dedicated to each of the Hindu trinity god of Brahma, Vishnu and Shiva or Maheshwara the three shrines are cut out from the rock face. Each shrine is flanked by pilasters with guardian figures on the rear wall of the cave individual carvings of Brahma, Vishnu and Shiva attended by devotees are carved.<sup>7</sup>

## **Kotikal**

The Kotikal cave temple is dedicated to goddess Durga. Its entrance faces wear and is in continuation of the Dharmaraja mandapa. The rock cut façade has two supporting pillars and two pilasters in Mehendravarman style of architecture with an octagonal shape built over a cubical base and a similar top. The cave chamber inside is 21.5 feet (6.6m) long 8 feet (2.4m) wide and has a height of 8 feet (2.4m) there is also a small chamber on the rear wall flanked by female devarpalas the duarapala on the left facing to the front is club and the other holding a sword. The devarpala on the right carved with one hand holding a dhanu and the other arm is resting on her waist. The

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7. Meena, V., *The Temples of South India*, I Kanyakumari, 1988, P. 77.

dvarpalas are in a dancing pose, called tribhanga. Though there is no deity inside this shrine now, it is conjectured that the sanctum inside housed goddess Durga with the female guardians protecting her at the entrance to the cell.

### **Tiger**

The tiger cave temple is dated to the early 8<sup>th</sup> century. It is a shallow cave but is unusual and unique when compared to other caves here; the entrance to the cave faces south east. It is close to the Arirachanda mandapa and located at Saluvankuppam village 4 kilometers (2.5 miles) to the north of Mamallapuram.

### **Arirachanda**

The Arirachandra cave temple is east facing; it is situated at Saluvankuppam village about 4 kilometers (2.5 miles) away on the Mahabalipuram Chennai road. Its layout is 8.5 meters in length and 6 feet (1.8 meters) in width on plan with a height of 6.5 feet (2.0 meters). The facade carved on the rock face has two pillars and two pilasters typical of Mahendra Varman style. It is an octagonal shape with a square base at the top and the bottom. There are three chambers in the cavern with the central chamber being a square of 3.5 feet whereas the other cells are integral to the wall.

### **Panchapandava**

The Panchapandava cave temple is near the open air bas-relief of Arjuna's penance. The cave entrance is east facing and is the largest cave at 50 feet length. The cave is unfinished; a circumambulatory passage within the cave to go round the main

shrine. At present chamber has been carved at the centre and has remained the attached to the main rock.<sup>8</sup>

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<sup>8</sup> Minakshi C., *Administration and Social Life under Pallavas*. Gowri Publication, Madras, 1970, P. P 90.



## **CHAPTER – IV**

## CHAPTER – IV

### THE SCULPTURAL TEMPLES OF PALLAVAS

While Mahendra's Mandagapattu Inscription indicates that the contemporary structural temples were built on the traditional material like bricks, timber, metal and mortar that king in addition to excavating a temple with mandapa and shrine into hard rock at Mandagapattu followed by others in various places seems to have also brought into use stone pillars inside over fashioned out of the local hard stones in structural mandapas attached to brick and times shrines. As Mandapa, Pillars they would not have formed part of a Shrine or Vimana.

After the period of Mahendra and Mamalla, king Rajasimha has introduced and made some alterations of construction which are called structural temples. Structural temple technique made a new revolution in Pallava architecture. This technique was also accepted and applied by Chola and Pandyas in the structural temple method stones are carved independently in square and rectangle shape and arranged one by one to make walls and ceiling. Through this method they constructed 'Maha Mandapa' 'Artha Manda' and above the walls, vimana also constructed. Surround the walls and pillars, sculptures were carved low or high. This type of temple is followed by Rajasimha and followed by Nandivarman.<sup>1</sup>

#### **Mahendra's Rock Architecture**

The fact that Pallava craftsmen had to deal with entirely new material of unknown potentialities may account for the bare, almost archaic interior of the Mahendra cave temples. There is nothing labyrinthine about them and their pillars are

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1. Nagaswami, R., *Art and Culture of Tamilnadu*, Sandeep Publishers, New Delhi, 1980, P.P 101-102.



few wealth of ornament and sculpture builders here, but rather, the resemblance with early Buddhist architecture with which they share the spirit of austerity. Rectangular of the plan with a pillared hall in front of one, three, or shrines their most specific feature is the shape of their massive pillars with contemporary places of worship, all Mahendra cave temples have in common their beautiful sites in nature in remote areas, far from the crowded roads of men.

Moreover it is testified by an inscription carved into the wall of the ancient Kapilesvara Temple at Chezarla near Vijayapuri in the heartland of the northern Pallava province. Here Mahendra is referred to as Mahendra Vikrama Maharaja and also by some of his birudas.

### **Kailasanatha Temple**

The Kailasanatha Temple, the largest Pallava temple was built by Rajashimha and his son Mahendra, shows some advances. The main Vimana is a large Chatushtala vimana essentially sama-chaturasra, with an octagonal dravidasikhara, having sub shrines integrated, as it one, not only on the three cardinal asides as in the case of the Panamalai Temple.<sup>2</sup> But also at the four corners with ardha mandapa of malasia on the eastern side in place of the attached shrine the adhishtana carrying these is projected accordingly at the cardinal asides of the end at the corners. The cardinal shrines are belonged and the corner shrines square on plan in conformity with the system of Bhadra salas and Karnyakitas, the Bhadra sala of the eastern side functioning as the antala, while the rest are pativala shrines. Fruther, it is an example of a sandaraprasada in that is garbhagriha or is surrounded by two walls, thus ending in inner closed ambulatory.

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2. **Rea, Alexander.**, *Pallava architecture*, Superintendent, Govt. of India, New Delhi, 1995, p. 221.

Surrounding the main vimana and the mandapa is an ensuring of 58 shrine a putting on the compound wall, which has a small gopura enhance as the centre of its length on the western side wall. On the easter side, the place of the gopura is taken by a large belong dvitala - vimana with a mukha mandapa in front facing east. The vimana differs from the main vimana in being oblong like a gopura with salasikhara and in not having haras of kutas, Koshtas or panjaras. Even over the first with story or ground floor. It also contains a somaskanda panel and a dhara - linga.

### **Vaikuntha Perumal Temple**

The Vaikuntha Perumal temple built by NandivarmanPallavamalla and dedicated to Vishnu, is the next important Pallava temple in the series. Since it is a large temple with a Peculiar plan.<sup>3</sup> It is a samachaturaisra chatushtalas vimana, a prasada of the sandarac type in that the lower storeys have enclosed circumbulatories between the outer and inner walls. The ground floor is again surrounded by a pillared cloister, the outer wall of which is of lesser height than the first storey (ground floor) and carries like the three lower storeys of the main vimanan, a hara of Kitas and salas, but not the panjaras found in the haras on the main vimana of the four storeys, the three lower ones are functional as they contain one or the other of the three forms of Vishnu, standing, sitting or reclining and each is a shrine with a mukha mandapa made accessible by flights of stones constructed suitably in the space, between the walls. In a design it is essentially a system of three walls of increasing heights built one behind the other on each side. The interest wall really enclosing the three superposed cells separated horizontally from each other by terraces. Thus, the lowermost survey or first tala has a garbhagirha surrounded by two closed

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3. Satyamurthy, K., *Handbook of Indian Architecture*, New Delhi, 1991.

ambulatories with an open ambulatory outside formed by the enclosure wall making in all three prakaras of ambulatories. The remind second story has two circumambulatories, the inner one closed and the outer one open while the third tala has a single open ambulatory. The fourth tala of lesser admissions, mounted on the top of the third story in non-functional and is closed on all sides, it carries a grid and an octagonal sikhara over it.

The other temples belonging to this period of structural activity are the Muktesvara, Matangesvara, Airavatesvara, Valisvara, Tripurantakesvara, Iravatanesvara and Piravatanesvara all in Kanchipuram, the Kailasanatha at Tiruppattur and the Olakkannesvara at Mahabalipuram. All these are composite varieties and the Thipurantakesvara are examples of the samachaturasradvita last vimanas with sikharas of the same Nagara style.

### **Mukunda Nayanar Temple**

The Mukunda Nayanar Temple built of a reddish variety of hard stone, indicates perhaps the first attempt to build a vimana in all its parts of that material, evidently in the time of Rajasthan. This temple differs from these described above by its being a plainer and server structure, a duitala vimana with Dravidasikhara. The shrine pilasters are devoid of lion or vayala bases and are plain.<sup>4</sup> Even the capital members are roughly and disproportionately shaped, perhaps due to the hardness of the new material which had to be sculptured in situ, and whatever reliefs it had, such as the Makara Torana and figures inside riches on either side of the Mukha Mandapa, were of stucco picked out on the plain surfaces of the stone.

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4. Alexander Rea, *Op.Cit.*, P. 224.



## Talagirisvara Temple

The Talagirisvara temple at Panamalai also constructed by Rajasimha in another temple interesting in its plan and material of construction. Like the Mukunda Nayanar temple, it is of a harder coarse-grained stone a reddish granite. It is essentially a Sama Chaturasra Tritala Vimana facing the respective directions. These lateral shrines in the south, west and northern sides facing the respective directions. These lateral shrine which stand on the projected are of the type with taking the place of the Bhadra salas of the main vimana, while at the corners of the main shrine are karnakutas not projected as in the Kailasanatha at Kanchi is between the Karnakutas and Bhadra salas are shown banjaras forming the hara over the prastara on the first storey of the main shrine. This scheme is repeated in the second storey, which is cantoned in original form. The topmost or third storey is a brick work reconstruction. The main vimana and its projection are cantoned at each corner by a rearing lion or vayala pilaster.

There is a somaskanda base - relief inside the shrine on the back wall enclosed by the framework of a full vimana front and a dharalinga in front on the floor, sculptures of Brahma and Vishnu on the inner walls of the ardha mandapa and two dvarapalas on either side of the ardha mandapa. The place of the bhardasala is taken by the ardha mandapa on the eastern side. As in the case of the shore temple, the corners of the various storeys carry squatting bhitas blowing conches. But there are no sculptures on the outer walls of the shrines as in the sandstone examples and the carvings are reduced to the minimum through there are some showing an advances

over the Mukundanayanar temple in this respect. The hardness of the stone obviously was the detergent for the sculpture's embellishment.<sup>5</sup>

### **Apsidal Virattanesvara Temple**

The Apsidal Virattanesvara Temple at Tiruttani is a very good example of an Ekatalagajaprishtakriti vimana in fine grained black granite, as the foundation inscription on it says. It was built in the time of Aparajitavarman, one of the last rulers of the Pallava dynasty (end of the 9<sup>th</sup> century). In addition to the structural achievement it contains, like the earlier examples at Uttiramerur, good bas reliefs in the same material fitted into the riches of the vimana wall and in the front of the sikhara. The apsidal south facing shrine in the precincts of the Bhaktavatsala temple at the foot of the hill at Tirukkalukunram now used as the temple treasury, is also an example of a late pallavagajaprishtakriti vimana, but its superstructure is lost. Judging from its simplicity, it was perhaps slightly earlier than the virathanesvara temple and was probably built in the time of Nripatunga.

A general feature of all these pallava structural temples as of the monolithic rathas, is the absence of the water chute or pranala usually found on the northern side of the shrines of later periods to take off the water from outside the garbhagriha. In some cases they are found to be inserted later and are not original. This would indicate that the object of worship inside the cella was a painted and decorated wooden or stone relief which was not to be botched. Even in lingas were installed the water was perhaps collected in vessels inside the cell itself and taken out. From clues extent in many cases, the lingas from the time of Rajasimha appear to have been only secondary, the principles object of worship being the somaskanda gradually

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5.G. JouvenuDubreull, *Op.Cit.*, P. 58.

disappears from the back wall of the of the pallava period. Somaskanda gradually disappears from the back wall of the shiva shrines and the object of worship, whether linga in shiva shrines or other forms on the consecrated deity in other shrines, are found to be placed at the centre on the floor.<sup>5</sup>



# CONCLUSION

## CONCLUSION

Pallava art and architecture represent an early stage of Dravidian art and architecture which blossomed to its fullest extent under the Chola Dynasty. The first stone and mortar temples of south India were constructed during Pallava rule and were based on earlier brick and timber prototypes.

Pallavas were a prominent power in India for more than four centuries between the 6th and 9th centuries. The Pallavas should be specially remembered for their contribution to the cultural, literal, art and archeological history of south India. There was an all pervasive development during this period in literature, music, paintings, religion every walk of life. The kings of Pallava dynasty warmly patronised the Sanskrit language. Kanchi became the famous seat of Sanskrit learning in the south; Dandi, Bharavi, Dignaga, the great poet, master of Sanskrit prose and scholar respectively, all came and stayed in Kanchi court. The Tamil literature also received patronage from the Pallava kings. We also know that the *MattavilasPrahasana*, the Tamil classic, *Tamil Kural* were composed in this age. Paintings received patronage of the Tamil kings even.<sup>1</sup>

It remembered the great religious revival movement which overshadowed the eight century had its first origin in Tamil kingdom. It was the Pallavas who first completed the Aryanisation of south India for them the Sanskrit language and learning and the Brahmanical religion spread in the south. The University of Kanchi became the citadel of Aryan-Brahmanical influence in the south. Kanchi was regarded as one of the seven sacred cities of the Hindus. Though the Pallava kings

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1.R. Gopalan, *History of the Pallavas of Kanchi*.

were the worshippers of Vishnu and Siva they showed tolerance to other creeds as well. Many great Saiva and Vishnu saints and the Vaishnava and Saiva literatures had flourished in this age. Though Buddhism could not dominate the Pallavas, Hiuen-Tsang found many Buddhist monasteries in the Pallava empire.

Tamil literature had also developed during this period. We have studied that the Nayanmars and Alvars had composed their hymns in Tamil. Their contribution to the growth of Tamil literature during the Pallava period was significant. Their devotional songs constitute important religious literature of the Pallava period. Another Tamil scholar, Perundevanar wrote Bharathavenda during this period. Kalladanar had composed a grammar book called Kalladam. Another work Nandikalambakam describes the rule of Nandivarman III but its author is not known. Thus, the Pallava rule had witnessed the growth of both Sanskrit and Tamil literature.

Pallava architecture and art as these two constitute the most brilliant chapter in the history of south Indian art. The Pallava architecture was undoubtedly greatly inspired by the religious revival movement. We have found several styles in Pallava architecture. There was the Mahendra style, the Mamalla style, the Rajasimha style, the Aparajita style, though the Aparajita style followed the Chola architectural style. There was economic prosperity in the country. The Mamallapuram (also Mahabalipuram) town became an important sea port during the days of the Pallavas. They had friendly relation with the Malaysia, Indonesia and greater India as well.<sup>2</sup>

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2. Sainath Reddappa, *Mahabalipuram Architectural Wonder of the Curious Pallavas*.



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# ILLUSTRATIONS



ROCK CARVING AT MAHABALIPURAM



PANCHA RATHA

# **THE WONDER OF MARBLE TAJ MAHAL – A GLANCE**

Project in History submitted to

**St. Mary's College (Autonomous), Thoothukudi**

affiliated to

**Manonmaniam Sundaranar University, Tirunelveli**

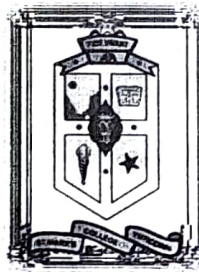
in partial fulfillment of the requirements

for the award of the degree of

**Bachelor of Arts in History**

**By**

A. SNOWVIYA	20AUHI47
H. THANA SILVIYA	20AUHI49
S. THARANI	20AUHI50
J. VAITHEKI	20AUHI51
B. RAJALAKSHMI	18AUHI50



**III B.A History**

**St. Mary's College (Autonomous)**

Reaccredited with "A+ " by NAAC

Thoothukudi

2022 – 2023



**Ms. S.S. Anuja**  
**Assistant Professor of History**  
**St. Mary's College**  
**(Autonomous), Thoothukudi**

## **CERTIFICATE**

This is to certify that the project entitled “The Wonder of Marble Taj Mahal – A Glance” is submitted to St. Mary's College (Autonomous), Thoothukudi in partial fulfillment for the award of the degree of **Bachelor of Arts in History** is a record of work done during the academic year 2022-2023 by the following students of the III B.A History.

**Name of the students**

**Reg. No.**

A. SNOWVIYA

20AUHI47

H. THANA SILVIYA

20AUHI49

S. THARANI

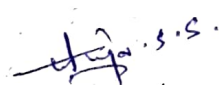
20AUHI50

J. VAITHEKI

20AUHI51

B. RAJALAKSHMI

18AUHI50

  
**Signature of the Guide**

  
**Signature of the Examiner**

  
**Signature of A. Apsala**

Head & Assistant Professor,  
Pearl Research Centre for History Culture and Tourism  
St. Mary's College (Autonomous) Thoothukudi.

  
**Signature of the Principal**

**Principal**  
St. Mary's College (Autonomous)  
Thoothukudi - 628 001.

# DECLARATION

I hereby declare that the project entitled "**The Wonder of Marble Taj Mahal – A Glance**" submitted to **St. Mary's College (Autonomous), Thoothukudi** affiliated to **Manonmaniam Sundaranar University, Tirunelveli** for the award of the degree of **Bachelor of Arts in History** is our original work and that it has not previously formed the basis for the award of any degree, diploma or similar title.

Place: Thoothukudi

Date: 03.04.2023

## Students Name

## Signature of the Candidate

A. Snowviya 20AUHI47

H. Thana Silviya 20AUHI49

S. Tharani 20AUHI50

J. Vaitheki 20AUHI51

B. Rajalakshmi 18AUHI50

A. Snowviya  
H. Thana Silviya  
S. Tharani  
J. Vaitheki  
B. Rajalakshmi

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# INTRODUCTION

## INTRODUCTION

The Taj Mahal in Agra is a monumental tribute to undying love, and it is located on the banks of the Yamuna River. Mughal Emperor Shah Jahan commissioned the construction of this mausoleum in the early 17th century for his wife, Mumtaz Mahal. The Taj Mahal is widely regarded as one of the most beautiful buildings in the world. It is also a brilliant representation of the pinnacle of Mughal architecture and grandeur. Due to the stunning nature of its architecture, it is considered to be one of the Seven Wonders of the Contemporary World.

Shah Jahan, the Emperor of the Mughal Empire, had his favourite wife, Mumtaz Mahal, commissioned the construction of the Taj Mahal, the grandest mausoleum the world had ever seen at the time. On the banks of the Yamuna River, construction of the mausoleum began in 1632, approximately one year after Mumtaz passed away; it was built in her honour. Even though the construction of the primary mausoleum began as early as 1643, the entire complex was not finished being built until 1653. Unfortunately, in the year 1658, the emperor was deposed from his position as ruler and placed in prison by his son Aurangzeb. Shah Jahan was imprisoned for his final days in the nearby Agra Fort, from which he had a view of his marvellous creation. He was able to see it before he died. When he passed away in 1666, he was laid to rest within the Taj Mahal, right next to the tomb of his beloved wife.

The Taj Mahal is regarded as one of the greatest architectural achievements in human history. Its design is a synthesis of Islamic, Persian, and Indian architectural traditions. The crenellated walls on three sides and the Yamuna on the fourth side separate the monument's 42-acre grounds from the rest of the surrounding land. It was built out of white Makrana marble that was sourced from the Indian state of Rajasthan. To further enhance the beauty of the memorial, thousands of precious and semi-precious gemstones were also incorporated into its design. Here an attempt is made to trace out the historical importance for the construction of Taj Mahal and to analyse its marvelous wonders in regard with its art and architecture.

## **Objectives of the Study**

The objectives of the study are to trace out the historical significance of the art and architectural features of Taj Mahal. It is also to depict the contribution of Mughal emperor Shah Jahan in the field of art and architecture of Mughal Empire in particular and that of India in general. To study and explain the different characteristic features and styles adopted for the inculcation of the architectural and new marvelous styles implemented for the construction of the great wonder of marble i.e., Taj Mahal.

## **Aims and Objectives of the Study**

The main aims and purpose of the study entitled on “**The Wonder of Marble Taj Mahal – A Glance**” is to elucidate the historical significance of Mughal Empire in art and architecture in special connection to Mughal Emperor Shah Jahan and his favourite wife Mumtaz Mahal. The Mughal Empire itself has its own marvelous wonders in terms of the art and architecture. The study also tries to enhance the beauty of the memorial monument Taj Mahal, with its special features of marble, thousands of precious and semi-precious gemstones etc. This project will be useful and could make long lasting impression for the future study in terms of these perspectives.

## **Methodology**

The methodology adopted in this study is descriptive and analytical method. Both the Primary and Secondary sources are utilized for the study that has been critically analyzed. The descriptive method is used to make the project understandable to the reader.

## **Sources of the Study**

The sources used for the completion of study includes both Primary and Secondary sources. The Primary sources are Government Reports and Archive materials are used. The secondary sources are the books written by various authors and gazetteer.

## **Outline of the Chapter**

This project consists of four chapters excluding the Introduction and Conclusion.

- ❖ The first chapter describes the Mughal's administrative reforms under Shah Jahan.
- ❖ The second chapter explains the role of Shah Jahan and Mumtaz Mahal in Mughal reforms.
- ❖ The third chapter estimates the salient features of art and architecture of Taj Mahal.
- ❖ The fourth chapter analyse the wonder of marble, Taj Mahal as a whole.

# **CHAPTER – I**



## CHAPTER - I

### THE MUGHAL'S UNDER SHAH JAHAN

Shah Jahan was born on 5 January 1592, as Shah ab-ud-din Muhammad Khurram which was Shah Jahan's birthname, was the third son born to Emperor Jahangir, his mother was a Rajput princess from Marwar called princess Manmati her official name in Mughal chronicles being Bilquis Makani. The name "Khurram" was chosen for the young prince by his grandfather, Emperor Akbar, with whom the young prince shared a close relationship.

As a child, prince Khurram received a broad education befitting his status as a Mughal prince, which included martial training and exposure to a wide variety of cultural arts, such as poetry and music, most of which was inculcated, according to court chroniclers, under the watchful gaze of his grandfather and his step-grandmother, Empress Ruqaiya. In 1605, as the Emperor Akbar lay on his deathbed, Prince Khurram, who at this point was 13, remained by his bedside and refused to move even after his mother tried to retrieve him. Given the politically uncertain times immediately preceding Akbar's death, Prince Khurram was in a fair amount of physical danger of harm by political opponents of his father and his conduct at this time can be understood to be a precursor of the bravery that he would later be known for.<sup>1</sup>

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<sup>1</sup> Shankar Rewat, *Great Mughal Emperors*, Ansh Publications, New Delhi, 2002, P. 12.

In 1605, his father succeeded to the throne, after crushing a rebellion by Prince Khausrau-Prince Khurram remained distant from the court politics and intrigues in the immediate aftermath of that event, which was apparently a conscious decision on Jahangir's part. The third son, Prince Khurram did not challenge the two major power blocs of the time, his father's and his step-brother's; thus he enjoyed the benefits of Imperial protection and luxury, while being allowed to continue with his education and training. This relatively quiet and stable period of his allowed Prince Khurram to build his own support base in the Mughal court, which would be useful later on in his life.<sup>2</sup>

Due to the long period of tensions between his father and step-brother, Prince Khurram began to drift closer to his father and over time started to be considered the de facto heir apparent by court chroniclers.

This status was given official sanction when Jahangir granted the jagir of Hissar-Feroza, which had traditionally been the chief of the heir apparent, to Prince Khurram in 1607.

## **Marriage**

In 1608, Prince Khurram was engaged to Arjumand Banu Begum – when they were 15 and 14 years old, respectively. The young girl belonged to an illustrious Persian noble family which had been serving Mughal Emperors since the reign of Akbar, the family's patriarch was Itimad-ud-Daulah, who had been Emperor Jahangir's finance minister and his son; Asaf Khan – Arjumand Banu's father – played an important role in

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<sup>2</sup> Ibid., P. 13.

the Mughal court, eventually serving as Chief Minister. Her aunt was the Empress Nur Jahan and is thought to have played the matchmaker in arranging the marriage.

But for some reason, the Prince was not married to Arjumand Banu Begum for five years, which was an unusually long engagement for the time. However, Shah Jahan married the daughter of great-grandson of Shah Ismail of Persia with whom he had a daughter, his first child.

Politically speaking, the betrothal allowed Prince Khurram to be considered as having officially entered manhood, and he was granted several jagirs, including Hissar-Feroz and ennobled to a military rank of 8,000, which allowed him to take on official functions of state, an important step in establishing his own claim to the throne.

In 1612, aged 20, Prince Khurram married Arjumand Banu Begum on an auspicious date chosen by court astrologers. The marriage was a happy one and Prince Khurram, while married to her, remained devoted to her and she bore him fourteen children, out of whom seven survived into adulthood. In addition, Khurram had two children from his first two wives. A depiction of The Taj Mahal, the burial place of the Mughal Emperor Shah Jahan and his wife Mumtaz Mahal, by artist Edwin Lord Weeks.<sup>3</sup>

Though there was genuine love between the two, Arjumand Banu Begum was a politically astute woman and served as a crucial advisor and confidant, to her husband, she even is said to have implored Prince Khurram not to have children with his other wives, a call he listened. Later on, as Empress, Mumtaz Mahal (Persian: the chosen one of the Palace) wielded immense power, such as being consulted by her husband in state

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<sup>3</sup>Pratapaditya Pal, *Romance of the Taj Mahal*, Thames & Hudson Ltd, New Delhi, 1989, P.P. 35-39.

matters and being responsible for the imperial seal, which allowed her to review official documents in their final draft. The Mughal Emperor Shah Jahan is accompanied by his three sons: Dara Shikoh, Shah Shuja and Aurangzeb, including their maternal grandfather Asaf Khan IV.

Mumtaz Mahal died, at the age of 40, while giving birth to Gauhara Begum in Burhanpur, the cause of death being Postpartum haemorrhage, which caused considerable blood-loss after a painful labour of thirty hours. Contemporary historians note that Princess Jahanara, aged 17, was so distressed by her mother's pain that she started distributing gems to the poor, hoping for divine intervention and Shah Jahan, himself, was noted as being "paralysed by grief" and weeping fits.<sup>4</sup>

Her body was temporarily buried in a walled pleasure garden known as Zainabad, originally constructed by Shah Jahan's uncle Prince Daniyal along the Tapti River. Her death had a profound impact on Shah Jahan's personality and inspired the construction of the Taj Mahal, where she was later reburied.

The intervening year had seen Khurram take two other wives, Akbarabadi Mahal and Kandahari Mahal. But according to court chroniclers, his relationship with his other wives was more out of political consideration and they enjoyed only the status of being royal wives.

Here an attempt is made to trace out the historicity of Taj Mahal, the intense, love monument dedicated by Shah Jahan to his favourite wife Mumtaz Mahal.

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<sup>4</sup> Shankar Rewat, *Op.Cit.*, P. 42.



## Administration under Shah Jahan

Evidence from the reign of Shah Jahan in the year 1648, states that the army consisted of 911,400 infantry, musketeers, and artillery men, and 185,000 sowars commanded by princes and nobles and were maintained out of the revenues of the Mughal Empire.

During his reign the Marwari horse was introduced becoming Shah Jahan's favourite and various Mughal Cannons were mass-produced in the Jaigarh Fort. Under his rule, the empire become a huge military machine and the nobles and their contingents multiplied almost fourfold, as did the demands for more revenue from the peasantry. But due to his measures in the financial and commercial fields, it was a period of general stability-the administration was centralized and court affairs systematized.

The Mughal Empire continued to expand moderately during his reign as his sons commanded large armies on different fronts. Above all it is obligatory to mention here that India become the richest centre of the arts, crafts and architecture and some of the best of the architects, artisans, craftsmen, painters and writers of the world resided in his empire, it is believed that the Mughal Empire had the highest gross domestic product in the world.<sup>5</sup>

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<sup>5</sup> Ibid., P. 42.

## **Sikh Rebels**

In 1634, Shah Jahan's Mughal Army attacked the Sikhs led by Guru Hargobind and ordered the destruction of the Sikh temple in Lahore. Skirmishes were fought at Amritsar, Kartarpur and elsewhere.<sup>6</sup>

## **Rajput Rebels**

Shah Jahan annexed the Rajput confederates of Baglana, Mewar and Bundelkhand. He then chose his 16years old son Aurangzeb to serve in his place and subdue the rebellion by the Bundela Rajputs led by the renegade Jhujhar Singh.

## **Relations with the Deccan Sultanates**

The Mughal Emperor Shah Jahan chosen his son Aurangzeb to become the Subahdar of the Deccan and ordered the annexation of Ahmednagar and the overthrow of the Nizam Shahi dynasty.

## **Relations with the Safavid dynasty**

Shah Jahan and his sons captured the city of Kandahar in 1638 from the Safavids, prompting the retaliation of the Persians led by their powerful ruler Abbas II of Persia, who recaptured it in 1649, the Mughal armies were unable to recapture it despite repeated sieges during the Mughal-Safavid war. Shah Jahan also expanded the Mughal Empire to the west beyond the Khyber Pass to Ghazna and Kandahar.

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<sup>6</sup>Timeri N. Murari, *A Story of Mughal India*, Penguin Global, New Delhi, 2005, P.P. 88- 90.



## **Relations with the Ottoman Empire**

While he was encamped in Baghdad, Sultan Murad IV is known to have met the Mughal Emperor Shah Jahan's ambassadors: Mir Zarif and Mir Baraka, who presented 1000 pieces of finely embroidered cloth and even armour.<sup>7</sup>

Murad IV presented them with the finest weapons, saddles and Kaftans and ordered his forces to accompany the Mughal to the port of Basra, where they set sail to Thatta and finally Surat.

The Mughal Emperor Shah Jahan had exchanged ambassadors and documents with the Ottoman Sultan Murad IV, it was through these exchanges led by the Mughal ambassador Sayyid Muhiuddin and his counterpart the Ottoman ambassador Arsalan Agha, that Mughal Emperor Shah Jahan received Mimar Yusuf, Isa Muhammad Effendi and Ismail Effendi, two Turkish architects and students of the famous Koca Mimar Sinan Agha. Both of them later comprised among the Mughal team that would design and build the Taj Mahal.

## **Maritime trade**

Mir Jumla II, who in the 1640s had his own ships and organized merchant fleets that sailed throughout: Surat, Thatta, Arakan, Ayuthya, Balasore, Aceh, Melaka, Johore, Bantam, Makassar, Ceylon, Bandar, Abbas, Mecca, Jeddah, Basra, Aden, Masqat, Mocha and the Maldives. His merchant fleet could only be rivalled by Abdul Goffur of Surat although other nobles such as Asaf Khan and Safi Khan owned seaborne vessels.

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<sup>7</sup>Dirk Collier, *The Great Mughals and Their India*, Hay House, New Delhi, 2016, P.P. 200- 201.

## War with Portuguese

The Mughal Emperor Shah Jahan gave orders in 1631 to Qasim Khan, the Mughal viceroy of Bengal, to drive out the Portuguese from their trading post at port Hoogly,<sup>8</sup> the trading port was heavily armed with cannons, battleships, fortified walls, and other instruments of war. The Portuguese were accused of trafficking by high Mughal officials and due to commercial competition, the Mughal-controlled port of Saptagram began to slump. The Mughal Emperor Shah Jahan was particularly outraged by the activities of Jesuits in that region particularly when they were accused of abducting peasants. On 25<sup>th</sup> September 1632 the Mughal Army raised imperial banners and gained control over the Bandel region and the renegade garrison was punished.

## Patronage of the arts

The period of Shah Jahan's reign was the golden age of Mughal architecture. Shan Jahan erected many splendid monuments, the most famous of which is the Taj Mahal at Agra, built in 1632-1654 as a tomb for his beloved wife Mumtaz Mahal.

The Moti Masjid, Agra and many other buildings in Agra, the Red Fort and the Jama Masjid in Delhi, mosque in Lahore, extensions to Lahore Fort and a mosque in Thatta also commemorate his marvels in the Mughal Architecture. The fabled peacock Throne, said to be worth millions of dollars by modern estimates, also dates belongs his reign. He was also the founder of the new imperial capital called Shahjahanabad, now known as Old Delhi. Other important buildings of Shan Jahan's rule were the Diwan-i-

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<sup>8</sup>Fouzia Farooq Ahmed, *Muslim Rule in Medieval India (Power and Religion in the Delhi Sultanate)*, Bloomsbury Academic India, New Delhi, 2020, P.P. 198-199.

Am and Diwan-i-Khas in the Red Fort Complex in Delhi and the Moti Masjid in the Lahore Fort. Shah Jahan is also believed to have had a very refined taste in the arts and architecture, and is credited in his name for about 999 gardens in Kashmir, his favourite summer residence. A few of these gardens survive, attracting millions of tourists even today.

A. Shamsa Rosette bearing the inscription: "His majesty Shahbuddin Muhammad Shah Jahan, the Emperor, Warrior of the Faith, may Allah perpetuate his Empire and Sovereignty."<sup>9</sup>

The Mughal Emperor Shah Jahan also intended to construct his capital at Agra as an urban centre that would rival both Istanbul and Isfahan in all its wealth and cultural opulence.

Shah Jahan's reign saw some of India's most well-known architectural and artistic accomplishments. The land revenue of the Mughal Empire under Shah Jahan was higher than that of any other Mughal ruler. The magnificence of Shah Jahan's court was commented upon by several European travellers and by ambassadors from other parts of the world, including Francois Bernier and Thomas Roe. His famous Peacock Throne, with its trail blazing in the shifting natural colors of rubies, sapphires, and emeralds, was valued by the jeweller Tavernier at 6½ million pounds sterling.<sup>10</sup>

Under Shah Jahan's rule Mughal artistic and architectural achievements reached their zenith. Shah Jahan was a prolific builder with a highly refined aesthetic sense.

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<sup>9</sup> Ibid., P. 199.

<sup>10</sup> Amita Batg Rahul Mehrotra, *Taj Mahal Multiple Narratives*, Om Books International, New Delhi, 2017 P.P. 354-355.

Among his surviving buildings are the Red Fort and Jama Masjid in Delhi, the Shalimar Gardens of Lahore, sections of the Lahore Fort, and his Tomb of Jahangir.

## **Later Life**

When Shah Jahan become ill in 1658, Dara Shikoh assumed the role of regent in his father's stead, which swiftly incurred the animosity of his brothers. Upon learning of his assumption of the regency, his younger brothers, Shuja, Viceroy of Bengal, and Murad Baksh, Viceroy of Gujarat, declared their independence, and marched upon Agra in order to claim their riches. Aurangzeb, the third son, and ablest of the brothers, gathered a well-trained army and become its chief commander. He faced Dara's army near Agra and defeated him during the Battle of Samugarh. Although Shah Jahan fully recovered from his illness, Aurangzeb declared him incompetent to rule and put him under house arrest in Agra Fort. Jahanara Begum Sahib, Shah Jahan's first daughter, voluntarily shared his 8-year confinement and nursed him in his dotage. In January 1666, Shah Jahan fell ill with strangury and dysentery. Confined to bed, he become progressively weaker until, on 22 January, he commended the ladies of the imperial court, particularly his consort of later years Akbarabadi Mahal, to the care of Jahanara. After reciting the Kal'ma and verses from the Quran, one of the greatest of the Mughal Emperors died, at the age of 74.

Princess Jahanara planned a state funeral which was to include a procession with Shah Jahan's body carried by eminent nobles followed by the notable citizens of Agra and officials scattering coins for the poor and needy. Aurangzeb refused to accommodate such ostentation and the body was washed in accordance with Islamic

rites, taken by river in a sandalwood coffin to the Taj Mahal and was interred there next to the body of his beloved wife Mumtaz Mahal.<sup>11</sup>

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<sup>11</sup>S.M. Edwardes H.L.O. Garrett, *Mughal Rule in India*, Atlantic Publishers & Distributors Pvt Ltd, New Delhi, 2001, P.P. 379 to 380.

## **CHAPTER – II**



## CHAPTER-II

### SHAH JAHAN AND MUMTAZ MAHAL

Shah Jahan, his name along with the name of his wife Mumtaz Mahal, being synonymous with the existence and ever-growing popularity of Taj Mahal, was the Mughal Emperor who reigned from 1627 to 1658. His name Khurram, which means “joyful” in Persian, was given to him by his grandfather Akbar the Great. Displaying great military skills at an early age against numerous enemies including Mewar, the Lodi in the Deccan, and Kangra, impressed his father so much that Shah Jahan received the title “Shah Jahan Bahadur” from him. He wasn’t just a sharp military leader ‘but also had an exceptional talent for building and proved it by re-designing buildings within the Agra fort. Among many titles he had earned, “The Builders of the Marvels” was one that was about to be proved the most deserving in the time to come.

#### **Mumtaz And Shah Jahan**

Mumtaz Mahal was born as Arjumand Banu on 29 October 1593 in Agra to Abu'l-Hasan Asaf Khan and his wife Diwanji Begum, the daughter of a Persian noble, Khwaja Ghias-ud-din of Qazvin. Asaf Khan was a wealthy Persian noble who held high office in the Mughal Empire. His family had come to India impoverished in 1577, when his father Mirza Ghias Beg (popularly known by his title of I'timad-ud-Daulah), was taken into the service of Emperor Akbar in Agra.<sup>1</sup>

Asaf Khan was also the older brother of Empress Nur Jahan, making Mumtaz a niece, and later, a step daughter-in-law of Nur Jahan, the chief consort of Emperor Jahangir, Shah Jahan's father. Her older sister, Parwar Khanum, married

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<sup>1</sup>Renuka Nath, *Notable Mughal and Hindu women in the 16th and 17th centuries A.D.*, Inter-India Publications, New Delhi, 1990, P. 115.

Sheikh Farid, the son of Nawab Qutubuddin Koka, the governor of Badaun, who was also the emperor Jahangir's foster brother. Mumtaz also had a brother, Shaista Khan, who served as the governor of Bengal and various other provinces in the empire during Shah Jahan's reign.

Mumtaz was remarkable in the field of learning and was a talented and cultured lady. She was well-versed in Arabic and Persian languages and could compose poems in the latter. She was reputed to have a combination of modesty and candor, a woman warmly straightforward yet bemusedly self-possessed. Early in adolescence, she attracted the attention of important nobles of the realm. Jahangir must have heard about her, since he readily consented to Shah Jahan's engagement with her.<sup>2</sup>

Mumtaz Mahal was betrothed to Shah Jahan around 5 April 1607, when she was 14 years old at the time and he was 15. They were, however, married five years after the year of their betrothal on 10 May 1612 or 7 June 1612 in Agra. After their wedding celebrations, Shah Jahan, "finding her in appearance and character elect among all the women of the time", gave her the title *Mumtaz Mahal* ('the exalted one of the Palace'). During the intervening years between their betrothal and marriage, Shah Jahan had married his first wife, Princess Kandahari Begum in 1610 and in 1617, after marrying Mumtaz, took a third wife, Izz-un-Nissa Begum (titled Akbarabadi Mahal), the daughter of a prominent Mughal courtier. According to the official court historians, both the marriages were political alliances.<sup>3</sup>

By all accounts, Shah Jahan was so taken with Mumtaz that he showed little interest in exercising his polygamous rights with his two other wives, other than dutifully siring a child with each. According to the official court chronicler, Motamid

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<sup>2</sup> Sudha Sharma, *The Status of Muslim Women in Medieval India*, Sage Publications, New Delhi, 2016, P.121.

<sup>3</sup> Giles Tillotson, *Taj Mahal*, Profile Books, London, 2008, P. 11.

Khan, as recorded in his *Iqbal Namah-e-Jahangiri*, the relationship with his other wives "had nothing more than the status of marriage. The intimacy, deep affection, attention and favour which Shah Jahan had for Mumtaz exceeded what he felt for his other wives."<sup>4</sup> Likewise, Shah Jahan's historian Inayat Khan commented that 'his whole delight was centered on this illustrious lady [Mumtaz], to such an extent that he did not feel towards the others [i.e. his other wives] one-thousandth part of the affection that he did for her.'<sup>5</sup>

Mumtaz had a loving marriage with Shah Jahan. Even during her lifetime, poets would extol her beauty, grace, and compassion. Despite her frequent pregnancies, Mumtaz travelled with Shah Jahan's entourage throughout his earlier military campaigns and the subsequent rebellion against his father. She was his constant companion and trusted confidant, leading court historians to go to unheard lengths to document the intimate and erotic relationship the couple enjoyed. In their 19 years of marriage, they had 14 children together (eight sons and six daughters), seven of whom died at birth or at a very young age.<sup>6</sup>

### **Mumtaz as the Mughal Empress**

Upon his accession to the throne in 1628 after subduing his half-brother, Shahryar Mirza, Shah Jahan designated Mumtaz as his chief empress with the title of Padshah Begum ('First Lady or Queen of the Great'), 'Malika-i-Jahan' ("Queen of the World") and 'Malika-uz-Zamani' ("Queen of the Age") and 'Malika-i-Hindustan' ("Queen of the Hindustan"). Mumtaz's tenure as empress was brief, spanning only three years due to her untimely death, nonetheless, Shah Jahan bestowed her with

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<sup>4</sup> Ebba Koch, *The complete Taj Mahal and the riverfront gardens of Agra*, Book wise (India) Pvt. Ltd, New Delhi, 2006, P. 18.

<sup>5</sup> Giles Tillotson, *Op.cit*, P. 30.

<sup>6</sup> *Ibid*, P. 31.

magnanimous luxuries. She was also the only wife of Shah Jahan to be addressed as "Hazrat" being the mother of the heir apparent. For example, no other empress' residence was as decorated as Khas Mahal (part of Agra Fort), where Mumtaz lived with Shah Jahan. It was decorated with pure gold and precious stones and had rose-water fountains of its own. Each wife of the Mughal emperor was given a regular monthly allowance for her *gastos* (housekeeping or travelling expenses); the highest such allowance on record is the one million rupees per year given to Mumtaz Mahal by Shah Jahan. Apart from this income, he gave her a lot of high-income lands and properties.<sup>7</sup>

Shah Jahan consulted Mumtaz in both private matters and the affairs of the state, and she served as his close confidant and trusted adviser and because of this, she had enormous political power. At her intercession, he forgave enemies or commuted death sentences. His trust in her was so great that he gave her the highest honour of the land – his imperial seal, the Mehr Uzaz, which validated imperial decrees and nothing could be done without her consent.<sup>8</sup> Mumtaz was portrayed as having no aspirations to political power, in contrast to her aunt, Empress Nur Jahan, the chief consort of Emperor Jahangir, who had wielded enormous power and considerable influence in the previous reign.

An uncontested and great influence on him, often intervening on behalf of the poor and destitute, she also enjoyed watching elephant and combat fights performed for the court. Mumtaz also patronized a number of poets, scholars and other talented persons. A noted Sanskrit poet, Vansidhara Mishra, was the Empress's favourite. On the recommendation of her principal lady-in-waiting, Sati-un-Nissa, Mumtaz Mahal provided pensions and donations to the daughters of poor scholars, theologians, and

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<sup>7</sup> J.F. Richards, *Mughal Empire*, Cambridge University Press, Cambridge, 1995, P. 126.

<sup>8</sup> Giles Tillotson, *Op.cit.*, P. 38.



pious men. It was quite common for women of noble birth to commission architecture in the Mughal Empire, so Mumtaz devoted some time to a riverside garden in Agra, which is now known as Zahara Bagh. It is the only architectural foundation that can be connected to her patronage.<sup>9</sup>

## Her Death and Aftermath

Mumtaz Mahal died from postpartum hemorrhage in Burhanpur on 17 June 1631 while giving birth to her 14th child, after a prolonged labor around 30 hours. She had been accompanying her husband while he was fighting a campaign in the Deccan Plateau. Her body was temporarily buried at Burhanpur in a walled pleasure garden known as Zainabad originally constructed by Shah Jahan's uncle Daniyal on the bank of the Tapti River. The contemporary court chroniclers paid an unusual amount of attention to Mumtaz Mahal's death and Shah Jahan's grief at her demise. In the immediate aftermath of his bereavement, the emperor was reportedly inconsolable. Apparently, after her death, he went into secluded mourning for a year. When he appeared again, his hair had turned white, his back was bent, and his face worn. Mumtaz's eldest daughter, Jahanara Begum, gradually brought her father out of grief and took her mother's place at court.<sup>10</sup>

Mumtaz Mahal's personal fortune (valued at 10 million rupees) was divided by Shah Jahan between Jahanara Begum, who received half, and the rest of her surviving children. Burhanpur was never intended by her husband as his wife's final resting spot. As a result, her body was disinterred in December 1631 and transported in a golden casket escorted by her son Shah Shuja, the deceased empress's head lady-in-waiting, and the distinguished courtier Wazir Khan, back to Agra. There, it was interred in a

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<sup>9</sup> Ibid., P. 39.

<sup>10</sup> Ebba Koch, *Op.cit.*, P. 42.

small building on the banks of the Yamuna River. Shah Jahan stayed behind in Burhanpur to conclude the military campaign that had originally brought him to the region. While there, he began planning the design and construction of a suitable mausoleum and funerary garden in Agra for his wife. It was a task that would take 22 years to complete, the Taj Mahal.<sup>11</sup>

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<sup>11</sup> Ibid., P. 43.



## **CHAPTER – III**

## CHAPER - III

### THE SALIENT FEATURES OF TAJ MAHAL

Shah Jahan was a great builder and he has rightly been called "The Prince of Builders." The architectural Style of Shah Jahan's building was different from that of his predecessors. Humayun's Mausoleum, the Buildings of Fatehpur Sikri, Akbar's Tomb at Sikanadra and that of Itimad-ud-Daula at Agra belonged to the Indo-Persian Style of Architecture. The Pre-Shah Jahan buildings were remarkable for their massiveness and strength. On the other hand, the buildings of Shah Jahan have a romantic glitter and effeminate beauty. They are characterised by "elegance rather than by strength and by the lavish use of extraordinary costly decoration." Shah Jahan preferred to use marble instead of red stone used by Akbar and Jahangir in their buildings. Moreover, while there was mixture of Hindu- Muslim Style in the buildings of Akbar and Jahangir, there was no such thing in the architecture of Shah Jahan. In 1632, Shah Jahan completely forbade the building of temples by the Hindus.<sup>1</sup>

One of the greatest achievements of Shah Jahan was the Building of the Taj Mahal on the Banks of the River Yamuna. This was built in the memory of his wife Mumtaz Mahal. It cost a lot of money. According to Abdul Hamid Lahori, "the building of the Taj Mahal cost of Rs. 50 Lakhs and about 12 years were spent in completing it."

According to Travenier, "The Taj Mahal was completed in 22 years and cost more than Rs. 3 crores." Shah Jahan Build The large number of buildings in the Agra Fort. Special mention may be made of the Moti Masjid and Musalmman Burj. The

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1. Dr. Munesh Kumar, *Medieval Art and Culture*, Aadi Books Publication, New Delhi, 2013, P. 110.

Moti Masjid is to the North of the Diwani-i-Am. Its measurement is 117 by 234 feet. Its construction was started in 1648 and it was completed in 1652. A total of Rs 30 Lakhs was spent on it. The Musalmman Buri is a beautiful structure of marble. It is here that Shah Jahan died in prison.

Shah Jahan laid the foundations of Shajahanabad in May, 1639. There was a lot of pomp and show on the occasion of the opening ceremony of the building. Jami Masjid is one of the largest Mosques in India. It took 6 years to complete it. It cost a sum of Rs. 10 Lakhs.

The Tomb of Nizam-ud-Din Auliya was built of pure white marble. A few buildings were built at Ajmer. Reference may be made to the Peacock Throne. It cost him Rs 19 crores. It was of solid gold studded with costly jewels.

### **Golden Age of Mughal Period**

It is out that the reign of Shah Jahan was the Golden Age of the Mughal Period. The Mughal Empire reached its high watermark in his time. There was peace and prosperity in the country. Land was fertile and the revenues of the state were abundant. Export trade was carried of profitably. No wonder' Shah Jahan build a large number of buildings which were undoubtedly master piece of Mughal Architecture. According to Lane-Poole, "Shah Jahan was renowned for his kindness and benevolence which endeared him to the people." According to Hunter, "The Mughal Empire attained its highest union of strength and magnificence under Shah Jahan." According to Khafi Khan, "Although Akbar was conqueror and law-giver yet for order, arrangement of territory and finance and the good administrator of every department of the state. No prince ever reigned in India that could be compared to Shah Jahan.

Shah Jahan was a just ruler. He appointed upright people as Judges so that justice may be done to the people. Shah Jahan led a strenuous life and gave peace. Prosperity and contentment to his people.

According to Manucci." He kept his eyes on his officials punishing them rigorously when they fell short of their duties. This was the reason why he kept at his court an official with several baskets full of poisonous snakes. He would order that to his presence they should be made to bite any official who had failed to administer justice, leaving the culprit lying in his presence till the breath left him." Char Minars were constructed and the heads of the thieves were exhibited in them.

### **Mughals Arts and Architecture**

The Mughal Period saw an outburst of culture activity in the fields of architecture, painting, music and literature. The norms and tradition created during this period set standards which deeply influenced the succeeding generations. The Mughals brought with them Turko-Mongol culture traditions which mingled with the rich culture traditions existing in the country. As we have seen, the sultanate period and the provincial kingdoms which grew up during the fourteenth and fifteenth century saw many -sided cultural developments. The Mughals absorbed these rich cultural traditions, so that the culture which followed was the contribution of peoples of different ethnic groups, regions and faiths. Such a culture could be called Indian or national in a broad sense.

The Mughals build magnificent forts, palaces, gates, public buildings including sarais, hamams, mosques, baolis (water tank or well ) etc. They also laid out many formal gardens with running water. In fact, use of running water even in their

palaces and pleasure resorts was a special feature of the Mughals. Babur was very fond of gardens and laid out a few in the neighbourhood of Agra and Lahore.

The real phase of Mughal Architecture began with Akbar. Akbar had the mean as well the strong desire to undertake construction on a large scale. During the reign of Akbar, we find two traditions of architecture working simultaneously. One was the Persian tradition with which Humayun had become familiar during his stay at the court of Shah Tahmasp. The Persian tradition is reflected in the mausoleum of Humayun. The square building of red sandstone was topped by a white marble dome of graceful contours. Percy Brown thinks, "its represents an Indian interpretation of a Persian conception." A second feature of Persian influence was the arrangement of the rooms inside. Instead of one enclosure, there were separate rooms in the corridors linked by passages. While Humayun's tomb was built at Delhi, Akbar was busy building his magnificent fort at Agra, and laying the foundation of a new city and palace complex 26 miles away at Sikri.<sup>2</sup> The fort at Agra was started in 1565 and completed in eight years' time. The Red Fort at Delhi built by Shah Jahan was also patterned on the fort at Agra. On one side of the Jama Masjid Mosque is a massive gateway leading up to a flight of stairs. This is the Buland Darwaza started by Akbar in 1573 to commemorate his victory at Gujarat. With the consolidation of the empire, the Mughal architecture reached its climax. Towards the end of Jahangir's reign began the practice of putting up buildings entirely of marble and decorating the walls with floral designs made of semi-precious stones. This method of decoration called Pietra Dura was used.

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2. V.D. Mahajan (Revised by Dr. Mahesh Bhatnagar), *History of Medieval India (Sultanate Period and Mughal Period)*, S. Chand and Company LTD, New Delhi, P.P. 78-82.



## **Taj Mahal**

The Taj Mahal in Agra, a dream in white marble was built by Shah Jahan as a memorial to his beloved wife Mumtaz Begum. Built on the river Jamuna, it was started in 1632 A.D., and took 22 years to complete. Marble from Markrana and precious stones from different parts of the world were used in its construction. Planned by Isa, a Persian architect it is a master piece of architecture. The Taj is situated in the centre of a high marble terrace. The four storeys stand on each of the four corners of the terrace. The minarets are crowned with domes. The main structure is a Square. The Huge, vaulted recess with smaller arched recesses in two storeys on either side make up the façade of the building on all sides. An octagonal hall with an exquisite perforated marble screen contains the cenotaphs of Mumtaz and Shah Jahan. The vaulted ceiling is crowned in the centre by a large bulbous dome which tapers off into a floated crest. Around the dome are four cupolas. The surface of the walls – exterior and interior and cenotaphs are beautifully decorated with pietra dura, floral and geometrical designs. Borders of inscriptions decorate the main arch ways. The iviosque on the west and a corresponding structure on the east in red sand-stone complete the effect of symmetry. Situated in a large enclosed rectangular garden with foundations, ornamental pools and water-courses, entrance to the Taj is by a majestic gateway.

### **Garden in Taj Mahal**

The complex is set around a large 300-metre (980 ft) square charbagh or Mughal garden. Halfway between the tomb and gateway in the centre of the garden is a raised marble water tank with a reflecting pool positioned on a north-south axis to reflect the image of the mausoleum. The raised marble water tank is called al Hawd Kawthaer in reference to the "Tank of Abundance" promised to Muhammad.



Elsewhere, the garden is laid out with avenues of trees and fountains. The charbagh garden, a design inspired by Persian gardens was introduced to India by Babur, the first Mughal emperor.

The Taj Mahal garden is unusual in that the main element, the tomb, is located at the end of the garden. With the discovery of Mahtab Bagh or "Moon light Garden" on the other side of the Yamuna, the interpretation of the Archaeological Survey of India is that the Yamuna river itself was incorporated into the garden's design and was meant to be seen as one of the rivers of Paradise.

### **Outlying Builders in Taj Mahal**

The Taj Mahal complex is bordered on three sides by crenelated red sandstone walls the side facing the river is open. Outside the walls are several additional mausoleums, including those of Shah Jahan's other wives, and a larger tomb for Mumtaz his favourite wife.

The main gateway (darwaza) is a monumental structure built primarily of marble, and reminiscent of the Mughal architecture of earlier emperors. Its arches incorporate the calligraphy that decorates the tomb. The vaulted ceiling and walls have elaborate geometric designs like those found in the other sand-stone buildings in the complex.

At the far end of the complex are two grand red sand-stone buildings that mirror each other and face the sides of the tomb. The mosque's basic design of a long hall surmounted by three domes is similar to other built by Shah Jahan, particularly the Masjid-i-Jahan-Numa, or Jama Masjid, Delhi., The Mughal mosques of this period divide the sanctuary hall into three areas comprising a main sanctuary and slightly

smaller sanctuaries on either side. At the Taj Mahal, each sanctuary opens on to an expansive vaulting dome. The outlying buildings were completed in 1643.

### **Construction of Taj Mahal**

The Taj Mahal is built on a parcel of land to the south of the walled city of Agra. Shah Jahan presented Maharajah Jai Singh with a large palace in the center of Agra in exchange for the land. An area of roughly three acres was excavated, filled with dirt to reduce seepage, a levelled at 50 meters (160 ft) above river bank. In the tomb area, wells were dug and filled with stone and rubble to form the footings of the tomb. Instead of lashed bamboo, workmen constructed a colossal brick scaffold that mirrored the tomb. The scaffold was so enormous that foremen estimated it would take years to dismantle.

The Taj Mahal was constructed using materials from all over India and Asia. It is believed over 1,000 elephants were used to transport building materials. The translucent white marble was brought from Makrana, Rajasthan, the jasper from Punjab, jade and crystal from China. The turquoise was from Tibet and the Lapis lazuli from Afghanistan, while the sapphire came from Sri Lanka and the carnelian from Arabia. In all, twenty-eight types of precious and semi-precious stones were inlaid into the white marble.<sup>3</sup>

### **Architectural and Design Merit**

The general setting of the mausoleum within the huge garden in front of the river Jumna, the balanced proportions conveying a sense of peacefulness, and the majestic decoration carefully executed on the highly polished marble walls, are all elements of the many paradise palace, described in the Qur'an and the authentic

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3. Mahesh Kumar, *Medieval Art and Culture*, Aadi Books Publication, New Delhi, 2013, P.P. 69-72 .

hadeeth. In the wanting to reward the soul of his beloved with such a palace on earth, Shah Jahan created such an architectural masterpiece that it stole the hearts of those who visited it and left its imprints on many high-profile buildings in major European countries including for example, in the Royal pavilion at Brighton in England.

The greatness of the Taj, however, does not lie in its rich materials alone, nor in its scenic setting, but in another symbolic significance termed by scholars as the architecture of a love story. Such architecture successfully express a beautifully caring relationship that existed between Shah Jahan and Mumtaz Mahal, a relationship that exceeded the fairy tales of Majnun and Leila or else Romeo and Juliet. Yet the mansoleum is only a reflection of a cherished thought that can by no means tell us of the true love the king had for his queen. It is a pity that such a key observation is often neglected by those in the west who accuse Islam and Muslims of bad treatment of women. Shah Jahan's expression of love for his wife is not in any way contrary to Islamic norms. Whereas other religious have idealized celibacy and monasticism, Islam affirms the relationship of love between man and wife. This love is a quality nurtured by the Quran which clearly expressed the nature of relationship between a man and his wife as:

They (women) are your garments and ye are their garments. Another verse states that and among His signs is this, that He created for you wives from among yourselves, that you may find repose in them, and He has put between you affection and mercy. Verily, in that are indeed signs for people who reflect. This was further emphasised by prophet Muhammad (peace be upon him) who judged the quality of man by his good

treatment of his wife declaring: The best among you is the one who is best to his family (wife), and I am the best among you to my family.<sup>4</sup>

## **Architectural Marvels**

Many historians (Havell, Batley, Kenoyer, Hunter, etc.) from time to time, have pointed out that the architecture of the Taj Mahal is not in the traditions of Saracenic style but resembles that of a Hindu temple. But this view has largely gone unnoticed primarily because it runs against the grain of some of the accepted premises of Indo-Saracenic architecture.

The single pointed door arch had great religious significance in Saracenic architecture as it represents the one and the only God of Islam. Such arches are commonly seen in the Islamic architecture of Bagdad and surrounding places, and hence it is generally believed that the single pointed arch and the arcuate style (as against the trabeate style) of constructing it are exclusive innovations no Saracenic of Afghan invasion at the close of the 12<sup>th</sup> century.

It is also generally believed that the bulbous dome seen in the Taj Mahal, migrated to India from Samarkhan, subsequent to the establishment of Mughal dynasty by Babur in the 16<sup>th</sup> century. There are significant differences between the Arab domes seen in Bagdad and Egypt and the dome of Taj Mahal, the bulbous dome of Samarkhand forming the link between the two. Since the arcuate style of constructing the arches and domes is believed to be exclusively of Saracenic origin, it is also believed that the bulbous dome originated from outside India.

These premises were originally propounded by the well-known British historians James Fergusson who conducted the pioneer work in the field of Indian

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<sup>4</sup> Ibid., P. 75.



archaeology for nearly five decades from around 1835 AD. His assumptions-widely accepted today preclude the question of the Taj Mahal being a Hindu construction. However, the historical evidences discussed so far, call for a thorough examination of the architecture of the edifice, notwithstanding the assumptions.

### **Architects and Craftsmen**

In general, we do not know precisely who designed the Taj Mahal today. In the Islamic world at the time, the credit for a building's design was usually given to its patron rather than its architects. From the evidence of contemporary sources, it is clear that a team of architects were responsible for the design and supervision of the works, but they are mentioned infrequently. Shah Jahan's court histories emphasise his personal involvement in the construction and it is true that, more than any other Mughal emperor, he showed the greatest interest in building, holding daily meeting with his architects and supervisions. The court chronicler **Lahouri**, writes that Jahan would make "appropriate alterations to whatever the skilful architects designed after many thoughts, and asked competent questions." Two architects are mentioned by name, Ustad Ahmad Abdulllah and Mir Abd-ul Karim in writings by Lahauri's son Lutfullah Muhandis. Ustad Ahmad Lahauri had laid the foundations of the Red Fort at Delhi. Mir Abdul Karim had been the favourite architect of the previous emperor Jahangir and is mentioned as supervisor, together with Makramat Khan, of the constructions of the Taj Mahal.

### **Calligraphy and Decoration**

In the complex, passages from the Quran are used as decorative elements. Recent scholarship suggests that the passages were chosen by a Persian calligrapher Abdul-Haq, who came to India from Shiraz, Iran, in 1609. As a reward for his

“dazzling virtuosity”, Shah Jahan gave him the title of “Amanat Khan”. This is supported by an inscription near the lines from the Quran at the base of the interior dome that reads “written by the insignificant being, Amanat Khan Shirazi”.

The calligraphy on the Great Gate reads “O Soul, thou art at rest. Return to the Lord at peace with Him, and He at peace with you.”<sup>5</sup> Much of the calligraphy is composed of florid though script made of jasper or black marble, inlaid in white marble panels. Higher panels are written in slightly larger script to reduce the skewing effect when viewed from below. The calligraphy found on the marble cenotaphs in the tomb is particularly detailed and delicate.<sup>6</sup>

### **Garden (Charbagh)**

The large charbagh (a form of Persian garden divided into four parts) provides the foreground for the classic view of the Taj Mahal. The garden’s strict and formal planning employs raised pathways which divide each quarter of the garden into 16 sunken parterres of flower beds. A raised marble water tank at the center of the garden, halfway between the tomb and the gateway, and a linear reflecting pool on the North-South axis reflect the Taj Mahal. Elsewhere the garden is laid out with avenues of trees and fountains. The charbagh garden is meant to symbolise the four flowing Rivers of Paradise. The raised marble water tank is called al Hawd al-Kawthar, literally meaning and named after the “Tank of Abundance” promised to Muhammad in paradise where the faithful may quench their thirst upon arrival.

Two pavilions occupy the east and west of the cross axis, one the mirror of the other. In the classic charbagh design, gates would have been located in this location. In

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<sup>5</sup> Ibid., P. 79.

4. **Satish Chandra**, *Medieval India From Sultan to the Mughals*, HAR-ANAND Publications PVT.LTD. P.P. 122-127.



the Taj, they provide punctuation an access to the long enclosing wall with its decorative crenellations. Built of sandstone, they are given a tripartite form and over two storeys and are capped with a white marble chhatris supported from 8 columns.

### **Great Gate (Darwara-I-Rauza)**

The great gate stands to the north of the entrance forecourt (Jilaukhana) and provides a symbolic transition between the worldly realm of bazaars and caravanserais and the spiritual realm of the paradise garden, mosque and the mausoleum. Its rectangular plan is a variation of the 9-part hasht bihisht plan found in the mausoleum. The corners are articulated with octagonal towers giving the structure a defensive appearance. External domes were reserved for tomb and mosques and so the large central space does not receive any outward expression of its internal dome. From within the great gate, the Mausoleum is framed by the pointed arch of the portal. Inscriptions from the Quran are inlaid around the two northern and southern pishtaq, the southern one 'Day break' invites believers to enter the garden of paradise.

### **Pietra Dura**

The technique of inlaying marble with precious and semi-precious stones is called pietra dura. It was first developed in Florence (Italy) during the 16<sup>th</sup> century. An example of such an inlay, though with typically Islamic motifs, of flowers, cypresses, floral arabesques, vases and wine pots was first seen in the tomb of Itmad-ud-Daulah.

Inlaying white marble with precious and semi-precious stones such as lapis, onyx, jasper, topaz, cornelian, and so on, is taken to its classic form in the surface decoration at the Taj Mahal. Koch and scholars such as Henry Hosten have suggested that the technique was introduced in the Mughals court by European lapidaries,

primarily Austin or Augustin de Bordeaux, a French lapidary known during Jahangir's time.

This has been opposed by several scholars who say that the Florentine pietra dura is principally figurative and its only instance in Mughal architecture can be seen in the alcove behind the emperor's throne in the Diwan-i-Am at the Red Fort at New Delhi (constructed between 1643 and 1648).

Some locate it within the larger indigenous tradition of parchinkari, in which inlay was done on metal (for example, artefacts from Bidri and Muradabad) and wood. In the case of the Mughals, the idea of the form and design is principally Islamic and the motifs were borrowed from Persian example.

S.P. Verma says that the depiction of naturalistic flowery plants can be seen in Jahangiri miniatures. Marble inlay with images of plants with blossoms-effected by the choice of stones corresponding to the natural hues-validated the unrivalled standing of the Mughals in parchinkari. Even Koch admits that in its complexity, subtlety and elegance Mughals pietra dura work surpasses that of any Italian artist.

### **Taj Mahal Architecture**

Involvement of 22,000 workers including masons, stone cutters, inlayers, carvers, painters, calligraphes, dome buildings and other artisans called on from all over Central Asia and Iran, and some 22 years later when a monument with a unique blend of Persian, Islamic, and Indian architectural styles came into its own it was a sight to behold! The grandeur of the structure then created was such that even decades after its creation it is still regarded as one of the most arresting and attention-grabbing manmade monuments of the world. Not just Taj. Even structures alongside it add to the architectural beauty and artistic wonder of the place. The entire Taj complex consists of

five major constituents, namely Darwaza (main gateway), Bageechz (gardens), Masjid (mosque), Naqqar Khana (rest house) and Rauza (main mausoleum).<sup>7</sup>

The Taj Mahal covers an area of 42 acres in total with the terrain gradually sloping from south to north, towards the river Yamuna in the form of descending terraces. The main gateway situated at the end of the long water course, decorated in calligraphy with verses from Holy Quran and a domed central chamber, was constructed from the period 1932 to 1938. The original door of this massive sandstone gateway was made out of solid silver.

It was constructed to serve the function of preventing the people from getting any glimpse of the tomb until they are right in the doorway itself. With a vertical symmetry, the main gateway of Taj Mahal stands bordered with Arabic calligraphy of verses from the Quran, made up of black stone.

### **Outlying Buildings**

Although, the central marble tomb is the most famous of all the structures in the Taj Mahal complex, the other buildings also have significant part to play. They are the one that create the required build-up and the conducive environment for such a delicate and pure art form at the centre. They are musicians surrounding a singer, enhancing each syllable in the song. For someone not ready to give them this credit, they are at least an audience for the performance of the Taj, which for its beauty should have a selective audience.

The Taj is, on its left (i.e., west) flanked by a mosque, on the right (east) by a rest house. On the south are gardens, further south to that are the Gateway, the residential quarters, and two other tombs of Shahjahan's other wives.

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5. Mahesh Kumar, *Great Mughal Empire*, Amazing Publications New Delhi, 2000, P.P. 86- 90.

## **CHAPTER – IV**



## CHAPTER- IV

### THE WONDER OF MARBLE TAJ MAHAL

The Taj Mahal, justly regarded as a jewel of the builder's art, brought together in a pleasing manner all the architectural forms adopted by the Mughals earlier so as to make them their own. These included putting the mausoleum in a formal garden with streams of running water and fountains, erecting the main building on a lofty platform to impart solidity to the building and a beautiful sky-line to the dome. Finally, there was the half-dome portal at the entrance. The chief glory of the Taj is the massive dome and the four slender minarets linking the platform to the main building. The decorations are kept to a minimum, delicate marble screens, pietra dura inlay work and kiosks adding to its effect.

The Taj Mahal is the logical culmination of the development of imperial architecture in the country is sufficient to set at rest the fable that the Taj was designed by an Italian, **Geronimo Veroneo**. Amongst others whose names are mentioned as architects is Ustad Isa Effendi and Ustad Ahmad from Lahore. According to a manuscript which gives details about the construction of the Taj Mahal Shah Jahan had appointed a council of experts to advice him, and designers submitted plans for the proposed tomb on paper. Shah Jahan had his own ideas about the tomb and made valuable suggestions. On this basis a number of models in wood were prepared. It was from the final model in wood that the stone building was put up.

It would, thus, appear that there was no single designer of the Taj. Like Mughal paintings, it was a collective effort.<sup>1</sup> Thus, Amanat Khan Shirazi, was the calligrapher, and Ismail Khan served as the dome builder. We may agree with E.B. Havell that the Taj was

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<sup>1</sup>Dr. Munesh Kumar, *Medieval Art And Architecture*, Aadi Books Publication, New Delhi, 2013, P. 118.

“of a living organic growth born of the Indian artistic consciousness. The Taj Mahal is not an isolated phenomenon, the creation of a single master mind but the glorious consummation of a great epoc of art”.<sup>2</sup>

Mosque building also reached its climax under Shah Jahan, the two most noteworthy ones being the Moti Masjid in the Agra fort, built like the Taj entirely in marble, and the other the Jama Masjid at Delhi built in red sandstone. A lofty gate, tall slender minarets, and a series of domes are other features of the Jama Masjid.

While the Red Fort built by Shah Jahan at Delhi is famous for the trellised scale of justice in the Rang Mahal, architecturally the most impressive is the flat roofed Diwan-I-Am where all the skills of the Hindu pillar maker have been used to provide clear vistas from the throne. The multi-foliated arches give an effect of rippling water.

Thus, we find a unique combination of the accurate and the trabeate forms in the buildings of Shah Jahan at the Red Fort.

## **Painting**

The foundation of the Mughal school of painting was laid by Humayun during his exile in Persia and Afghanistan. Bihzad, the master painter was at the height of his fame at the time. Humayun patronized many of his disciples, and two of them, Mir Saiyid Ali and Abd us Samad, joined him in Afghanistan, and then moved with him to Delhi.

In about 1567, Akbar ordered the preparation of a lavishly illustrated manuscript of the Persian translation of the Hamza Nama a celebrated Arab epic about a legendary Hamza.<sup>3</sup>

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<sup>2</sup> Ibid., P. 119.



Under Saiyid Ali and Abd us Samad, a group of roughly one hundred painters drawn from Gwalior, Gujarat, Lahore, Kashmir, Malwa etc. It took fifteen years to complete the work, and one thousand and four hundred pages of illustrations were made. This proved to be a training period for many Indian painters. The illustration of many other manuscripts was also taken up during this period. Thus, Anwar Suhaili, epics such as Mahabharata and Ramayana, history books such as Chingiz Nama, Akbar Nama etc. were illustrated. Unfortunately, many of them have been destroyed, or scattered over many European libraries, specially the Prince of Wales Museum and the John Ryland Library in Britain. Many of the illustrated manuscripts have now found their way to museums in the USA such as the Boston Museum. This has made the study of the Mughal paintings a difficult and arduous task.<sup>4</sup>

Mughal painting reached a climax under Jahangir who had a very discriminating eye. A part from painting hunting, battle and court scenes, under Jahangir special progress was made in portrait painting and paintings of animals, flowers, etc. Mansur was the great name in this field.

Under Akbar, European painting was introduced at the court by the Portuguese priests. Abul Fazl praises the skill of the European style of painting. Painting continued to be patronized by Shah Jahan, but he lacked Jahangir's aesthetic sense in this field. Hence, there is a profusion of court scenes and a lavish use of gold.

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<sup>3</sup> Preeti Singh, *History of Architecture-III*, Vaya Education Publications, New Delhi, 2001, P.P. 78-80.

<sup>4</sup> Dr. Munesh Kumar, *Op.cit.*, P. 120.

Aurangzeb's lack of interest in painting led to a dispersal of the artists to different places of the country. This helped in the development of painting in the states of Rajasthan and the Punjab hills.

### **Interactive Plan**

The Taj Mahal complex can be divided into 5 sections.

1. The 'moonlight garden' to the north of the river Yamuna.
2. The river front terrace, containing the Mausoleum, Mosque and Jawab.
3. The Charbagh garden containing pavilions.
4. The jilaukhana containing accommodation for the tomb attendants and two subsidiary tombs.
5. The Taj Ganji, originally a bazaar and caravanserai only traces of which are still preserved.

The great gate lies between the Jilaukhana and the garden.

Levels gradually descend in steps from the Taj Ganji towards the river. Contemporary descriptions of the complex list the elements in order from the river terrace towards the Taj Ganji.<sup>5</sup>

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<sup>5</sup> Preeti Singh, *Op.cit.*, P. 82.

## **Taj Mahal: Precedents**

### **Mughal Tombs**

The resurrection of Mughal tombs to honour the dead was the subject of a theological debate conducted in part, through built architecture over several centuries. For the majority of Muslims, the spiritual power (barakat) of visiting the resting places (ziyarat) of those venerated in Islam, was a force by which greater personal sanctity could be achieved.

However, orthodox Islam found tombs problematic because a number of Hadith forbade their construction. As a culture also attempting to accommodate, assimilate and subjugate the majority Hindu populace, opposition also came from local traditions which believed dead bodies and the structures over them were impure. For many Muslims at the time of the Taj's construction, tombs could be considered legitimate providing they did not strive for pomp and were seen as a means to provide a reflection of paradise (Jannah) here on earth.<sup>6</sup>

### **Mausoleum (Rauza-Munauwara)**

The focus and climax of the Taj Mahal complex is the symmetrical white marble tomb; a cubic building with chamfered corners, with arched recesses known as pishtaqs. It is topped by a large dome and several pillared, roofed chhatris. In plan, it has a near perfect symmetry about 4 axes. It comprises 4 floors; the lower basement storey containing the tombs of Shah Jahan and Mumtaz, the entrance storey containing identical cenotaphs of the tombs below in a much more elaborate chamber, an ambulatory storey and a roof terrace.

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<sup>6</sup> Ibid., P. 84.

## Elevations

The mausoleum is cubic with chamfered edges. On the long sides, a massive pishtaq, or vaulted archway frames an arch-shaped doorway, with a similar arch-shaped balcony above.<sup>7</sup>

These main arches extend above the roof, the building by use of an integrated facade. To either side of the main arch, additional pishtaqs are stacked above and below. This motif of stacked pishtaqs is replicated on the chamfered corner areas. The design is completely uniform and consistent on all sides of the building.

## Dome

The marble dome that surmounts the tomb is its most spectacular feature. Its height is about the same size as the base building, about 35 m. Its height is accentuated because it sits on a cylindrical "drum" about 7 metres high. Because of its shape, the dome is often called an onion dome.

The dome is topped by a gilded finial, which mixes traditional Islamic and Hindu decorative elements. The dome shape is emphasised by four smaller domed chhatris placed at its corners. The chhatri domes replicate the onion shape of main dome. Their columned bases open through the roof of the tomb, and provide light to the interior. The chhatris also are topped by gilded finials. Tall decorative spires (guldestas) extend from the edges of the base walls and provide visual emphasis of the dome height.

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<sup>7</sup>J.K. Tomer, *History of Modern India*, Mahaveer & Son's Publishers, New Delhi, 1984, P. 99.

## Lower Chamber

Muslim tradition forbids elaborate decoration of graves, so the bodies of Mumtaz and Shah Jahan are laid in relatively plain, marble faced chamber, beneath the main chamber of the Taj. They are buried in graves on a north-south axis, with faces turned right (west) towards Mecca.<sup>8</sup>

Two cenotaphs about mark the graves. Mumtaz's cenotaph is placed at the precise center of the inner chamber. On a rectangular marble base about 1.5 by 2.5 metres is a smaller marble casket. Both base and casket are elaborately inlaid with precious and semiprecious gems. Calligraphic inscriptions on top of the casket recite verses from the Koran and on the sides express the Ninety – nine beautiful names of Allah.

## Main Chamber

The inner chamber of the Taj Mahal contains the cenotaphs of Mumtaz and Shah Jahan. It is a masterpiece of artistic craftsmanship, virtually without precedent or equal. The inner chamber is an octagon. While the design allow for entry from each face, only the south door is used. The interior walls are about 25 metres high, topped by a “false” interior dome decorated with a sun motif. Eight pishtaq arches define the space at ground level.<sup>9</sup>

As is typical with the exterior, each lower pishtaq is crowned by a second pishtaq about midway up the wall. The four central upper arches form balconies or viewing areas; each balcony's exterior window has an intricate screen or *jail* cut from marble. In addition to the light from the balcony screens, light enters through roof openings covered by the

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<sup>8</sup> Subhadra Sen Gupta, *Taj Mahal AGRA & Fatehpur Sikri*, Published by Prakash Book PVT LTD India, P.P, 108-110.

<sup>9</sup> J.K. Tomer, *Op.Cit.*, P. 101.



chhatris at the corners of the exterior dome. Each of the chamber walls has been highly decorated with dado bas relief, intricate lapidary inlay, and refined calligraphy panels.

## **Taj Mahal**

Poetry in marble, wonder of the world or a sheer display of chauvinistic demonstrate of an emperor's might whatever we may want to say with our opinions but we all agree over the point that the Taj is unparalleled in its might and stands tall amid others of same genre. The expression of love, Taj Mahal gets its name from Mumtaz Mahal a title bestowed upon Arjumand Banu Begum. The Taj stands to the east of the Agra Fort and is clearly visible from its ramparts.

She married Shah Jahan, then Prince Khurram, in 1612 A.D. to become his second wife and inseparable companion. She bore him fourteen children before she died in childbirth at Burhanpur on campaign with the emperor in 1629. On her deathbed she entrusted responsibility for her husband to her eldest daughter, Jahanara, to whom the Jami Masjid is dedicated. It should be viewed at different times of the day, particularly by moonlight, as the Makrana marble from which it is made assumes incredibly subtle variations of light, tint and tone, so that it is never actually the same. The colour values vary from soft dreaminess at dawn to dazzling whiteness at noon to cold ethereal splendour in the moonlight, when the dome hangs among the stars like a huge decent pearl.<sup>10</sup>

The entire kingdom mourned her death. Shah Jahan was inconsolable and never fully recovered, the shock of her death turning him prematurely gray. The court went into mourning for over two years and the emperor contemplated abdication in favour of his

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<sup>10</sup> Subhadra Sen Gupta, *Op.cit.*, P. 111.



sons. The dead queen was brought to Agra and, according to Tartar custom; she was laid in a garden on the banks of the river Yamuna.

A council of the best architects and craftsmen in the kingdom was assembled to prepare designs for her tomb. One of them, Geronimo Veroneo, was an Italian in Mughal service and this has led some to attribute the design to him, but evidence suggests it was designed by Ustad Isa Khan Effendi, a Persian master builder from Shiraz, who assigned the detailed work to his gifted pupil Ustad Ahmed. Ismail Khan designed the dome. The tomb, which is higher than a modern twenty<sup>11</sup>-storey building, took twenty-two years to complete with a work force of 20,000.

Craftsmen and master building came from all over Asia to join in the great work - from Baghdad, Shiraz, Delhi, Samarkand and Turkey. The marble, India's finest, was quarried at Makrana near Jodhpur. Precious and semi-precious stones were imported from distant lands: jasper from the Punjab, jade and crystal from China, turquoise from Tibet, lapis lazuli from Afghanistan and Ceylon, chrysolite from Egypt, amethysts from Persia, agates from the Yemen, malachite from Russia, diamonds from Golconda and mother of pearl from the Indian Ocean.

The colossal structure was raised using brick scaffolding. A 3.2 kilometers slope was built to lift material up to the level of the dome. It is alleged that on its completion the emperor ordered that the chief mason's right hand be cut off so he could never repeat his marmoreal Master piece.

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<sup>11</sup> N. Subrahmanian, *History of South India Vol II: Medieval Period*, S. Chand & Company LTD, New Delhi, P.P. 333-337.

In addition to the lavish expenditure on the tomb, lakhs of rupees were spend on providing sumptuous fittings and furnishings, including rich Persian carpets and gold lamps and candlesticks.

Originally, a screen of gold studded with gems enclosed the sarcophagus, but a delicate marble screen replaced this in 1642. Two wonderful silver doors to the entrance were looted and melted down by the Jat free booter Suraj Mal in 1764. Amir Husein Ali Khan carried off a sheet of pearls made to cover the sarcophagus in 1720. It is alleged that Shah Jahan intended the Taj Mahal to be merely one half of a wider composition, with a black tomb for himself on the opposite bank. A bridge over the river was to connect the two, but this never went beyond the laying of foundations.

The surroundings of the Taj Mahal have been restored close to the original designs of Ali Marden Khan, one of the nobles at Shah Jahan's court. The formal landscaping provides a perfect setting for this outstanding master piece of Mughal art. The water supply to the fountains and channels is from a series of reservoirs which lie about the rooms in the garden walls and which are fed from the river.<sup>12</sup>

A red sandstone channel set between rows of cypress trees and punctuated in the middle of a low marble platform accentuates the principal vista. The original geometric patterns inlaid into the pathway still survive.<sup>13</sup> At regular intervals marble and stone benches are provided, from which one can contemplate the mysteries of the Taj and admire the perfect symmetrical reflection in the central channel. The main entrance is from the west, but there are two other entrances from the east and from the south of the Jilo Khana,

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<sup>12</sup> *Ibid.*, P. 338.

<sup>13</sup> Subhadra Sen Gupta, *Op.cit.*, P. 89.

the courtyard. The east gateway leads to Fatehbad. Close by to the south is the Mausoleum of Sirhindi Begum, one of Shah Jahan's wives, an octagonal domed tomb in poor repair but with fine mosaics.

The south gateway or Sirhi Darwaza provides a view of Taj Ganj, where the workmen once lived. The main gateway is a large, three-storey sandstone structure with an octagonal central chamber with smaller two storey rooms to each side, crowned by domed pavilions. It was here that the great silver doors, looted in 1764 by Suraj Mal once hung. The walls are inscribed with verses from the Quran.

The approach via the Taj Ganj gate opens into the Jilo Khana, a large arcaded courtyard 268 meters long and 134 meters wide. This was once a caravan-sarai for travellers, with rooms in the arcades, just outside the main gateway, on an elevated platform, is an octagonal domed building containing two uninscribed marble tombs. These are reputed to belong to Mumtaz Mahal's maids of honour. Opposite is the Fatehpur Mosque with a paved courtyard built in red sandstone. Immediately to the right, beyond the gate, is the Mausoleum of Sati-un-Nisa, maid of honour to Mumtaz and later governess to Jahanara.<sup>14</sup>

Around the central arches, which dominate each side, are Quranic inscriptions recited by the faithful on the death of a loved one. The calligraphy is skilfully graduated in size so that the letters over the main portal are one and a quarter times larger than those on the sides at ground level, to give the illusion of uniformity throughout.

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<sup>14</sup> Arun Metha, *History of Modern India*, ABD Publishers, Jaipur, 2004, P.P. 67- 69.

All the inscriptions were designed by Abdul Haq Shirazi. The surface ornament is of three main types. The screens within the tomb are of the finest moucharabya work intricate filigree resembling lacework carved from slabs of solid marble. The delicate sculptured ornament on the body of the tomb is in low relief. The real glory of the Taj Mahal is the spectacular pietra dura work involving the excision of tiny fragments of one flower there are thirty - five different variations of camelian.

The centre of the main tomb is an octagonal chamber lit through double screens of filigree work, creating a soft, luminescent glow. Directly beneath the main dome is an exquisite enclosure of carved marble filigree work, inside which are replica tombs. The actual tombs lie in the basement vault beneath, which can be reached by a flight of steps. Mumtaz Mahal lies in the center. Shah Jahan to the life. The replica tombs were for common view, the actual sepulchres beneath being reserved for member of the royal household and chosen nobility.<sup>15</sup>

The original gold screen, embellished with precious stones, was replaced by Aurangzeb with a screen carved from a single block of marble, which is a wonder to behold. Originally, the Queen's sepulchre was elaborately inlaid with precious stones, but many of these have been replaced with semi-precious varieties. The inlay work is magnificent.<sup>16</sup> Shah Jahan's tomb is the only asymmetrical element in an otherwise perfect symmetrical composition. He was never intended to lie here, having planned his own black marble mausoleum on the opposite bank. Over the tombs is a fine Cairene lamp, installed by British Lord Curzon.

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<sup>15</sup> Ibid., P. 70.

<sup>16</sup> S.P. Sharam, *History of Medieval India*, Mohit Publications New Delhi, 1999. PP. 227-231.



The inscription on the Queen's tomb bears the ninety-nine names of Allah and the words 'The resplendent Grave of Arjumand Banu Begum, called Muntaz-I-Mahal, died in 1040 AH (1629 AD). At the head of the tomb is the inscription. He is the everlasting; He is sufficient, and a passage from the Quran: God is He, besides whom there is no God. He knoweth what is concealed and what is manifest. He is merciful and compassionate.<sup>17</sup>

Thus, the true splendour of Taj Mahal can be appreciated only in the backdrop of its true history. It was a product of the efforts of emperors and rulers before Shahjahan also, who helped set precedents for the Taj Mahal. The wonder of marble-Taj Mahal, no doubt it is one of the most significant marvellous wonders of India and is one of the seven wonders of the world.

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<sup>17</sup> Ibid., P. 232.

# CONCLUSION



## CONCLUSION

The Taj Mahal attracts a large number of tourists, UNESCO documented more than 2 million visitors in 2001, which had increased to about 7-8 million in 2014. A two-tier pricing system is in place, with a significantly lower entrance fee for Indian citizens and a more expensive one for foreigners. Most tourists visit in the cooler months of October, November and February. The Khawasspuras are currently being restored for use as a new visitor center.

The small town to the south of the Taj, known as Taj Ganji or Mumtazabad, was originally constructed with caravanserais, bazaars and markets to serve the needs of visitors and workmen. List of recommended travel destination often feature the Taj Mahal, which also appears in several listing of seven wonders of the modern world, including the Seven Wonders of the World, a recent poll with 100 millions votes.

The grounds are open from 06:00 to 19:00 weekdays, except for Friday when the complex is open for prayers at the mosque between 12: 00 and 14:00. The complex is open for night viewing on the day of the full moon and two days before and after, excluding Fridays and the month of Ramantan. For security reasons only five items – water in transparent bottles, small video cameras, still cameras, mobile phones and small ladies' purses – are allowed inside the Taj Mahal.

Ever since its construction, the building has been the source of an admiration culture and geography, and so personal and emotional responses have consistently eclipsed scholastic

appraisals of the monument. A longstanding myth holds that Shah Jahan planned a mausoleum to be built in black marble as a Black Taj Mahal across the Yamuna river.

The idea originates from fanciful writings of Jean-Baptiste Tavernier, a European traveller who visited Agra in 1665. It was suggested that Shah Jahan was overthrown by his son Aurangzeb before it could be built. Ruins of blackened marble across the river in Moonlight Garden, Mahtab Bagh, seemed to support this legend. However, excavations carried out in the 1990s found that they were discoloured white stones that had turned black.

No evidence exists for claims that describe, often in horrific detail, the deaths, dismemberments and mutilations which Shah Jahan supposedly inflicted on various architects and craftsmen associated with the tomb. Some stories claim that those involved in construction signed contracts committing themselves to have no part in any similar design.

Similar claims are made for many famous buildings. No evidence exists for claims that Lord William Bentinck, governor-general of India in the 1830's, supposedly planned to demolish the Taj Mahal and auction off the marble. Bentinck's biographer John Rosselli says that the story arose from Bentinck's fund-raising sale of discarded marble from Agra Fort.

Another myth suggests that beating the silhouette of the finial will cause water to come forth. To this day, officials find broken bangles surrounding the silhouette.

In 2000, India's Supreme Court dismissed P.N.Oak's petition to declare that a Hindu king built the Taj Mahal. In 2005, a similar petition was dismissed by the Allahabad High Court. This case was brought by Amar Nath Mishra, a social worker and preacher who says that Taj Mahal was built by the Hindu King Parmar Dev in 1196.

Taj Mahal shines like a jewel on the perfect setting of its vast gardens. The materials for its construction came from all over India and Central Asia. The white Makrana marble came from Jodhpur. Precious stones were brought from Baghdad, Egypt, Russia, China, Ceylon, Persia, Afghanistan and Punjab. Taj Mahal is considered to be one of the seven wonders of the world besides being a World heritage Site.

The Taj is the "finest monument of conjugal love and fidelity in the world." It is flawless in design and execution. It has been described as a lyric in stone. It is a "dream in marble." It is the "immortal tear on the cheek of eternity." Sir Edwin wrote the following regarding the Taj:

*"Not architecture; as all others are,  
But the proud passion of an Emperor's love,  
Wrought into living stone which gleams and soars  
With body of beauty shining soul and thought."*<sup>1</sup>

Emperor Shah Jahan himself described the Taj in these words:-

*"Should guilty seek asylum here,  
Like one pardoned, he becomes free from sin.  
Should a sinner make his way to this mansion,  
All his past sins are to be washed away.  
The sight of this mansion creates sorrowing sighs  
And makes sun and moon shed tears from their eyes.  
In this world this edifice has been made  
To display thereby the Creator's glory."*<sup>2</sup>

Therefore, there is no doubt that the Taj Mahal marks the stage of perfection in the evolution of a true love that is carved out from the marble, which is the most brilliant and the most successful achievement not only in India, but also in the whole world history. Hence, the Taj Mahal is the culmination of the art epoch contributed by the great emperor Shah Jahan to the whole universe.

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<sup>1</sup> Giles Tillotson, *Taj Mahal*, Profile Books Publishers, London, 2008, P. 44.

<sup>2</sup> Ebba Koch, *The Taj Mahal : and the river front gardens of Agra*, Thames & Hudson Publishers, London, 2006, P. 45.

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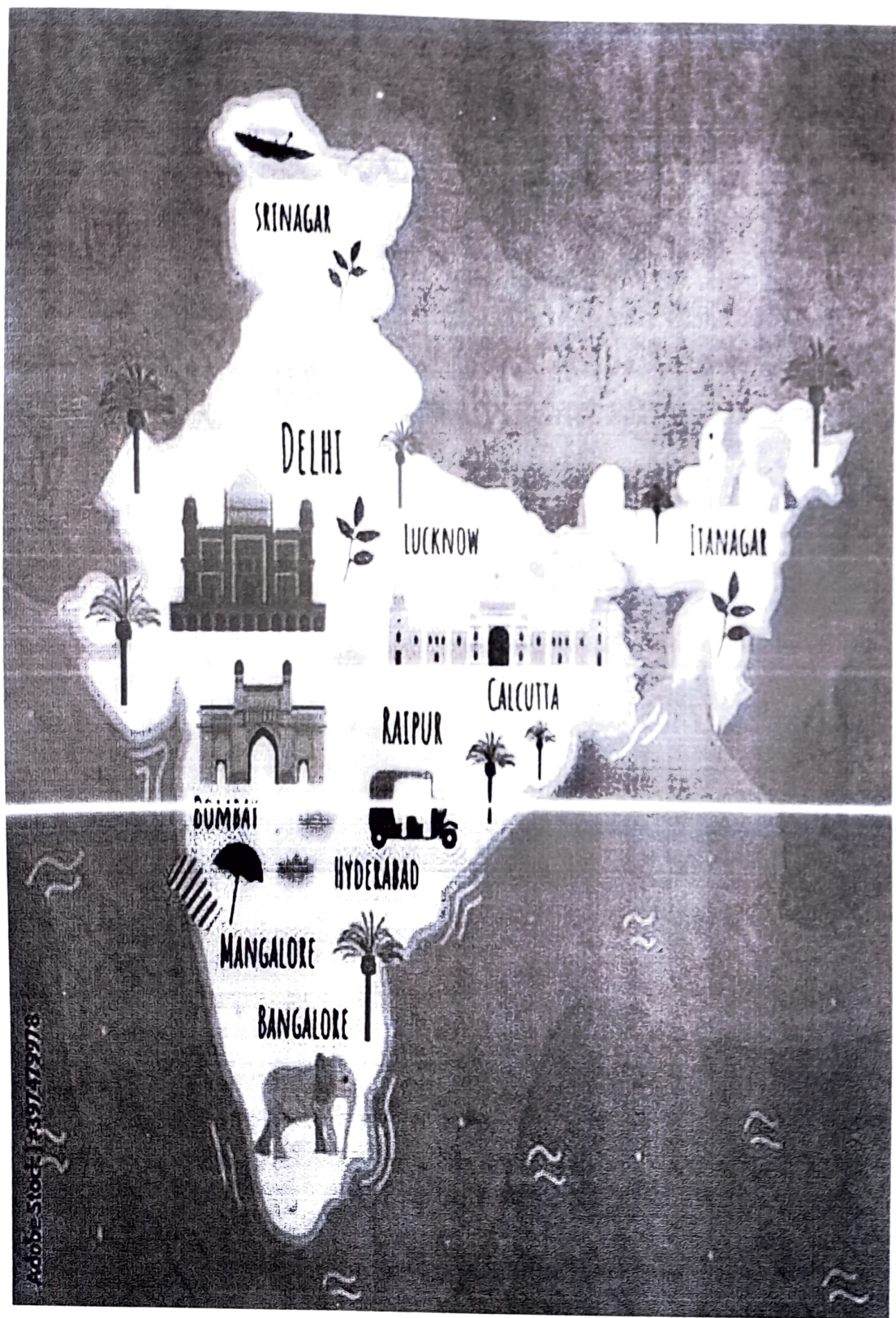


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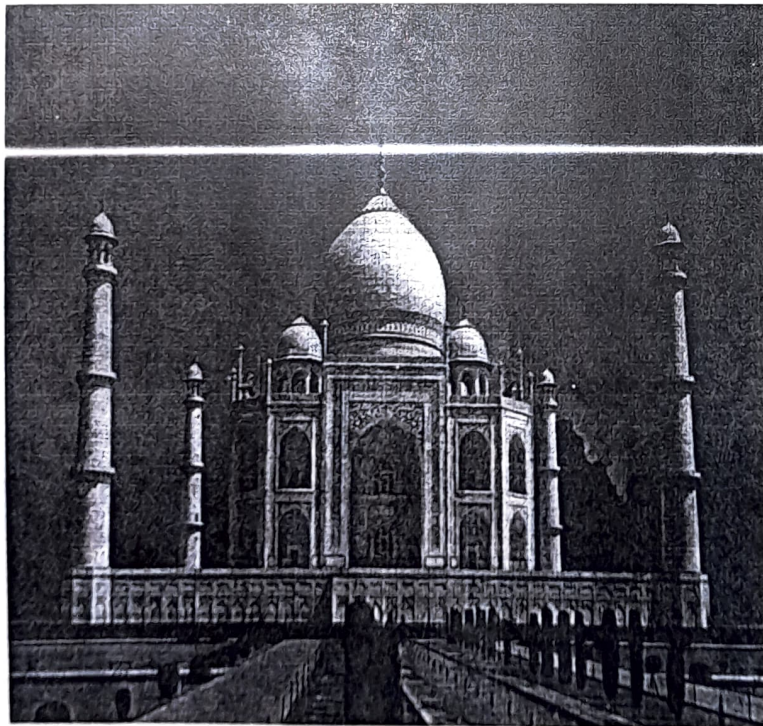
# ILLUSTRATIONS



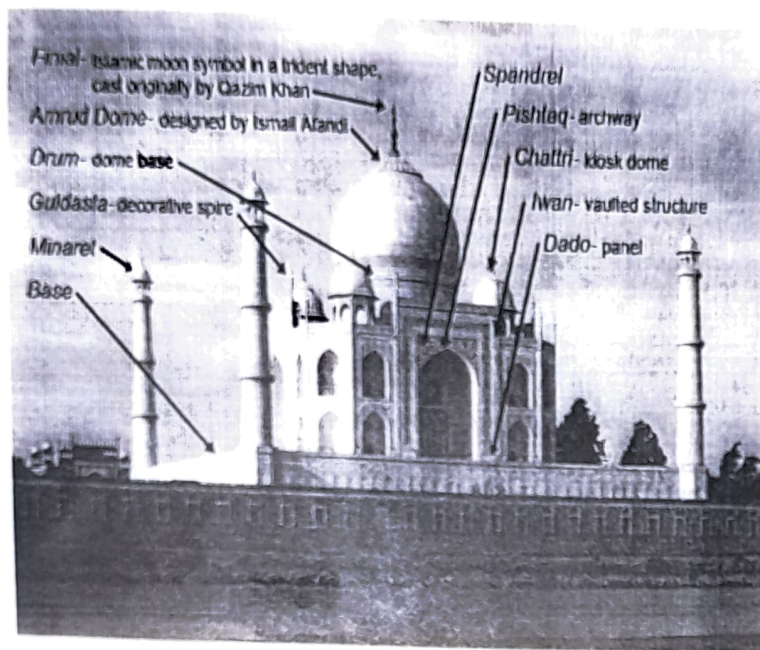




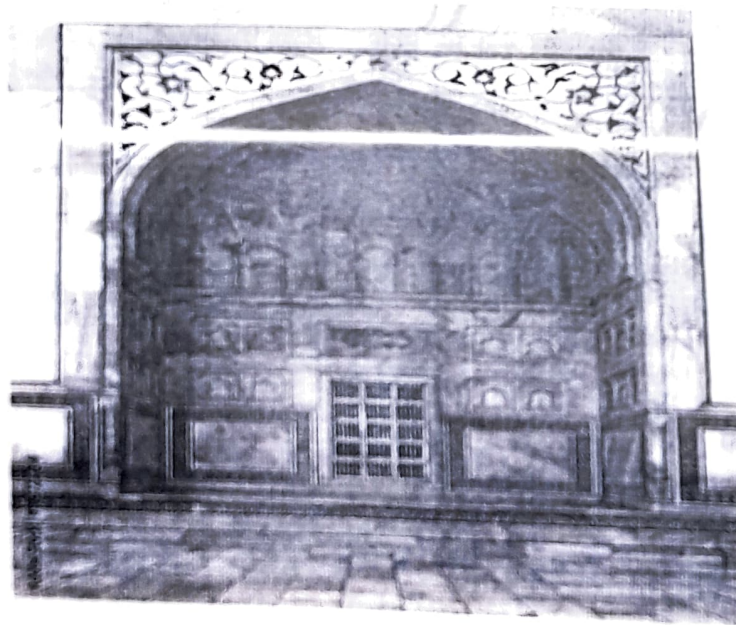
**Shah Jahan & Mumtaz**



**Taj Mahal**

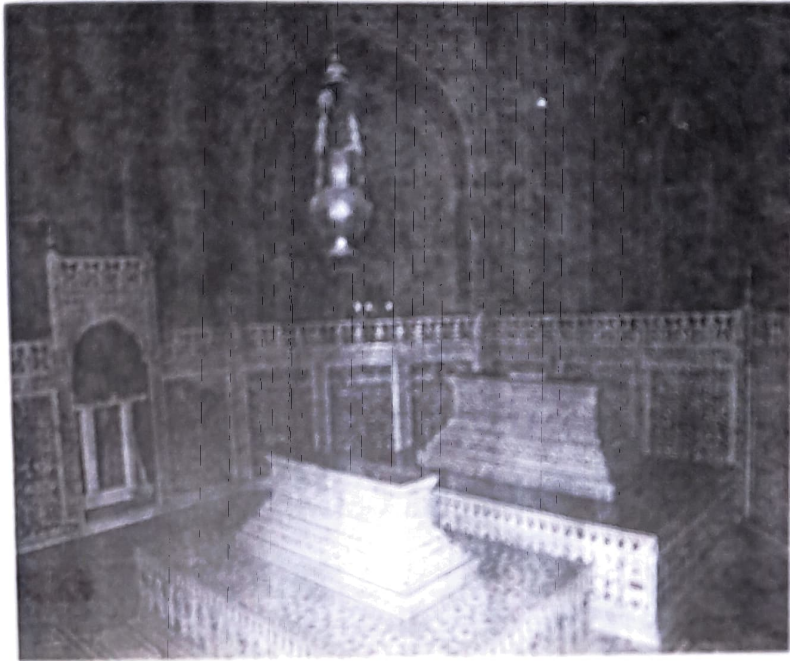


**Structural Details of Taj Mahal**

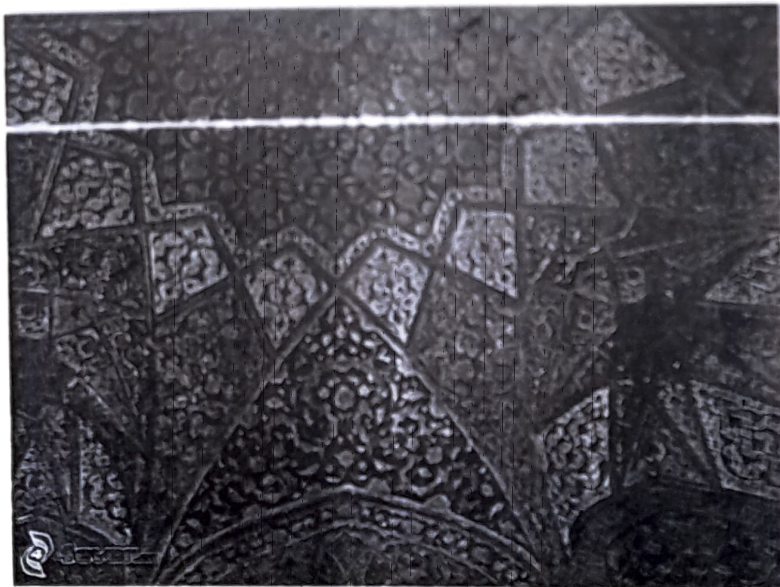


**Taj Mahal Main Marble Spandrel**





The Spectacular Tomb



Art & Painting





**Pietra Dura Stock**



**Stone Art**