

7. The Social and Economic Condition

The social division of this age provided by certain social privileges to some individuals by their birth and helped in canalising their various activities.

1. Brahmins : The Brahmanas of this period were characterised by tranquility, self-restraint, penance, purity, faith, knowledge etc. They spent their time in really spiritual and ethical occupations. Siva Brahmanas did their service in Siva temples. The Vaishnava Brahmanas also received the patronage of the state. Ramanuja based his philosophy Visistadvaida on the Vedic texts. There were conflicts between these two Religions. Siva Brahmanas were expelled from the temple service for their relationship with Sri Vaishnavas.

2. Vellalas : They had an organisation called Chittirameli Periya Nattar. They had separate flag bearing plough as symbol. They maintained special army. These Nattars were more powerful than the king in some practical way. The king depended upon the Nattars to contact the people.

3. Rathakaras or Chariot-makers had many sub-castes, Shepherds, paraiyas (Ulapparaiyan), pulaiyas, etc. were other communities.

4. Teaching Profession: Centres like Ennayiram, Tribuvani, Kunrattur etc. were some of the educational centres of the Chola period. An inscription of Aditya II mentions certain qualifications for a teacher.

He must be the son of the learner of Samaveda, native of the same village, must be known Vyakkaranam Panini grammar, Alankara sastra, Mimamsa; he must be ready to provide one time meals daily to four students.

5. Medical Profession: Some of the heads of the mathas were also physicians. Provisions were made for the maintenance of the hospital. The Tirumukkudal inscription refers to the hospital named after Vira Chola. It was provided with 15 beds for sick people. The hospital was under the control of a chief physician who was paid annually 90 kalams and 8 kasus. Besides physician the other staff of the hospital also received salary.

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| 1. Surgeon (சுல்லியக்கிரியைப்
பண்ணுவான்) | } 30 kalams of paddy |
| 2. Two persons for fetching
herbs | } 60 kalams of paddy and
2 kasus annually |
| 3. Two nurses | — Each 30 kalams & one kasu annually |
| 4. One Barber for minor
operation | } 15 kalams of paddy
annually |
| 5. One water-man | — 15 kalams of paddy annually. |

40 kasus for stocking medicines and 2½ kasus for maintaining a lamp during night. Twenty types of durgs were stored for one year.

6. Position of Women: Women were highly respected. For regular service of the temple, the queens and other women endowed money and land to the temples. Their

ardent faith on religion may be noticed from a girl who sold her jewels for giving gift to a temple, women also undertook the responsibility of cultivation of land.

7. Dowry was given to the bride either in the form of a village, house or land. It is called Sridhanam, stanam. But either the bride or her husband could not sell the lands. The husband also could not spend the money. Even if he spent the amount, he would replace the amount. They could sell the land in joint.

8. Sati was not practised by all. Rajendra I's wife Viramadevi and Sundara Chola's queen Vanavanmadevi committed sati.

9. Slavery: Temple had a large number of slaves. The numbers may be more than a hundred. These slaves were also branded with some symbols (Sula). There were temple slaves and household slaves. Some of them presented or purchased. Some women voluntarily sold themselves.

10. Devaradiyars: They did not possess equal rights, privileges and influence in the society. Some of them were purchased or the entire family sold themselves or dedicated. They were transferred from one temple to another at the order of the king.

11: Economy of the Cholas; On the basis of the property right, the lands of the Chola period can be broadly divided into three divisions.

(i) Vellan vagai

(ii). Eleemosynary tenure which include Devadana, Brahmadeya, Tiruvidaiyattam, Pallichchandam, Madapuram and Salabhoga.

(iii) Service tenure which was granted to the people for their meritorious service. They were called Jivita, Bhoga, Vrittl, Kanipparru, puram, patti and so on.

(i) Vellan vagai : These lands were enjoyed by the people who had hereditary right over the lands and were professional agriculturists.

(ii) Brahmadeya : The term was used by kindred names. Chaturvedimangalam, Agraram, Brahmapuram, Agrahara and Brahmadesam. Rajendra I created a new village called Vanamangai and settled 4000 Brahmins. Tirunamattuk-kani was the land under complete ownership of the temples. Tiruvidaiyattam refers to the land granted to the Vishnu temple; Palichchandam refers to Jain temple; Madappuram was the land endowed to the Mathas.

(iii) Service tenures : Lands granted to the merits are called Jivitam, Vritti, Bhogam, Param, Pattiparru and lived labourers.

Commerce : The Cholas had commercial contact with the neighbouring countries. There were Peruvallis or Trunk-roads. There were merchant guilds. They lent money. People also borrowed money from the temple treasury at some nominal interest. The interest varied from place to place (12½ to 40 percent.) Promissory notes were in use. They had commercial contact with Java, Sumatra, Arabia, China and other countries. Horses were imported in large scale from Arabia to strengthen the cavalry.

Coinage : Gold, Silver and copper coins were in use. The chief gold coins were madai or pon. (72 to 80 grains of weight) Kasu was a copper coin of small value. This was in practice after Kulottunga III. The coins bear the figures of the other countries, represent the Cholas domination over other countries (Rajaraja-I). 11 coins, carrying the abstract image of a monarch in standing posture, were discovered recently in Madras (17-9-82). These coins bear the figure of a king with the words, "Sri Rajaraja" in Nagari script on the reverse side.

8. Religion under the Cholas

The contribution in the field of Religion demonstrates their awareness of the meaning of life, a proper understanding and appreciation of the problems of humanity and the deliberate choice of things that count.

Saivism :

Saivism is the worship of Siva as the supreme god. Saivism is not only the oldest but also the Most Predominant Religion in Tamil Nadu. Siva was worshipped both in the human form and in the form of Linga, as the god of verity and productivity, associated probably with some fertility cult.

1. The Cholas and the Nayanars

The great service of Nayanars were remarkable. That they must have been very great men, even to great as to be deified by the people, is evident from the fact to their images being set up and worshipped in almost every Siva temple of the Chola period. The sculptures of the Nayanars have been installed surrounding the sanctum of all Siva temples. These Nayanars are found in miniature sculptures, Bronze images were set up and were taken in procession on festival days. Nayanar dramas were performed (Pumpuliyur). Festivals were conducted in the name of god or on their asterisms. Mathas were established in the name of the Nayanars at Tiruvatigai, Valivalam, Kanchi etc, Drama and

dances played a major role to spread religious ideas with combination of music and the hymns of the saints. The principles of Saivism were spread to the common people in a wider scale.

2. The Chola kings and Rajagurus

The Chola kings had Rajagurus occupying the place of acharyas. The Chola kings received Diksha from the Saja-gurus and became Sivanadiyars. Isanosiva was the Rajaguru of Rajaraja I. Sarassiva Pandita was the Rajaguru of Rajendra I. Somesvara was the Rajaguru of Kulo-ttunga III.

3. The Chola Queens

Like the kings, the queens had also shown great interest in the propagation of Saivism by constructing stone temples and endowing lands and presenting gifts to them. Sembian Mahadevi, wife of Gandaraditya is credited with the construction of many new temples.

4. The expedition and its impact

Aditya plundered the Kongu country, and utilised them for gilding the roof of Nataraja shrine at Chidambaram. Parantaka's booty was also used in a similar way. The plundered costly things were endowed not only to the big temple but also to other Siva temples by Rajaraja. Vikrama Chola is said to have utilised the booty for the renovation of Chidambaram temple. Rajendra invited Brahmins and economy was improved by giving lands to them on the banks of Kaveri.

5. Discovery of Tirumurai

There are two views about the discovery. One group says that it was discovered during the rule of Aditya and another group attributes to Rajaraja I. Nambi was the contemporary saint of Aditya. Rajaraja did not ask the Brahmins to open the door for releasing the Tirumurai which were being

eaten away by the white ants. The Tirumurais were in use since the rule of Aditya I (he gave gifts for singing them in the temple) and they became popular from the rule of Rajaraja I.

6. Feudatories

Like their Imperial masters, the feudatories also constructed temples and endowed things for the development of religion. Yadavarayas were staunch Vaishnavites.

7. Mathas and Guhais

The Mathas of this age also spread the principles of Saivism and Vaishnavism. Most the Mathas had affiliations with the Golaki Laksadhiyayi school. The teachers of this lineages performed Vedic rituals. Mathas were established after the name of a Saint or Nayanmars. Kapalika mathas, Kalamukha mathas, Virasaiva mathas etc. were there. Guhais were established similar to the type of other mathas.

Temple : As a model employer the temples provided job oppoortunities to all people. Barbar, Tailor, lightman, smiths, Dancers, Musicians etc., were some of them. They were given lands for their livelihood. The temples played an influencial part in the general progress of the community. The big as well as small temples of this period functioned like banks which lent money to the needy villagers. Thus the temples Provided the material comforts for hundreds of persons. The temple was the centre of all cultural, economic and social life besides being a place of worship.

8. Festivals

The festivals of the Chola period may be broadly divided into Nitya puja, Naimitya puja and Kamyapuja.

(i) Nityapuja was classified into Upasanti, Purvasanti, Utchikala, Sayaratsa, Mahasanti and Arthasama,

(ii) Naimitya Pujas were performed on special occasions in every month. They were :

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| 1. Chitra Purnami | 2. Vaikasivisakam |
| 3. Avittirunal | 4. Avanittirunal |
| 5. Purattasi | 6. Kartigai |
| 7. Arutra festival | 8. SanKaranti |
| 9. Taippusam | 10. Masimaham |
| 11. Sivaratri | 12. Pankuniuttiram |

(iii) The Kamyā festival : Festivals were performed by the Kings, queens, feudatories and by some individuals either on the name of the God or Goddess or after the asterism of the kings. The ten days festivals in the big temple at Tanjavur, Chidambaram and other places were conducted after the asterism of the Chola rulers.

9. Vaishnavism

“The Saivites and Vaishnavites had joined together in their common cause against Jainism and Buddhism during the Pallava period. But this bond was broken in the Chola period and they became strangers after the rise of Ramanuja, who opened the gates of the temples to the untouchables and brought revolutionary change in the Religious field.” Nathamuni popularised the poems of Alvars by having sung them in the temples. He also supplied the beginnings of philosophy to this cult. The collection of the work is called Nalayira divya prabandam. Alavandar, grandson of Nathamuni, elaborated the Visistadvaita philosophy further. His grandson was the famous Ramanuja.

Saivism and other Religious

Vaishnavism : Historians claim that tolerance was the rule and ill-treatment the exception. Ramanuja was persecuted during the reign of Kulottuuga-I. Govindaraja idol at

Chidambaram was removed to provide space for Nataraja shrine during the 10 year of Vikrama Chola. Then conflicts broke out between the two sects which spread to other temples like Tirumaiyam, Pudukkottai, Tirukkadaiyur, and Akkur. Though the Cholas showed in difference to Vaishnavism in some places, they never failed to extend their benefactions to Vaishnava shrines in many places.

10. Jainism and Buddhism: The Chola rulers not only tolerated Jainism but some of them often patronised men of equal measure. Kuntavai built two Jain temples one at Tirumalai and the other at Rajarajapuram (Kuntavai Jainalaya). Jaina palli at Karantai was renamed as Virarajendra Perumpalli and Perumpalli at Muhur was called after the name of Kulottunga I, Kulottunga III built Pallis at Kanchi. A large number of inscriptions of the Chola period reveal the liberal donations of the Cholas to Jaina Pallis. Nagappattinam was the main centre of Buddhism. An inscription records the grant of village Anaimangalam in the Nagappattinam taluk to a Buddhist temple at Nagai built by Chulamanivarman, king of Kidaram. Rajendra I and Kulottunga I also gave gifts to Rajaraja Perumpalli and Rajendra Perumpalli. Chan-JuKua, a Chinese pilgrim also mentions about the staying of the Buddhist Bikshus in the Chola country. It is also said that a Chola prince was converted to Buddhism.

9. Art and Architecture

[Architecture, Sculpture, Painting, Music Iconography, Dance and Drama]

The rich Pallava heritage was passed on to the Cholas under whom, the Temple architecture entered a brilliant and distinctive phase. Magnificent Temples were constructed, in which Sculptures were carved out; beautiful sceneries were painted; hymns were sung; dramas and dances were performed in the theatres.

I. Architecture

The Architecture of the Cholas may broadly be divided into three divisions, (i) Early Cholas, (ii) Mediaeval Cholas and (iii) Later Cholas.

1. The Early Chola Architecture

There are two phases of this architecture. The features of the first phase (Vijayalaya to Aditya) :—

1. Stone was used for the construction of the temples.
2. Garbhagraha is generally square and rarely circular
3. Vimana, found on the square Sanctum, is in diminishing tiers.

4. Griva, Sikara and Stupi are the topmost parts of the Vimana.
5. There was no separate shrine for Devi.
6. A number of subsidiary shrines are there. They are detached from the main Sanctum, but facing the main shrine and its axis.
7. These temples are enclosed by a big wall (Perumatil) with a gopura in front. Examples :

Vijayalaya

1. Nisumbasudani temple at Thanjavur,
2. Thantonrisvara temple at Thiruvilimilalai, Cholavisvaramudaiyar temple at Tiruppur,
3. Vijayalaya cholisvaram at Narattamalai, and
4. Siva temples at Kaliyapatti and Mannarkudi are the temples of this type.

Narattamali-Vijayalaya Cholavisvaram

It is the largest and the most impressive among all the early foundations in the chola empire. The temple was constructed by ChattanaPudi. The total width of the tritala vimana is over 30ft. The inner shrine and sanctum are circular; fourpillars are placed at the sub-cardinal points. There are six sub shrines facing the main shrine. They are detached from the main shrine.

Aditya

Anbil copper plates eulogize that he constructed several Siva temples on both the banks of the river Kaveri. He constructed more than fifty temples.

1. Korankantaba Temple at Srinivasnallur : This temple which was defiled by a monkey and was therefore not consecrated. There is less of ornamental details. The Karbagraha is 25 square feet. The vimana over it is 50 feet, and it is

found in burnt bricks with two tiers. The pilasters of the outside wall contains the figures of Brahma, Siva etc,

2. Chandrasekara Temple at Tiruchendurai: The tiers with square size vimana is the special feature of this temple. Pudi Aditchapidi built the temple during the rule of Aditya.

3. Vaidisvaraswamy Temple at Thrumalaippadi

4. Saptarisvara swamy temple at Tiruttavatturai: It was originally built by Nandivarman III and later it was converted by stone during the rule of Aditya.

5. Siva Temple at Kilaiyur.

6. Siva Temple at Kilaippaluvur.

7. Sundaresvara Temple at Sendalai.

8. Nagesvaraswamy Temple at Kumbakonam: It is a famous temple for its justly praised sculptures

9. Tiruvenkattu temple: It was built by Aditya and renovated by Rajaraja I.

10 Balasubramaniya temple at Kannanur: Only one tier vimana is found. Both Garbagriha and Arthamandapa are square. Subramanya is sitting on an elephant.

11. Sundareswara temple at Thirukkattalai: Vimana is found in two tiers and it has seven subsidiary shrines.

SECOND PHASE I (PARANTAKA I TO RAJARAJA I)

The following are the features of this phase:

Antarala becomes a communicating passage between Mahamandapa and garbagriha; Kumudam is found on the basement; Kapotam starts like a projecting tier and Lion motif disappeared.

Places :

Siva Temples at Thiruppuliamangai and Thirunamanallur, Panchanathisvaram and pasupathisvara temples at Allur.

Anantisvara temple at Chidambaram and Viranarayana Temple (Thirumal) at Kattumannar koil

During his period, with a large amount of booty brought from Kudagu region, Parantaka covered the roof of the Nataraja shrine at Chidambaram with golden plates.

UTTAMA CHOLA AND SEMBIYANMADEVI

Sikaras became circular, (some octagonal)

Karanthai temple; Apatsahayesvara temple Adudurai; Umamahesvara temple at Konerirajapuram; Uttaravedisvara temple at Kuttalam; Siva temple at Thirukkoṭi Kaval; Nacciya temple at Thirunaraiyur; Kailasanatha temple at Sembianmadevi; Vridhakirisvara temple at Virudhachalam.

II. The Mediaeval Chola temples

(Rajaraja I to Kulottunga I) : Maturity of experience and high degree of excellence and perfection were reached in this period. Features :

1. Garbhagraha seems to be very big.
2. The majestic Vimana reached upto 13 tiers.
3. Entrance are provided on the sides of the Maha mandpa.
4. Pillars are provided out side the Sanctom.
5. Subsidiary shrines are found in large numbers.
6. There is a huge outer wall enclosing the entire temple.
7. However Gopuras are realtively smaller than the Vimanas.

Rajaraja I

With the accession of Rajaraja I the far sighted ruler, the Chola emprie witnessed glory and grace for to hundred years in all fields. His rule formed a new chapter in the history of the development of Art and Architecture. Brihadisvara

temple the finest monument of a splendid period of South Indian history and the most beautiful specimen of Tamil architecture at its best, was constructed during the rule of Rajaraja I. It is the largest, highest and most ambitious production of its kind hitherto undertaken by Indian builders.

The temple is composed of several structures combined axially, all of them aligned in the centre of a spacious walled enclosure. The magnificent, majestic Vimana built for durability alone has a powerfully adjusted volume and a sense of graceful balance. The temple complex covers an area of a rectangle of 240.78 ms east to west and 110-95 ms North to South. It consists of the Srivimana (63.41 ms), the garbhagriha (30.1 square ms) the prdhanamandapa, the Mahamandapa the Muhamandapa and a Nandimandapa in front. A monolithic Nandin huge size is found. A big sized Linga has been erected inside the garbhagriha.

Vimana : The grand Vimana rises in 13 diminishing tiers-all carrying rich sculptures. Crowned by a huge bulbous dome of 80 tons weight forming a fitting finish to its soaring character. Subsidiary shrines are found in large number.

Brihadisvara Temple

The circumambulatory path of the Brihadisvara temple has fifteen chambers, which served the purpose of a lithic canvas for exuberant chola paintings. Originally there were many Nayak Paintings. When upper portion was removed in 1939, the Chola paintings were discovered.

The temple was completed on the 27th day of the 25th year of Rajaraja I. He dedicated the copper pot (Kalasa) at the top of the Vimana.

Nandipavilion : After crossing the moat a gopura and another small Gopura built by Rajaraja are seen. Then we can see the Nandi Pavilion. This is a monolithic Nandi. The height of it is nearly 12 feet. The stone for it was brought

from Pachchaimalai. The Nandi facing the temple rests on a moulded platform of chola design. This temple has three entrances viz. Keralathankan entrance, Rajaraja entrance, Thiruvanukkan entrance.

Rajendra I

The temple at Gangaikonda Cholapuram, constructed by Rajendra I as a mark of his victory over the Ganges, was supposed to be an emulation of the Tanjavur temple and was even intended to excel it in richness and grandeur. The height of the Linga in the sanctum is 3.06 ms. The temple covers an area of main shrine in the middle, two subsidiary shrines to its north and south called Vatakallasam and then Kailasam respectively, a shrine for Chandevavarar, Mahisasuramardini a rather large step well called the Simhakeni (lion well) a massive Stucco Nandi, a balipitha etc are found here.

Vimana : The Gangaikonda cholapuram is almost a replica of the Tanjavur temple. The Vimana is curved and so it is feminine in character.

III. The Later Chola temple

1. The subsequent decades after Rajendra saw the emphasis shifting from the Vimana to the supplementary outlying portions of the temple scheme.

2. The Gopuras came to occupy the prominent place
(1) The Suriyanar-temple, (2) The Darasuram temple and
(3) The Kambhakesvara temple are examples of this group.

Chidambaram temple : Chidambaram temple was vastly improved and beautified during the rule of Vikrama Chola. From the bulk of the revenue and other booty, he remodelled the temple. His son Kulottunga completed the work and requested Sekkilar to compose the services of the Nayanars.

1. Kulottunga I : Kulottunga's occupation brought cultural combination, resulted in the free fusion of new sect in

the growth of Saivism. Amlrta Ghatesvara at Melakkadambur was built by him by about 1113 AD. The temple itself has been constructed in the shape of a chariot with two wheels on each side. His rule witnessed the development of Sauram. Kulottunga I constructed a temple to the Sun god and the attendant planetary deities at Suryanarkoil in Tanjavur district. The God is named Kulottunga Choia Marttandalayattu Suryadevar.

2. The Airavatesvara temple at Darasuram : It was built by Rajaraja II. The whole temple is constructed upon a raised platform. The Vimana has five storeys.

3: The Kambahareswara temple at Tirbhuvanam : It was constructed by Kulottunga III. He built Mukha mandapa of Sabhapati and the gopura of the shrine of goddess Sivakami Amman (towards the west of Siva Ganga) and, the Verandah enclosing the Central shrine. The Vimana is a conical Pyramid of six-tiers.

2. SCULPTURES

Beautiful sculptures are carved out during this period. The sculptures may be classified into

1. Sculptures of Gods and Goddesses
2. Human beings
3. Nayanars
4. Dancing girls and musicians
5. Dwarapalakas
6. Figures of Animals and
7. Pillars

Big Temple at Tanjavur

The walls of the first tier of the Sanctum and Sanctorum have a set of life size figures of different forms of Siva.

Vishnu Anugramurthy, Bhikshantanamurthy, Nataraja, Harihara, chandrasekara, Ardhanari, Lingodhbhava, Kalari, Durga etc are found on the first tier.

The following sculptures are some of the second Tala of Gangaikonda Chola temple : Agni, Surya, Kalantaka Siva four armed deity, Dakshinamurthy, Bhiksatana, Vishnu, Lingodhbhawa, Brahma, Bhuvanana, Kartikeya, Chandra, Siva Gajari, etc.

2. The Chola kings & Queens figures are found in many temples.

Kings	Temple	Place
Parantaka	Gomuktisvara	Thiruvadudurai
Gandaraditya	Umamahesvara	Konerirajapuram
Gandaraditya	Tantonrisvara	Akkur
Sembiyamadevi	Kailasanatha	Nagapattinam
"	Apatsahayesvara	Adudurai
Uttamachola	Tantonrisvara	Akkur
Sundara ebola	Brihadisvara	Tanjavur
Rajaraja I and his consort	Sivayogisvara	Tiruvisanadur
Rajaraja I	Brihadisvara	Tanjavur
Rajendra	Gangajatesvara	Govindaputtur
Rajendra and his consort	Kolarama	Kolar
Kulottunga	Paravai Isvara	Paravaipuram
Vikrama chola	Mudaiyamahadeva	
	Perungalur	Alangudi
	Adimulesvara	Tirupparrurai

3. Nayanmars figures are found both in the form sculptures and bronzes,

The Darasuram temple consists of most interesting sculptures depicting stories from Periyapuram on the short plaster strips on the bases of the garbhagriha. The Chandesanugraha murti the best sculpture, of the chola period is found on the North wall.

4. Dancing girls : Figures of dancing girls are carved out at Chidambaram, Tribuvanam. Thanjavur and other

places. The eastern gopura of the Chidamburam temple contains 108 poses of the dancing girls. Dancing figures are also found at Tribuvanam, Tanjavur and other places. Rajarajagambhira Tirumandapa of Darasuram temple is built as to simulate a chariot on wheels drawn by elephants. The temple also consists of most interesting sculptures, depicting stories from Periyapuram on the short plaster strips on the base of the Garbhagriha.

Kampaharesvara temple is carved with sculptural panels and decorative designs.

Bronze : The Chola period was remarkable for the production of numerous bronze images of superb beauty. Images of 63 Nayanars and the Utsava Murthi in each temple and various forms of Siva, Vishnu and Goddesses are found. But many groups recorded in the inscriptions have been lost. Of all the bronzes the most famous is the Nataraja. Different types on this form are available in many temples.

The sculptures of this period are perfect, graceful, lively vivacious yet modest, radiating the divine personality. Erotic sculptures are not found.

Iconometry was a perfected science and a live art. The measurements and form for each deity were laid down. Goddesses were to be slightly shorter and more slender than gods. The unit was the Tala, the dimensions of the face. The central line of the body was called the Brahasudra while the side line was the Pakshasutra. The poses of the body were also regulated; Standing straight was Raju; Slight curving was Abhanga; double curve was Dvibhanga while a triple or Scurve was Tribhanga. Excessive curve was Adibhanga. The painted walls of the big temple consists of many panels. In one of the panels, Lord Siva is depicted as Yoga Dakshinamurthy, calmly watching the dance of two apsaras. The figures of these apsaras are different poses and styles with their slender waists, supple forms and graceful poses of the body, mark a landmark in the art styles.

3. PAINTING

Paintings, found at Thanjavur, Tirumaiyam, Narattamalai Malayadippatti etc., are remarkable. Paintings of the marriage of the Saint Sundarar, a domestic scene around a peasant's home; mount Kailasa where Siva is found with his group; Nataraja; Siva burning Tripura and dancing group are remarkable. The feminine type is characterised by the almond shaped languishing eye, luscious lips, full breasts and swaying hips. But the painter took care to ensure that even the most sensuous langorous form of feminine beauty was effectively draped.

Rajaraja has also been depicted worshipping Siva along with his queens. Another portrait is the marriage of the saint Sundarar. Many persons have surrounded to witness the marriage. Siva is represented as an old man. He points out Sundarar as his slave on the basis of a document. He holds Palm leaves in one of his hands. He seeks to stop the wedding. Sundarar's face expresses surprise. The people also express surprise mingled with apprehension.

Another scene is mount Kailasa. Siva is seated on a tiger skin. The Nandi is in front. The Rishis and Ganas stand all around. Some apsaras are dancing. A little to one side saint Sundaramurti and Cheraman perumal are painted. The former is mounted on a white elephant and is surrounded by Kandarvas, chanting divine hymns. He is on his way to Kailasa. Sundarar's friend Cheraman is astride, a charging white horse which is impatient and anxious to keep ahead of the elephant.

4. Music :

During the Chola period it is obvious that music must have been a harmonious synthesis and inter relation of song, dance and expression. The Devaram hymns are the cream of sacred music. Each hymn was set to Raga and Tala. The musical instruments of this period may be broadly divided into :

1. Percussion
2. wind
3. stringed and
4. metal. Beautiful sculptures of the musicians are found with their musical instruments almost in all temples.

5. Dancing !

Siva of Tiruvidaimarudur is called **Nataraja Manikkakuttar** and **Adal vidangadevar**. **Nattuvans** and dancing girls were appointed in the temples. The dancing girls were transferred. 400 dancing girls from 59 villages were transferred to the big temple. They performed **Tamil kuttu**, **Aryakkuttu**, **Sakkaikkuttu**, etc on the festival days. The dancing girls were called **Patiyilar**, and **Taliccheri pendukal**.

6. Drama :

For the performance of **Dance** and **Drama** a theatre was maintained in almost all the big temples. The theatre is called **Natakasalai**, or **Nanavita nataka salai** (different kinds) During the rule of **Rajaraja I**, two types of **Dramas** were performed in the big temples. They were **Sri Rajaraja Vijayam** (glorification of the king) and **Rajarajesvara Natakam**, **Pumpuliyur drama**, and **Tirumala Nayanar drama** were other types narrating the stories of the **Nayanars**

Garbagraha : A close study of many of the sculptures of this period reveals how much of artistic spirit has been infused into them. The **Chola** sculptor was a stone carver not a modeler. The figure of **Lakshmi** found in many temples is one such. It is a perfect figure, graceful, lovely, vivacious yet modest, radiating the divine personality. The posture is fine It has sensuousness and beauty and incorporates vanities, passions, tenderness and love of womanhood. The dancing figures are so beautifully carved out. With the perfect long nose, the slim waist, broad hip, full breasts, long artistic figures, long lashed, expressive eyes, the figure almost comes alive. The absence of erotic sculptures in temples is another characteristic feature of **Chola** sculptures. The **Chola** works are conspicuous for their senerity and love was considered as a sacrament.