



DEPICTION OF COLOURFUL EMBELLISHMENTS OF THE NAYAKS

R.Praiya

Assistant Professor,

Department of History, Mannar Thirumalai Naicker College, Pasumalai, Madurai – 4.

Abstract:

Beauty is intimately related with physical form. The history of sculptural beauty can be traced from very early times. Personal ornament of a person shows the aesthetics of their nature. Wearing of ornaments reveal the love for beauty. The ornaments always has symbolic meaning. That is probably neck ornaments to purify the heart, ear ornaments to checking oneself from hearing evil things, armlets and bracelets to prove sovereignty, finger-rings and precious stones to protect from the bad effects of stars, etc. The present paper focuses on ornaments like ear, nose, neck, arm, breast, waist, leg and toe and finger ring and also an attempt is made to present the depiction of colourful embellishments of the nayaks. The purpose of this study is to present a systematic review of the available evidence based on literature and foreign accounts concerning the Questions in relation with Sculpture beauty. The metal used in making ornaments differed from person to person. The Royal family members and the aristocrats preferred ornaments of pearls and precious stones. The research article also presents the depiction of colourful embellishments of the nayaks. Since sculpture has been a significant assessment of the social formation and economic factors.

Keywords

Nettichutti, kundala, pullakku. Karukumani, Tayatu, virakkalal, Kolusu

1. Introduction:

Beautification has a long tradition. It has closely associated with the life of the people. Each and every human being has passion towards beautifying themselves. Indian people are so much conscious about their beauty. It can be traced from antiquity evidence that from Harappa Terracotta figures which consist various refined and artistic ornaments and jewellery. The continuity of the use of ornaments and jewellery during the ancient period is very well preserved in literature. In this modern world most of the human being maximums of the people are pond of ornaments and jewellery to beauty themselves. Among the gender division females are more ornament than males. The term alankara and abarana denote the ornaments and jewellery. Indian art related with ornament and jewelry has always excelled in designs and in quality. Four types of ornaments are worn by the people. They are Avedhya (Ear ornaments), Bhandhaniya (Arm ornaments), Aroyamu (Neck ornaments) and Praksheyam (Leg ornaments). Hindu temples are treasure house of ornaments and jewellery. People show their feelings and



devotion to God through donating ornaments and jewellery. The activities of the people well carved in the Sculpture of Hindu temples. Especially during the reign of Nayaks their attribution and dedication to sculptures were so cute. This article definitely reveals the beautification of women during Nayak Period.

2. Embellishment of Head:

In Meenakshi Amman temple people can see the Nayak rulers Sculpture. The greater part of the rulers amid the Nayak period wears their hair flawlessly brushed and tied in a tangle in a major chignon. A few rulers wear their hair wonderfully plaited and embellished with blooms. Be that as it may, every one of the rulers has on their heads the gem known as Chandra prabhaand Surya prabha.ⁱ The pearl string and globule strings around the hair top show up in the Nayak period. This kind of trimming is well known amid the antiquated circumstances and it is called lalatilakaand chatulatilaka.ⁱⁱ It is a wonderful round about decoration suspended by a brilliant chain midway close to the simantaor the separating of the hair. In the Nayak models and artistic creations, distinctive assortments of the head decorations are represented. This round about formed adornment is suspended from the separating of the hair. The TiruvilayadalPuranamportrays it as Ilampakamor fancy chain for ladies' brow.ⁱⁱⁱ Another head adornment is called nualanior nettichuttiin TiruvilayadalPuranam.^{iv} It is called porchuttu. A noticeable gem worn on the temple and a triangular shape with a pearl appended to it Cherubotlumade with pearls are likewise delineated which is worn by the moving young ladies and the rulers.^v

3. Embellishment of Ear:

Beautiful ear decoration in Sculpture shows excellent skill of Nayak art. The assortment of ear decoration is army. The kundalais the basic term for the ear decoration and there are assortments like mirishtakundala, makarakundalathus forward.^{vi} The makarakundalais recognized by the excellent state of makaracrocodile, angle, that it takes after and is the most prominent assortment exceedingly cleaned and sparkling. In different cases pearls or little metal rings and little grape bundle formed trimmings were likewise appended to the kundalas. Two pearl strings formed into kundalashape are likewise outlined in the sculptural boards at a mainstay of Pudu Mandapam what's more, Tirupparankundram. There are a few references to the kundalasin the writing of the time of the display contemplate. In the TiruvilayadalPuranam, the kundalais portrayed as kulaior chankakkulaimade of conch.^{vii} The kundalascan be recognized as ring formed swinging decorations and are unique in relation to karnikaluor studs, which are immovably appended to the ear cartilage.^{viii} That the last were more well-known with ladies back then, can be known from the figures of the Meenakshi Amman sanctuary, where the ladies portrayal is found in the KambattadiMandapaand the Thousand pillared Mandapa and the work of art boards at Alagarkoil. Another decoration fit as a fiddle etched with bloom configuration is additionally delineated in the sculptural board at Tirupparankundram where ladies wore this kind of decoration. This can be related to Karnavalayamu in the BharatasNatyasastra.^{ix} The TiruvilayadalPuranamalludes to this trimming as olaior then again moved palm-leaf utilized as a decoration.^x Once in a while round molded decoration made of gold frequently set with valuable stone was likewise being used. It is brought in an indistinguishable writing



from ponnolai. Another kind of ear-decoration is alluded to in the TantalayarSatagam is koppu.^{xi} It is worn at the highest point of helix as bloom molded one and it is otherwise called challataikkoppu. The koppuis viewed as an ear adornment in all the pictures of the divine beings and goddesses of this period. Vital decoration of female is called tandattiworn on the long ear projection.^{xii} It is worn by the rulers, tramps and ancestral chasing ladies, as delineated in the Pudu Mandapam, Tirupparankundram.

4. Embellishment of Nose:

The Nose-decoration was considered exceedingly essential amid this period. The painting board at Alagarkoil and the sculptural board in the KambattadiMandapaand thousand pillared Mandapa of the Meenakshi Sundaresvara sanctuary and Tirupparankundram. A precious stone nose stud is available. It is alluded to in the Kurtralakuravanjias pullakku. This sort of nose adornment is known as nasamani. Nasamaniis made of precious stones or pearls. Nasavibhusanais made of wild seeds worn by ancestral ladies. It is delineated in the Pudu Mandapam, Tirupparankundram at Madurai. Another sort of nose trimming mukkuttiis worn by ladies in similar landmarks.^{xiii}

5. Embellishment of Neck:

Decorations worn by the two men and ladies around the neck have an incredible vestige. Distinctive assortments of neck decorations are found in the Nayak Sculpture and Paintings. These trimmings are portrayed in the writing too. The measure of the article and method of wearing empowers one to relegate it to one of the two classes' viz. 1.Necklace and 2.Pieces of Jewelry.

5.1. Embellishment of Necklace:

A metal wire necklace with a jewel in the center and little pearls on either side of it is spoken to in the sketch boards at Alagarkoil and Srirangam and in the sculptural boards at Pudu Mandapam, and Tirupparankundram. Muvarayan Virali Vitu tuthualludes to attikai or firmly fitting accessory of gold wires or of valuable stones.^{xiv} Another assortment of necklace is karukumani or string of little dark globules with a pendant in the middle, worn close fittingly around the neck by young ladies for the most part. Pieces of Jewelry are worn freely or uninhibitedly around the neck. Amid the Nayak period, accessories have all the earmarks of being more prevalent than the necklace. These pieces of Jewelry are made of distinctive kind of materials like gold or other material, pearls and dots. Model, which gives assortments of these, has rich material to help in appropriate comprehension of the idea of these trimmings. A twofold fixed gold neckband inset within one case a neckband of a similar kind in single line. Pieces of Jewelry made of brilliant wire with a plaque or precious stones or blossom molded mementos in the center were likewise very prevalent and worn by the two men and ladies at the season of the Nayaks. It is worn by the rulers and rulers spoken to in the models of Pudu Mandapam at Madurai Long pearl neckbands with uniform measured pearls are too delineated in the figures of Pudu Mandapam and



Tirupparankundram. A long pearl accessory with a pendant comprising of a major pearl in the center and two other littler pearls on either side of it is outlined; patakam is alluded to in the inscriptions.^{xv}

Another pearl accessory comprising of a major pearl in the center, the pearls being of equivalent size, is spoken to in the Meenakshi Sundaresvara sanctuary at Madurai. This write is known as muttaramin TiruvilayadalPuranam.^{xvi} Of these pearl pieces of Jewelry of various sizes, one is the pearl necklace, which holds nearly to the neck, and another is the long pearl bind which falls the chest as represented in the ventured way in the Meenakshi- Sundaresvara sanctuary. It is made of gold or on the other hand silver utilized as neckline necklet for ladies and youngsters. Numerous strings of neck trimming are portrayed in the TiruvilayadalPuranamas kantasaram. Another sort of neckband made of Jewels is ratinamalai, sarappanior gold neck chain decorated with precious stone. It is delineated in the Pudu Mandapam before the Meenakshi-Sundaresvara sanctuary at Madurai. The wedded ladies wear the mangalananor consorted string^{xvii} in which the bone is strung and tavatamor a method of wearing the hallowed string^{xviii} round the neck like a wreath was additionally in vogue.^{xix}

6. Embellishment of Arm:

The arm-decorations contain those ragged on 1. Bear, 2. Upper arms, 3. Fore-arms, 4. Wrists, 5. Back of the palm and 6. Fingers. A huge element of the ornamentation of the Nayak period was the broad utilization of shoulder trimmings. The oval formed adornments made of pearls are exceptionally prevalent amid the Vijayanagara-Nayak period. A shoulder belt with three columns of pearls masterminded in an oval shape with a bloom outline in the center is shown in the sculptural boards. A curled armlet of beaded example and sharp edges is spoken to in the work of art board at Alagarkoil and the sculptural board on the gopura of the Alagarkoil and Tirupparankundram Tayatuor a little gold or silver case worn on the individual as special necklace, barrel shaped charm, is found in the work of art board at Alagarkoil and the sculptural board at Tirupparankundram. Another armlet with single beaded like etched between two metal edges was very well known amid this period. In some cases it was enriched with a peak. An armlet in the painting board at Alagarkoil has all the earmarks of being a pearl string injured round the arm. Such pearls were tied around the arm. A metallic blossom is etched in the middle of two metallic edges. A metal wired armlet snaked into three columns with a plaque in the middle of them is additionally spoken to in the sculptural boards at Pudu Mandapam. A metal round armlet of striped example with a peak is likewise spoken to in the figures of Thousand Pillared Mandapa of the Meenakshi-Sundaresvara sanctuary at Madurai.^{xx} Amid the season of the Nayaks, decorations worn on lower arm are seldom spoken to in the models and works of art. A roundabout wrist trinket in beaded example with a peak over it is portrayed in the models of the Pudu Mandapam. A long oval molded hand chain with oval formed valuable stones inset is available in the models at Pudu Mandapam and Tirupparankundram. Those are worn by the two men and ladies. In the male figures metallic hasta saramulu are delineated in similar landmarks. These hasta saramulu are indistinguishable with hasta-patramulu of Natya Sastra.^{xxi} The armlets, arm ornaments and hand chains frame an alluring coordinating example. Their material and structure is in consistency with the



armlets and the wristbands. This is another critical trimming worn by the two men and ladies often times spoken to in the models and compositions. As they are little it is hard to make out the material by which they are made of and their correct shape. The writing gives more data with respect to these finger-rings. Muvarayan virali vitu tuthu, a contemporary writing notices it as motiram.^{xxii} Amid the Nayak period, a Jangama or a Saivahomeless person woman is alluded to in the Sukasaptati. She wears a copper ring with the emblem of Nandi. The finger trimmings are worn by the lords, rulers, rulers, moving young ladies, whores and the tramps. There are spoken to in the sanctuaries in Pudu Mandapam.

7. Embellishment of Bosom Trimmings:

There are lessened portrayals of bosom trimmings found in the model and sketches of the Nayak period. In the models and canvases of Alagarkoil and in the models of Pudu Mandapam and Meenakshi-Sundaresvara sanctuary, some sort of chains are seen covering the bosoms of the two men and ladies figures. They secured that bit of the body with adornments. A support with pearl strings and bloom formed catch is represented in the Meenakshi Sundaresvara sanctuary and Pudu Mandapam. A Jeweled support of 7 or 8 strands is called mekalai.^{xxiii} Another abdomen decoration with elliptical plaques, inset with pearls and square plaque bloom chiseled in it is spoken to in the specialty of the Pudu Mandapam at Madurai.

8. Embellishment of Leg:

A lot of leg-adornments are spoken to in the models and depictions of Nayak period. Plain metal rings likewise enhanced the lower legs of men. It is alluded to in the TiruvilayadalPuranamas Virakkalal.^{xxiv} It is worn by the warriors and the lords. Once in a while the virakkalalseries of chimes worn on the leg was an indication of valor. Two round rings with stripped example are additionally on the lower legs of male figures. They might be related to kadiyalualluded to in the Kalapurandayam. Satankaor strings of little metal or gold ringers is worn by kids and ladies as a decoration for the feet.^{xxv} Brilliant strings are bent into an rich rope comparing to what is today known as Kolusuin Tamil Pakapparipuramis an another important example of anklet, which is shown in the thousand pillared Mandapa of the Meenakshi Sundaresvara sanctuary at Madurai and Srirangam. Underneath the anklets, spread on the foot isPayavattamualluded to in the Amuktamalyata.^{xxvi} It is like hasta saramuof hand. It is an oval molded. In the Vijayanagara-Nayak period additionally, such adornments were being used. Now and again the whole calf from knee to lower leg was laid with pearl strings and different decorations. Two round metal edges evaded in petal formed outline joined to a metallic bloom enhanced the calf of male contender. Another adornment in beaded example and plaque with precious stones appended to it is additionally delineated in the Alagarkoil close Madurai. The two men and ladies in the models and canvases of the Nayak period, wear decorations on toes and other finger-rings. Five rings for five figures of ladies' leg are portrayed in the Telugu writing, Kalapurandayam.^{xxvii} They are Viramaddelu, Mattelu, Bibblikayelu, Pillandluand Chittibodulu. In spite of the fact that it is hard to make out the right plan and material of these finger rings, the rings are obvious on the fingers, of male and female figures of the Vijayanagara-Nayak period. Mettior a kind of plain ring on the



focal toe or the following toe was basic among the general population.^{xxviii} It is represented in the columns Subramanyaswami sanctuary at Tirupparankundram and Alagarkoil.

9. Conclusion:

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

Endnote

ⁱD.Devakunjari, *Madurai through the Ages (From the Earliest times to 1801 A.D.)*, Madras, 1957, p.200.

ⁱⁱC.Sivaramamurti, *Some Aspects of Indian Culture*, National Museum, New Delhi, 1969, p.62.

ⁱⁱⁱV.Jothi, (ed.), *TiruvilayadalPuranam of ParanjothiMunivar*, Indian Saiva Siddhanta Publications, 5 Vols, Madras, 1998, p. 762.

^{iv}DuraisamyMudaliar, *KoolappaNayakkanKathal of SubbaDipakKavirayar*, Chakkravarthi Press, Madras, 1936,p. 683-699.

^vY.NirmalaKumari, *Social life as Reflected in the Sculptures and Paintings of the Later Vijayanagara Period*, (AD1500 – 1650) with special reference to Andhra), T.R.Publication, Madras, 1995, p.46.

^{vi}C.Sivaramamurti, *Some Aspects of Indian Culture*, National Museum, Op.cit., p.62.

^{vii}V.Jothi, (ed.), *Op.cit.*, 121.

^{viii}Y.NirmalaKumari, *Op.cit.*, p.46.

^{ix}*Natya Sastra*, 629

^xV.Jothi, (ed.), *Op.cit.*, 2466.

^{xi}*TantalayarSatakam*, 12.

^{xii}R.Nagasamy, *Op.cit.*, p.116.

^{xiii}Nagasamy, *MoovarayanViraliVituThuthu of MithilapattiChitampalakKavirayar*, Op.cit., 569.

^{xiv}R.Nagasamy, *The Art and Culture of Tamilnadu*, *Op.cit.*, pp.104-111.

^{xv}*South Indian Inscriptions*, Vol.II, 429.

^{xvi}V.Jothi, (ed.), *Op.cit.*, 1899.

^{xvii}V.Jothi, (ed.), *Op.cit.*, 1554

^{xviii}DuraisamyMudaliar, *Op.cit.*, 683-699.

^{xix}Jean Francois Harpure, (ed.), *The Royal Jewels of Tirumalai Nayak of Madurai*, Delhi, 1995, p.77.

^{xx}*Ibid.*, p.78.



^{xxi}Bharata, *The Natyashastra*, p.630.

^{xxii}R.Nagasamy, *Op.cit.*, pp.104-111.

^{xxiii}V.Jothi, (ed.), *Op.cit.*, 757.

^{xxiv}*Ibid.*, 611.

^{xxv}Kumarakuruparar, *MeenakshiAmmaipillai Tamil*, South Indian Saiva Siddhanta Publications, Madras, 2000, 172.

^{xxvi}VedamVenkatrayaSastri (ed.), *Amuktamalyata of Krishnadevaraya*, Madras, 1964, pp.7-64.

^{xxvii}*Kalapuranodayam*, pp., 7-66.

^{xxviii}PuliyurKesikan, (ed), *Tirukuralakuravanji of TirukudaRasappaKavirayar*, PariNilayam, Madras, 2000. p. 100:1-6.