

Devadasi System Devadasi forms unique class of people/employees in the temples of South India. Devadasis were those who dedicated themselves to the service of the Deva or deity of the temples. The girl to be admitted to the rank of devadasi should not have attained Puberty. These colourful, young, attractive girls were used to promote Cultural entertain^{ment}. They were expert in music, dance and other Arts. They performed dances in the temple. Rulers, nobles, and richmen patronised them. They utilised them for entertainment and sexual purposes. They were transferred from one temple to another by royal order. The images of dancing girls were also kept in the Chidambaram temple. The credit for the development of dance music and other fine Arts in Tamil Nadu was given to the Devadasis.

Other Communities

vellalas, Rathakaras, or cherrit^{ment} (mermer) Paraiyas, Pulaiyars were other Communities were lived in Chole territory.

Position of women was very high. The royal Court of women like Kundaveri, vanamedevi, Sembigan^{ment} medevi etc did lot for the development of religion. Sati was not practised by all. Some women lived after death of her husband and did service for the promotion of Saivism.

Slavery System, Chole temples has large number of slaves attached to them. They were engaged for the regular service of temples. They were also branded with some symbols. The kinds of slaves are different in nature. Those purchased and those present^{ed}.

Literature in the Eulas

Sivaka Sindarani was essentially a Tamil Epic. It was a Jain work - Thiruvalluvar composed this work - contained 3145 stanzas, 2700 stanzas were written by Thiruvalluvar and the remaining 445 stanzas were written by Neelakantika.

Kandalarasi was a Jain work - It contains 65 stanzas. Composed in 9th century CE. It vehemently criticized the Jain religion and its principles.

Kalingattu Patani Jayakandar composed it - It was a historical work - narrates the expedition of Kaminata Thundangi the Commander-in-Chief of Kulottunga I against the ruler of Kalinga.

Pattinapattanam was also called Thiruvalluvar Pattanam. was composed by Samudra minister of Kulottunga - III - It was the life stories of 63 nayamars - contained 4253 stanzas - considered as the 5th Veda in Tamil - considered as 12th Thiruvalluvar & Sarsam.

Ramayanam written by Kamban in Tamil - greatest Epic of Tamil literature - contemporary of Samudra Chola ruler Kulottunga - III. Paravai Kamban and greaves lent called Kempareda.

Moovar Ula - Ottakuttar composed three Ulas on the successive rulers Vikrama Ula, Kulottunga II and Rajaraja - II. Besides Ulas Ottakuttar wrote the Kulottunga Ula. Pillai Tamil a cult poem of Kulottunga - II.

Nalavanta Pugalendi wrote Nalavanta - one of the most melodious work in Tamil. It highlights the recognized Sargavara system of marriage that existed in the kingdom.

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Vidya Saliyan Buddha Mitta wrote it. This work was
composed by Vidya Rajendra chola.

Saiva Siddhanta Sastras are fourteen in number.
They cover the theology of Tamil Saivism.
All these were composed in this period.

Ambikavathi was the son of Kambur also
composed Ambikavathi and Ambikavathikavai.

Anvayyar was lived in the 11th century
composed Athichudi, Kottai vendan,
Varkundan, Nalvali, Cuanakural, Arathi
Kaveri.

The Nannul of Peruvai a Jain scholar
was composed in the begin of Kulottunga-III.

Thantiyalantharam was written by unknown
author in one of the aspects of
Tamil grammar.

Epics

Udayana Kumara Kavyam, Yesodhara
Kavyam,
Naga Kumara Kavyam, Sulamani Kavyam,
Mammantaputtana Kavyam. are other fine
epics of this period.

Grammatical work of this period

Vidya Saliyan, Thantiyalantharam, Nannul
Yappertingalatharikai of Amittasari
Yappertingala vimuthi, Nambiyargalpporul
Neminathan. are the grammatical
works of
this period.

Vita Saligan Buddhic mitra wrote it. This work was composed by vira Rajendra chola. Saiva Siddhanta Sastras are fourteen in number. They contain the theology of Tamil Saivism. All these were composed in this period.

Ambikapatni was the son of Kambhar also composed Ambikavatni and Ambikavatnikovai.

Anvayar who lived in the 11th century composed Athichudi, Kottai vendan, Vakkindan, Nalveli, Guanchudal, Aratal kovai.

The Nannul of Peruvai a Jain scholar was composed in the begin of Kulottunga-III.

Thentiyalankaram was written by unknown author is one of the experts of Tamil grammar.

EPIC
Udayana Kumara Kavyam, Yasodhara Kavyam. Naga Kumara Kavyam, Sulamani Kavyam, Mesumantaputana Kavyam. are other fine epics of this period.

Grammatical work of this period

Vita Saligan, Thentiyalankaram, Nannul, Yapperungala Karikoi of Amittasagar, Yapperungala virudhi, Nambiyagapponal Nemination. are the grammatical work of this period.

⑤ Art of Architecture of Cholas

During the Chola period magnificent temples were constructed

During Vijayalaya Chola

- a) Nisumbasudani temple at Tanjore
- b) Thanthorishwara temple Thiruvalluvar
- c) Vijayalaya Choleswara at Narttanalai

During Aditya Chola rule

- a) Kobankanatha temple at Srivilliputhur
- b) Anantadesvara temple at Thiruchendurai
- c) Vaidaswara Swamy temple at Thiruvalluvarpadi
- d) Saptarishwara Swamy temple at Thiruvalluvar
- e) Thiruvankattu temple Thiruvalluvar
- f) Balajubramania temple at Kannanur

During Parantaka - I

- a) Veeravallabha temple at Kattumannar ^{Koddi}
- b) Anantivara temple at Chidambaram
- c) Parmanathiswaram } Temples at Allur
- Pasupathiswara }
- d) temple at Chidambaram
- e) Durga temple at Thiruvalluvar
- f) A temple at Thiruvalluvar

During Uthama Chola rule

- a) Koneswari temple
- b) Apati Sahayashwara temple at Aduthurai
- c) Uma maheshwara temple at Koneswari ^{Puram}
- d) Uthama vedithaswara temple at Kuttalam
- e) Nachiyar temple at Thiruvalluvar
- f) Siva temple at Thiruvalluvar
- g) Kailasanatha temple at Sembiyandurai
- h) Virudhakrishwara temple at Virudha ^{Cholan}

6) The Later Cholas Temples.

- a) Brihadishwara temple at Tanjore.
- b) Siva temple at Changanai Konda Chola Puram
- ~~The Later Chola~~
- c) The Suvignar Temple
- d) Airavateswara Temple at Daresuram
- e) Kambageswara temple at Thirupuvanam
- f) Amirta Cinateswara temple at Melakkadampur.

Sculptures of Chola period

Beautiful Sculptures of God and Goddesses, Human beings, Nayanmars, Dancing girls and musicians, Dwarpalakas, Figures of Animals, Kings and Queens, figures etc.

- 1) The Daresuram temple contains depicting stories from peribepuram on the short plater strips on the base of Garbhagruha.
- 2) Figures of dancing girls are carved out Chidambaram temple containing 108 poses.
- 3) Thiru mandapa of Daresuram temple is built as to stimulate a chariot on wheels drawn by elephants.

Bronze Sculpture

Chola period was remarkable for the production of numerous bronze images of superb beauty. Images of God & Goddesses as utsava mudris, 63 Nayanmars, 12 Alvars, Nandhi, various forms of Siva, Vishnu, nurgas, Vinayaka, Ambal, etc found at Thirumaiyam, Narakkamalai, malaigedi patti etc.

Paintings

Paintings of the marriage of Saint Sendarar, Rajaraja Chola worshipping Siva with his Queens - the mount Kailasa, where Siva is found with his group, waterfalls, dancing pose Siva burning Tripura are remarkable.

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Growth of Saivism under the Cholas
Religious Condition under Cholas

Saivism is the worship of Siva as the Supreme God. It is not only the oldest but also the most important and predominant Religion in Tamil Nadu. Lord Siva was worshipped both in human form and in the form of Linga.

Big Temples for Siva in the Capitals

- Rajaseja Chola - I - Boihadiswara Temple - Tanjore.
- Rajendra Chola - I - Siva temple - Gangai Konda Cholapuram
- Kulottunga - III - Kembaheswara Temple - Thirubhuvanur

Saivism and the Chola Queens

Sembiyenmahadevi wife of Chandraditya, occupying foremost place in the propagation of Saivism. Kundavai the sister of Rajaseja Chola, were spent large sums of money in renovating ancient temples and built new ones.

The Cholas and Nayanmars

The great Services of Nayanmars were demonstrable - evident from the fact of their images being set up and worshipped almost every Siva temple of the Chola period - Bronze sculptures were set up and were taken in procession on festival days. The sculptures of Nayanmars have been installed surrounding the Sanctum.

The Expedition of Chola King and its impact in temple

Aditya Chola plunders the Kongu region and utilizes them for gilding the roof of nataswami temple at Chidambaram. Vikrama Chola utilizes the booty for the renovation of Siva temple at Chidambaram. Rajaseja Chola - I Expedition brought large amount of booty to the big temple.

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The images of Chola family in the temples.

- a) Parantaka Chola - Gomukteswara temple at Thiruvadam
Uma Maheshwara temple at Thiruvadam
- b) Rajaraja I and his consort - Sivayogaswara temple at Thiruvizai
Thiruvizai
- c) Sundara Chola - Brihadeshwara temple at Tenjore
- d) Rajendra Chola - Parvati Iswara temple at Paravai
Paravai
- e) Kulottunga - III - Vilvaneswara temple at Thirukollan
Thirukollan

Saiva Thirumurai

Nambi Ander nambi close of Rajaraja Chola.
Compiled all the Saiva Thirumurai in order.
They were in use since the rule of Aditya - I

Saiva Mathas

In the name of Nayanmars, mathas were established at important places like
Kannai, velivalam and Thiruvalluvar

Spread of Saivism abroad

Rajaraja I invaded Ceylon conquered Anuradha
and Polonnaruwa as its capital by renaming
of Jambhatu, mangala - also constructed a Saiva
temple at Polonnaruwa and another like
temple Rajarajeswara at Mahabitha

Festivals of Saiva worship

Chithra Pournami	Kannuisei	masinahan
Vaikasi Visakan	Sankranti	Taiposam
Asutara Festival	Pankuni Utthava	Sivaratnini

Saiva Siddhanta Philosophy

menkandar, Anandandi, unapati, were prominent in evolving the Saiva Siddhanta Philosophy.

The madams [or] math

Chola rulers created mathas throughout his territory for religious purposes. They were used for schools to teach grammar, medicine. Religious meetings were held in madams. They provided food for the Brahmins and his Saints. They also possessed land endowments. They provide medical assistance.