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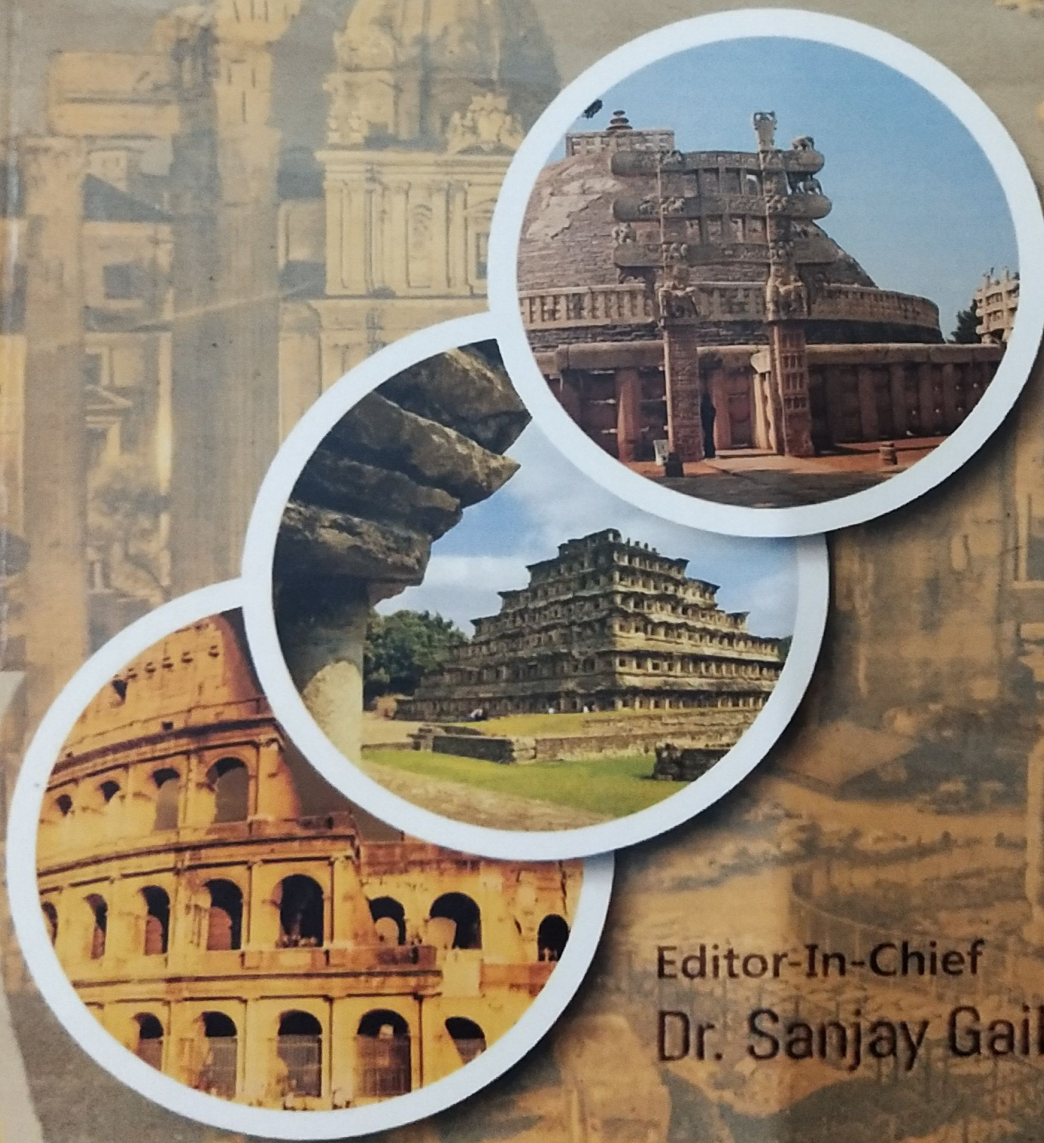
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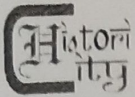
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LIFE OF WOMEN AS REFLECTED IN THE ART OF THE VIJAYANAGARA –NAYAKS IN TAMIL COUNTRY

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Abstract:

From the middle of the 16th century A.D. the Nayankara system became a prominent feature of the Vijayanagara provincial organization. Under this system the king was regarded as the owner of the soil and he distributed lands to his dependents, which were called the Nayaks. The Nayaks ruled over their territories with a great measure of freedom. In return they paid a fixed annual contribution to the imperial government and maintained a sufficient number of troops, and helped the king in his wars. In course of time, the Nayakship became hereditary, when the central control grew weak and inefficient. The Nayaks of Madurai and Thanjavur ruled as the subordinates of the Vijayanagara and soon rose to prominence. The sculpture and paintings are the main sources of information for the study of the dress pattern of the people under the Vijayanagara and the Nayaks rulers of Madurai and Thanjavur. They gave a fresh lease of life to Vijayanagara architecture. Some notable temples, mandapas, gopuras and palaces were built by them. The Nayak style as it is called is only an extension and elaboration of the Vijayanagara style in all its essentials. The final stage of South Indian sculpture and paintings during the Vijayanagara and Nayak period in the Tamil Country reveals both the continuation of long-established artistic patterns and the invention of new types. An argument is made by different scholars on the style of the Vijayanagara sculpture. The figures of the Nayak period generally look rather stiff with oval faces, wide staring eyes and deeply curving pencil line brows. Sometimes the nose looks almost like a flat triangular piece fixed on the face. The upper lip is usually narrower than the lower. Broad shoulders and sturdy legs are other noticeable features. The dress is diaphanous and often tied high at the waist. The dress pattern of the women during the Nayak period is revealed through their art. The costume portrayed in the sculpture and paintings traces out the corroborative evidences like contemporary literature, inscription and foreigners' account.

KEYWORDS:

Nayaks , sakachcha , visiri matippu , narsarikaiseelai, mutu salavai , salapanjikas,