

KANCHEEPURAM AND ITS TEMPLES

- A.K.SESHADRI



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A.K. SESHADRI



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PUBLISHER'S NOTE

Kanchipuram evokes in our minds a sense of awe and wonder. Like ancient Rome, it is an eternal city where one finds marvellous monuments of bygone eras frozen in time. One of the seven celebrated Mukti-kshetras in the country, Kanchipuram was renowned for its university and shrines. Aptly known as the city of temples, Kanchi had been a meeting point of all cultures and beliefs, indigenous as well as alien. It is a great pilgrim centre for the Hindus, Jains and Buddhists. We find here some of the finest specimens of Pallava architecture at Kailasanatha and Vaikunthanatha temples. The Cholas, the great temple-builders that they are consecrated stupendously magnificent temples for the Deities of Hindu Pantheon. The temples of Sri Kamakshi, Sri Ekambareswara and Sri Varadarajaswami exemplify Hindu catholicity and artistic exuberance.

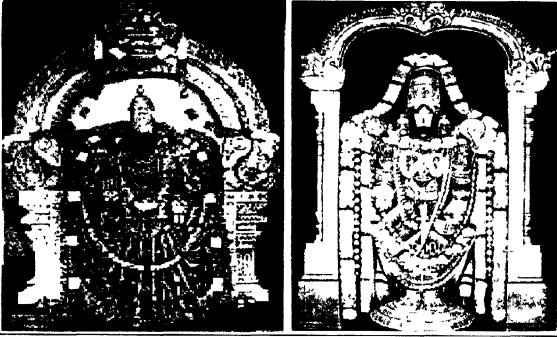
The present work on the Temples of Kanchipuram by Sri Seshadri, who made an exhaustive study of these temples as an archeologist, gives a detailed account of this famed temple city, its glorious history and its majestic shrines. A profusion of illustrations, maps and photographs makes the book an invaluable reference book for pilgrims as well as students of history. The author has given a succinct account of each ancient monument located here and elaborated on their architecture, features and sculptural wealth.

I hope this monograph on Kanchipuram will be well received by the devotees.

Executive Officer

SAMARPANAM

DEDICATED



**TO THE LOTUS FEET OF
SRI ALARMEL MANGAI THAYAR SAMETHA
SRI SRINIVASAPERUMAL**



(GARUDOTSAVAM OF KANCHI SRI VARADARAJA SWAMY)

**TO THE LOTUS FEET OF
SRI PERUNDEVI THAYAR SAMETHA
SRI VARADARAJA PERUMAL**

PREFACE

Kanchipuram, is one of the seven **Mukti Kshetras** or **Moksapuris**(cities of liberation from the bondage of births and deaths) The other cities are Ayodhya, Mathura, Haridvar, Kası, Avantika or Ujjain and Dvaraka Except Kanchı all other places are located in the northern parts of India, and therefore Kanchı is known as the **Dakshina** (Southern) **Mokshapuri** Gaya, Kası and Ujjain are the sacred places for Saivites Ayodhya, Madhura and Dvaraka are the sacred places for Vaishnavites But Kanchı is a sacred and holy place for both Saivites and Vaishnavites Besides, it is a place for the worship of **Sakti cult** (Kamakoti Pitha or Kamakshi temple) Kanchı was the seat of learning and its **Ghatika** (University) for *Vedic* studies in this holy city is referred to frequently in the inscriptions from the 4th Century A D

KANCHI IN PURANAS

Just as Chidambaram is known as **Akasa kshetra**, Kanchı is called as **Akasa pitha** as mentioned by the **Kamakshivilasam** The **Soubhagya Chintamani** also mentions Kanchı as **Akasa Pitha** In the **Umasamhita** eleven verses speak about the **Teertayatra** (Pilgrimage) of the great Vyasa Munivar (Rishi) When visited **Saptagodavari** he was cursed by **Nandi** (The vehicle of Siva) that his lifted hands should remain as such for ever On the advice of Vishnu, Vyasa made a long pilgrimage and finally came to Kanchı and worshipped Siva here and got rid of the curse Even today one can notice two stucco images on the **vimana** of **Vyasa-Santasyaya** temple located between Siva-Kanchı and Vishnu-Kanchı The **Markandeya Purana** mentions the visits of the Sages to this Kanchı town The **Bhagavatha Purana** links the **Kamakotipuri-Kanchi** with the **Kaveri**, the Southern sacred river and Srirangaam **Sakti Tantras** mention Kanchı as one of the most important **Sakti Pitha** of the country The **Mahalakshmi Tantra** mentions that out of 108 **Sakti Pithas** or places of Devi worship, in India 18 are important and out of these 18, three are very important and they are **Kamarajapitha** of Kanchı, the **Pitha** at **Kamarupa** and the **Pitha** at **Jalandhara** Sri Harsha of much later times mentions the presence of a ruling prince of Kanchı in the **swayamvara** of Damayanti

KANCHI DURING SANGAM AGE

It is a place mentioned even in Sangam literature and accommodated all the religions, like Buddhism, Jainism, Saivism, Vaishnavism, Islam and Christianity Buddhism came to Kanchı via Andhra Pradesh and Jainism via Karnataka In course of time due to the emergence of the Bhakti movement together with Advaita philosophy of Adi Sankara these religions have disappeared from the scene of Kanchı

The Bhakti movement from 6th century A D to 9th century A D produced many exponents like the **alvars** and **nayanmars**, who have changed the entire living style of the society especially in South India In spite of this Jainism alone could withstand in Kanchı up to 14th century A D with its headquarters at a place called Jaina Kanchı, but after some time this religion also has shifted its headquarters to Sittampur due to lack of royal and public patronisation

DURING AND AFTER BHAKTI MOVEMENT

Poigai alvar was born at Thiruvekha of Kanchı Thirunavukkarasar, the Saiva saint of 7th century A D while worshipping **Viratanesvarar** of Thiruvadigai (Villupuram District) refers to Sri

Kamakshi of Kamakoti Peeta of Kanchi. In another of *Devaram* verses Sambandar refers to Kanchi as a highly prosperous city and rising high upto the sky in fame and the buildings and mansions are touching the sky there. Saint Sundarar's hymns mention Kamakottam in the ancient city of Kanchi (*Kanchi mudoor Kamakottam*). Nacchinarkiniyar, Sekkizhar and many other great Tamil poets and saints have praised the city of Kanchi and its importance.

Thirumangai alvar of 8th century A.D. refers in his hymns that Kanchi is surrounded by stone ramparts (*kallal madil suth Kanchi nagar*). The same alvar, mentions in his *Periya-Thirumoli*, Sri Vaikunthaperumal Temple as *Paramesvara-Vinnagaram*.

Thirumizhisai alvar, the fourth among the alvars lived in Thiruvekka. The lord of Thiruvekka fulfilled the desire of His devotee Thirumizhisai alvar and thus earned the name as *Sonnannam Saida Perumal (Yathothakari)* meaning the lord who obeyed the orders of his devotee.

Thirumangai alvar has sung a hymn in which he has described all the Vaishnavite temples of Kanchi. Sri Ramanuja, the Vaishnava saint born at Srirperumbudur near Kanchi, lived in Kanchi for a long time. He was the devotee of Lord Varadarajaperumal. With him Kanchi has produced another great Vaishnavite stalwart – Pillai Lokacharya, who has compiled and edited the *Vaishnavite Traditions* into eighteen books. The great Vedanta Desika was another jewel in Kanchi's crown. He has written more than hundred texts. In his *Adikkalapatu* he says that *Mukti tharum nagarezhil mukkiyamam Kacchi thanil* means Kanchi is an important city among the seven *mukti kshetras*.

Prathivathi Bhayankaram Annagaracharya who lived in the present century in Kanchi has written more than one thousand texts on Vaishnavism. The establishment of Kanchi Kamakoti Peeta by Adi Sankara has brought a new life into the religion of Kanchi. Sankara is reputed to be the *Shanmada sthapanacharya* the Shanmada being Saiva, Vaishnava, Sakti, Kumara, Surya and Ganapatya. The matha founded by him, in course of time, grew to be the bastion of *vedic* faith and practiced the highest ideals of the *advaita* philosophy.

Thus, the glory of Kanchi which began in early centuries of the Christian era, reached its zenith in later years. It was the centre of political, cultural, and religious activity, paving the way for the existence of a common culture.

There are about 150 temples, located in and around Kanchi. Every one of them has its own importance or atleast in any one of the aspects such as religion, history, art and architecture. In this book, I have tried my best to bring almost all the important aspects of the temples of Kanchi besides its past history, as both are interconnected. I had consulted the great works of many scholars and quoted them in this book wherever necessary.

As I was born in Kanchipuram and spent my early years there, I thought it would be my endeavour to present this handy book covering all connected account of the political, cultural and religious history of *Kanchipuram and its Temples* for the benefit of research workers in the field. I was fortunate enough to serve in the Archaeological Survey of India for more than 37 years, during which time I had rich and varied experiences about the monuments and their history and art in addition to the knowledge I had acquired by studying various books. Therefore, I am sure that this book will not only give the information that is required by the general reader but also for all the history and art lovers. In my endeavour I had the encouragement and help of many eminent guides, all my family members and friends to whom I forever remain grateful and my sincere thanks to those who have directly or indirectly helped me in this great service.

A. K. SESHADRI

Dr. K.V. RAMAN, M.A., Ph.D.
Former Professor and Head,
Dept of Ancient History and Archaeology,
University of Madras



FOREWORD

Kanchipuram has the honour of being acknowledged as one of the seven great and ancient cities of India. It was virtually the political and cultural capital of Southern India, a great centre of Sanskrit and Tamil learning, a renowned cauldron of religious discourses and debates, a sacred pilgrimage centre for the Hindus, a town teeming with holy temples and colourful festivals. It was one of the celebrated capital cities, well planned with long and broad avenues and wise people as attested by the famous Chinese pilgrim Huen Tsang in the 7th century. The place was beautified by the successive line of enlightened kings - The Pallavas, the Cholas, the Vijayanagar and others with the result that Kanchi attained fame as an outstanding centre of South Indian art and architecture and culture. It has the splendid temple complexes like the Kailasanatha, Vaikunta perumal, Ekambaresvara, Varadarajaswami and Kamakshi Amman, besides a hundred other smaller ones. One can see the splendours of South Indian architecture, iconography and sculptural art at their best here.

Kanchipuram played a leading role in the Bhakti movement and received the encomiums of family saints - Saiva Nayanmars and Vaishnava Alvars of the seventh and eighth centuries. Buddhism and Jainism had received liberal patronage here. Great religious leaders and saints were attached to this like Sankara, Ramapuja, Vedanta Desika, Manavala Mahamuni, Kachiappa Sivacharya to mention only a few. There are a number of mathas and seminaries of many persuasions in the city, the most famous being the Kanchi Kamakoti - peeta of Sankaracharya presided over by a galaxy of successive saints of great eminence.

The city is not just an archaeological piece. Kanchi continues to be vibrant with scholarly and popular traditions, colourful festivals attracting hundreds of pilgrims every day. It is no wonder that the history of such a celebrated city has attracted the attention of several scholars and art-historians who have published a number of volumes on its different facets. But the study is inexhaustible and can receive new insights. Shri A.K. Seshadri, who had a long association with Archaeological Survey of India, has intimate knowledge of the monuments here and the problems of their conservation. His devotion to native town has impelled him to bring out this volume. Here one can find a simple and good account of the Sthalapuranas of the town, brief description and history of the numerous temples, tanks, deities and festivals. He has taken pains to collect information from the researches of the earlier scholars and given them in the handy volume with good illustrations, maps and sketches. I have no doubt that this would serve to stimulate further interest in this fertile field of research.

Dr. K.V. RAMAN

ILLUSTRATIONS

Plate No.	Description	Page No.
Maps & Plans		
I	Kanchipuram Route Map	4
II	Kanchipuram District	5
III	Kanchipuram Town	7
IV	Southern India in Pallava Times	14
V	View of Four pillared mandapa and Raja Thodarmal vasal of Sri Varadaraja Swami Temple	49
VI	Ground Plan (with key note) of Sri Varadaraja Swami Temple, Kanchipuram	50
VII	View of Sri Varadaraja Perumal Temple	54
VIII	View of Asthabujam Temple (Thiru Asta puyakaram)	61
IX	View of Deepa Prakasar (Thiru Thanga)	62
X	View of Alagiya Singar Temple (Thiru Velukkai)	63
XI	View of Pandava Thudar Temple (Thirupadagam)	64
XII	View of Ulagalantha Perumal Temple (Thiruperagam)	66
XIII	View of Yadothakari Temple (Thiruvekha)	68
XIV	View of Pravalavannar Temple (Thiru pavalavannam)	70
XV	View of Sri Vaikuntha Perumal Temple	71
XVI	Ground Plan of Sri Vaikuntha Perumal Temple (Paramesvara Vinnagaram)	72
XVII	Diagram showing Disposition of Wall, Sri Vaikuntha Perumal Temple	72
XVIII	Panel of Historical Sculptures of Sri Vaikuntha Perumal Temple	77
XIX	View of Sri Vijaya Raghava Perumal Temple (Thiruppukkuzhi)	89
XX	View of the Vimanas and the Main Shrines of Sri Vijaya Raghava Perumal Temple (Thiruppukkuzhi)	90
XXI	Ground plan of Sri Adi Kesava Perumal Temple - Kuram	93
XXII	North side elevation of Sri Adi Kesava Perumal Temple - Kuram	93
XXIII	Ground Plan of Sri Vijaya Raghava Perumal Temple (Thiruppukkuzhi)	94
XXIV	Elevation of Sri Kailasanatha Temple	105
XXV	Ground plan of Sri Kailasanatha Temple	107
XXVI	Disposition of wall sculptures of the exterior shrines of Sri Kailasanatha Temple	115
XXVII	Urdhva Tandava of Siva - Sri Kailasanatha Temple	115
XXVIII	View of Sri Ekambaresvarar Temple from the Tank	120
XXIX	Ground plan of Iravatesvara Temple	129
XXX	Ground plan and Elevation of Piravathanesvara Temple	130
XXXI	Ground plan of Muktesvara Temple	132
XXXII	Ground plan of Mathangesvara Temple	134
XXXIII	Rearside view of Jwaraharesvara Temple	139
XXXIV	Ground plan of Tripurantakesvara Temple	142
XXXV	Lord Muruga of Kumara kottam	147
XXXVI	Sri Kamakshi Amman Temple	
	(a) Temple View from Sannidhi Street	150
	(b) View from the Prakara of the Temple	150
	(c) View from the Tank of the Temple	151
	(d) View of the Interior Mandapa of the Temple	151
XXXVII	Chitra Gupta	159
XXXVIII	Sculptural panel of Tantondrisvarar Temple	
XXXIX	Mahavira of Jeenalaya	164

CONTENTS

PUBLISHER'S NOTE		v
FOREWORD		vii
PREFACE		ix
ILLUSTRATIONS		xiii
ACKNOWLEDGEMENT		xvii
CHAPTER 1	INTRODUCTION	1
CHAPTER 2	HISTORY OF THE CITY	6
CHAPTER 3	POLITICAL HISTORY	13
CHAPTER 4	KANCHI - THE PLACE OF ALL RELIGIONS	29
	A VAISHNAVISM	
	B SAIVISM	
	C BUDDHISM	
	D JAINISM	
	E OTHER RELIGIONS	
	<u>THE HINDU TEMPLES</u>	
CHAPTER 5	VAISHNAVITE TEMPLES	45
CHAPTER 6	SAIVITE TEMPLES	97
	(Saivite Temples including the temples of Kamakshi and other Goddesses, Ganesha and Subrahmanya etc)	
CHAPTER 7	MONUMENTS OF OTHER RELIGIONS	163
	A BUDDHIST RELICS	
	B JAIN TEMPLES	
	C ISLAM AND CHRISTIAN MONUMENTS	
CHAPTER 8	THE ART OF PAINTINGS IN KANCHI	169
CHAPTER 9	HISTORY OF SANKARA MUTT	173
CHAPTER 10	THE HOLY TANKS OF KANCHI	181
CHAPTER 11	TEMPLE FESTIVALS IN KANCHI	187
CHAPTER 12	CONCLUSION.	191

ACKNOWLEDGEMENT



Eventhough I have authored many other books, I consider this great opportunity, a unique one because it is not only on the holy town Kanchi but also on my home town. The aim and scope of this book have been explained in the introductory chapter of this book. This part is meant primarily to acknowledge the help and assistance I have received in preparation of this book.

In this task, I was very little equipped and hence I had to depend on the cooperation of many others for the completion of the book. But for the encouragement and help from many of my friends, and well wishers including some great scholars, I would not have achieved this goal. Therefore it is my primary duty to express and record my sincere gratitude to them in this column.

First of all I am grateful to Dr K V. Raman, an erudite scholar in the field of History and Archaeology, a former Professor and Head of the Department of Chennai University who had kindly consented and given the foreword to this book.

I would like to record my sincere thanks to Dr B. Narasimhaiah (a Retired Superintending Archaeologist) and to Sri K. T. Narasimhan, the Superintending Archaeologist, Chennai Circle for their able guidance and also for permitting me to utilise the photographs of various monuments.

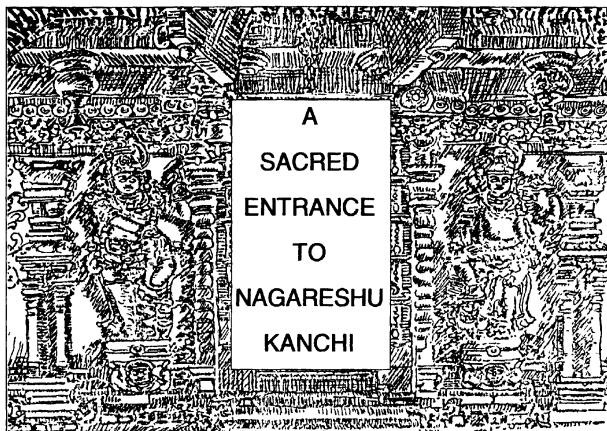
I am wholeheartedly expressing and recording here, my sincere thanks to the following respected and affectionate personalities for their act of kindness, guidance and help which has encouraged my endeavour in bringing out this book so nicely.

Sarvasri M. G. Chellapillai - Retd. Engineer of Archaeological Survey of India, Chennai, P. Chandrasekaran - Conservation Assistant, Archaeological Survey of India, Kanchipuram, who have not only accompanied me to all the places in Kanchipuram but also helped in collecting the data through various sources.

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Last but not the least I record my gratitude to Dr. R. Manivannan, Professor, Political Science, Hindu College, New Delhi who happens to hail from this historical city of Vellore for his stupendous job in bringing out this book for the benefit of all art and history lovers.

Mrs. Sheela Mannivannan, M/s. Nile Books, Vellore, Publishers of this subject matter also deserves to be congratulated for having brought this book in a record time.



Bharavi, a court poet of the Ganga king Durvinedhan, in one of his Sanskrit stanza has said *Pushpeshu jaadhi, Puruseshu Vishnu, Nareshu Ramba, Nagareshu Kanchi* meaning just as Jasmin among the flowers, Vishnu among the male (Gods), Ramba among the celestial beauties, Kanchi is greatest among the cities. Such was the name and fame of Kanchi. This is one of the seven *Mukti Kshetras*, one of the earliest cities in India and one of the best known cities of South India. Ashoka Maurya had a stupa built here, which the Chinese traveller, Huen Tsang had seen during his visit to this place and described it in his travel accounts. Patanjali, who belonged to the 2nd century B.C. gives the word *Kanchipuraka* (meaning one who is hailing from Kanchipuram) in his work *Mahabhashya*. The famous Talagunda inscriptions of Kadamba king Kakustavarman describes how Mayuravarman, the founder of Kadamba family, went to Kanchipuram along with his grandfather Virasarma to learn the *vedic* literature in the famous university called *Ghatika*. Kanchipuram was not only a place of learning along with *Takshashila, Varanasi, Vallabha* and *Nalanda*, but also it was a place of the wise and intellectuals. "*Thondai Nadu Sandrorudaitthu*" meaning Thondainadu (includes Kanchipuram) is a place of the wise and learned, says Avaiyar, a Tamil poetess of Sangam age. Kanchipuram was the capital of *Thondaimandalam*.

Kanchi is mentioned in many early literature and inscriptions. Kanchi seems to be the early name mentioned in Sangam literature, and also in the post Sangam literatures like the *Manimegalai* and the *Perivapuramam* etc. The latter one describes Kanchi as beautiful like the heart of the lotus in the novel of Mahavishnu which is said to be the birth place of Brahma. Here there are high ramparts around the town which are made of brick like the Jackfruit tree which is full of singing birds. Kanchi is also full of the noble festivals of people of different faiths. Therefore, this city is the greatest of all cities on the earth.

According to the legendary reports, the Chola king Karikala of Sangam age built the city surrounded by walls and also laid four big streets called *Raja-veedhi* (meaning king's street). The famous four of the Saiva nayanmars, Appar, Sundarar, Manickavachagar and Sambandar have sung hymns on the gods of Kanchipuram temples. Three other Nayanmars, Thirukkuripputhondar, Sakkiyanayanar and Kadavarkon, were born in this city. Thirumular and Pattinathuadigal have visited this holy place and worshipped the temples.

There are 18 Vaishnavite temples, *divya desas*, located in this town and all sung by alvars (Vaishnava saints). Poigai alvar and Thirumazhisai alvar lived in Kanchi. Adi Sankara, the great proponent of *advaita* philosophy established a *matha* and the worship of Devi (Kamakshi) temple, while Ramanuja, the founder of *Vishishtadvaita* philosophy whose birth place is Srirerumbudur near Kanchipuram, lived in Kanchi for a long time, and was a devotee of Arulalapuram (Varadarajaperumal). Vedanta Desika and Thirukkaccinambi, the Vaishnavite scholars and saints were born and lived here. Kanchi was also the home of Jainism and Buddhism. The existence of Buddhist stupa and sculptures and Jain shrines in Thirupparuthikundram provide ample evidence to this fact. Evidence of later Islam in the form of mosques and Dhargahs is also found in this city. Hence this city has witnessed the fusion of various cultural streams. Prof. T.V. Mahalingam says that it is a city of different cultures such as Aryan, Non-aryan, Vedic and non-vedic, Northern and Southern and religions like Buddhism, Jainism, Saivism, Vaishnavism and also Islam. It was a seat of education of religion and philosophy and art. ('Kanchipuram in Early South Indian History' - T V Mahalingam, P-1).

The Inscriptions of Mamandur, (situated about 15 km south of Kanchi) (Archaeological, Report on Indian Epigraphy for 1939-1940 No.171) indicate the Mauryan connection with Kanchi during Ashoka's time. Satavahana's copper coins found in Kanchi establish their contact with this town. The Salankayanas of Andhra have supported the Buddha bhikshus of Kanchi in 4th century A.D. The Pallava king Rajasimha-I built the first structural temple at *Kuram* near Kanchi. The Pallavas and Chalukyas have derived their inspiration from the Guptas for the development of art but adopted their own style. The Gangas of Talakad, the Chalukyas of Badami, the Rashtrakutas of Venki, the Cholas of Thanjavur, the Pandyas of Madurai, the Hoysalas of Karnataka, the Telugu Cholas, the Banas of Banavaram, the Vijayanagara kings of Hampi, the Mughals from the north, all had political and cultural contacts with Kanchi at one time or the other or some even contemporarily with each other.

Having nearly 150 temples, Kanchipuram, is rightly called as *the city of temples* (like Kumbakonam in Thanjavur District). There are three most popular temples which are religiously, architecturally and historically great. They are: Sri Ekambareswarar (Siva) temple in Siva Kanchi, Sri Varadarajaswami (Vishnu) temple, located in Vishnu Kanchi and Sri Kamakottam located in Siva Kanchi. There are other important temples like Kailasanatha, Vaikunthaperumal, Ulagalandhaperumal, Matangesvara, Airavatesvara, Ashtabuyam, Yatotkari etc. The town Thiruparuthikundram located south of Kailasanatha temple on the bank of Vegavathi river is known as Jain Kanchi where the temples of the Pallava and the Chola period are located.

Kanchipuram was a capital of many dynasties of rulers but the Pallavas were the rulers who established their capital for a longer period (about 400 years) from 550 A.D. Mamallapuram was not only a port town during their rule but also was a centre of art. They converted all standing rocks of this

place into beautiful caves, rathas and sculptures, and commenced the school of Dravidian art and architecture, which was followed and further developed by the future rulers of this place. The foundation for South Indian architecture was laid by the Pallavas in Kanchi. Mahendravarman was the first king to excavate a cave temple at Mandagapattu without using perishable materials (Temples of South India - K. R. Srinivasan p. 35). This style of architecture was later spread to South-East Asia including Indo-China. The city is famous for the production of silk from the early days and the silk sarees are much associated with the name Kanchi.

A few inscriptions of the temples of Kanchi mention the gifts to temple by the *nesavalar* community (*nesavalar* means weavers). Therefore it is evident that this particular community was living in Kanchi from the early days whose occupation was mainly production of silk sarees. Historians have also noted the export of fine cotton fabrics to western countries and to China from Uraiyur (in Thiruchirappalli) and from Kanchipuram through the ports of *Puhar* (Thanjavur district) and Marakkanam (Cuddalore district) from the early centuries of the Christian era. The silk woven goods of Kanchi have an extensive market and even today there are quite a number of show rooms of silk sarees found in the main bazaar of Kanchipuram.

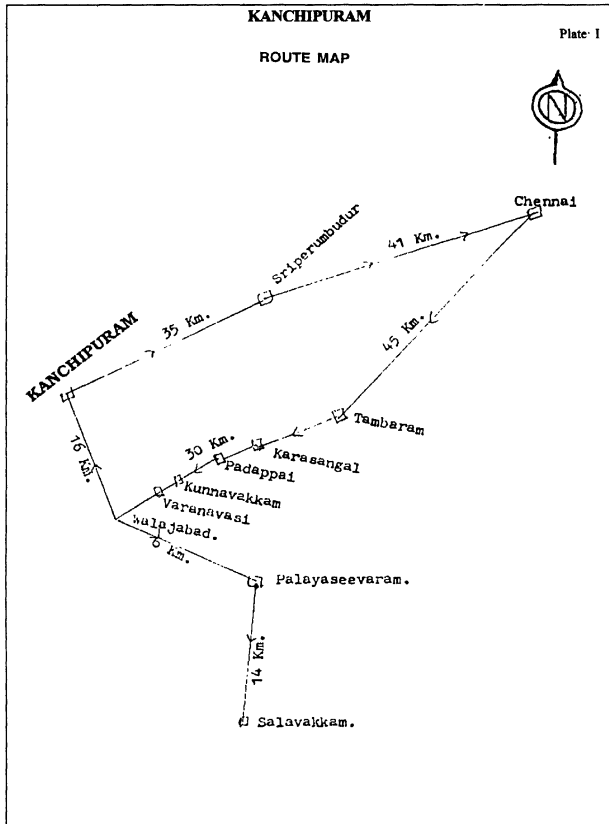
THE FAMOUS GHATIKA (UNIVERSITY) OF KANCHI

The Ghatika of Kanchi which was under the control of the king Satyasetu (Velur Palayam plate p. 253) is stated to have been seized by early Pallava ruler Skanda Sishya, son of Virakurcha when it was disorganised and did not function. It was an act of meritorious service rendered by Skanda Sishya in having captured and revitalised it so as to make it function actively. The Ghatika was working smoothly since then till Rajasimha's time when it was reorganised in a manner befitting its importance and responsibility. The Ghatika of Kanchi after its recovery by Skanda-Sishya presumably worked successfully attracting scholars from far and wide to its portals. The institution was once again re-established during Rajasimha's reign and continued to flourish. It successfully took a hand in saving the Pallava kingdom from anarchy prior to the succession of Nandivarman Pallavamalla.

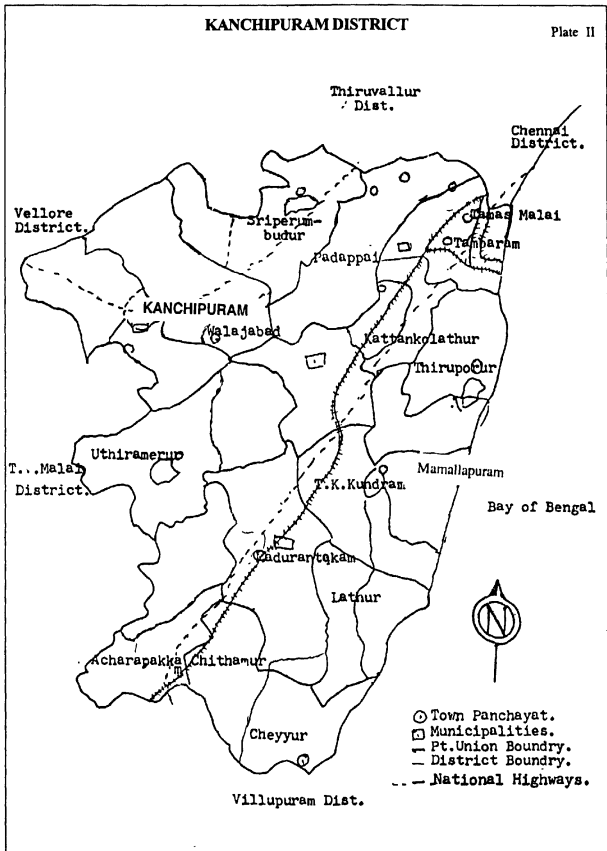
It may be recollected that the members of the Ghatika participated in the coronation scene of Pallava-malla which established the political importance of this coronation. In the post-Pallava period the University had lost its importance and slowly disappeared from the scene of the history of Kanchi. During the recent time Sankara matha of Kanchi had established a University at Enathur (Kanchi) which is also named as *Ghatika*.



SAMBANDAR APPAR SUNDARAR MANICKA VACHAKAR



Courtesy. Dist Collector, Kanchipuram



Courtesy Dist Collector, Kanchipuram

CHAPTER-2

HISTORY OF THE CITY

Kanchipuram, the head quarter town of the district of the same name in Lat 12° 50' N. Long 79° 40' E is situated about 72 kilometers from Chennai (Madras) on the Chennai-Bangalore (plate I) high road in west-south-western direction. It is 250 feet above the sea level. Spread over an area of 24 sq km (8 km long and 3 km broad) it has a population of 1,30,926 people. The district has 8 taluks and 1,211 villages (plate-II). The town has long and broad streets with closely built houses on either side of them. Kanchipuram is well connected with other important towns on all sides with roads and rail. Some of the roads have been laid in ancient days for the political, religious and cultural contact with other parts of the country. The river *Palar*, the source of which is Nandhi hills in Karnataka state, is flowing on the southern side of the town. Besides, there is another small river called *Vegavati* also running in the same side of the town, as a tributary to the river Palar. The three rivers, Palar, Cheyyar and Vegavati confluence at a place called *Thirumukkudal* meaning confluence of three rivers, which is about 15 km east of Kanchipuram. A canal called *Manjal neer kalvai*, meaning yellow water canal runs across the heart of the town.

Though the irrigation mainly depends on the lakes and ponds and to a certain extent the river Palar, the land around Kanchipuram is very fertile. The main crop of this place is paddy and ragi but coconut and plantains are also grown in plenty. There are weavers in and around Kanchi whose main occupation is production of silk sarees and dhotis etc. A few hillocks are located near Kanchipuram, Mamandur, Seevaram etc. The Seevaram hill has supplied granite stones for the construction of temples here in those days. The rock-beds existed in Kanchipuram provided quarry for supply of *sand-stones* during the Pallava time for the temple construction, but not existing now above the ground level. But instances have been brought to the notice of the author that during the course of sinking bore-wells in Siva-Kanchi area sand-stone layers of about two feet thickness were noticed about 100 feet below the ground level. This proves that the quarry of sand-stone was available locally.

The earlier name of the city mentioned in the Sangam literature is Kanchi (or) Kachipedu which includes the present little and big Kanchipuram. Local saying is based on the location of certain temples of the religious cults, Kanchi is pre-fixed by such names as Siva-Kanchi or Big-Kanchipuram i.e., the western part, and Vishnu-Kanchi or Little-Kanchipuram, that is the eastern part, which is incorrect and Jena-Kanchi on the southern part of Vegavati river. The four Kottams, *Kamakottam*, *Rudrakottam*, *Punyakottam* and *Kumarakottam*, respectively standing for Kamakshi (Parasakti), Siva, Vishnu and Kumara or Shanmuga amply reflect the ancient character of these places in Kanchi.

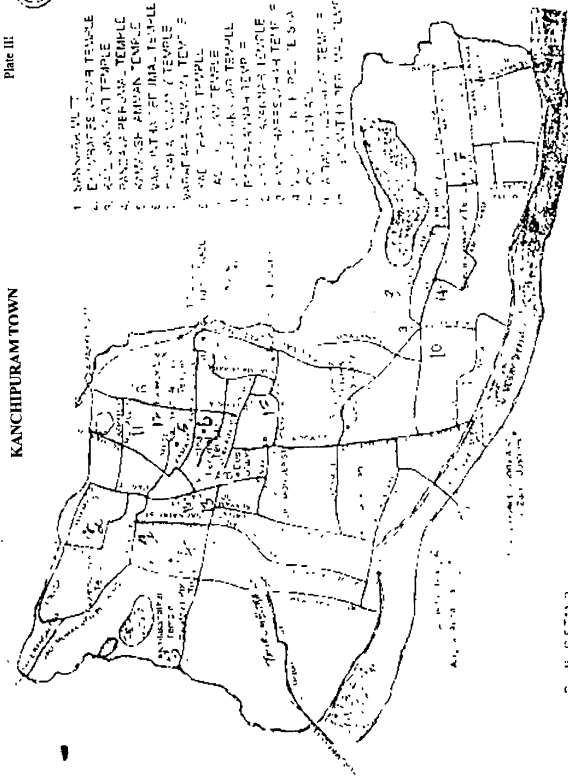
Yaperungal vriti, a 12th century text, describes Kanchi as a Peacock. *Attiyur* is referred to as head of a Peacock with the Siva Kanchi as the body. Sri Varadarajaswami Temple, Tiruvekha or Yathothakari and Ashtabujam are the main Vaishnavite temples located in Vishnu-Kanchi besides, a few Siva temples like Punyakoteesvara temple etc. Similarly, Sri Ekambareswarar temple, Kamakshi Temple, Kailasanatha temple and Kachivesvarar temple are the main Siva temples situated in Siva Kanchi. But many Vishnu temples of early period such as Vaikunthaperumal, Ulagalanderumal,



Plate III

KANCHIPURAM TOWN

1. SAKUNTHALAI
2. ERODIADEVAR TEMPLE
3. KALANATH TEMPLE
4. KANCHI PERIYAR TEMPLE
5. KANDIA PERIYAR TEMPLE
6. KANDIA PERIYAR TEMPLE
7. KANDIA PERIYAR TEMPLE
8. KANDIA PERIYAR TEMPLE
9. KANDIA PERIYAR TEMPLE
10. KANDIA PERIYAR TEMPLE
11. KANDIA PERIYAR TEMPLE
12. KANDIA PERIYAR TEMPLE
13. KANDIA PERIYAR TEMPLE
14. KANDIA PERIYAR TEMPLE
15. KANDIA PERIYAR TEMPLE
16. KANDIA PERIYAR TEMPLE
17. KANDIA PERIYAR TEMPLE
18. KANDIA PERIYAR TEMPLE
19. KANDIA PERIYAR TEMPLE
20. KANDIA PERIYAR TEMPLE



- B BUS STAND
 R RAILWAY STAT
 H HOTEL

Urgam, Padagam, Nilathingal Tundam are also located in this Siva-Kanchi. Therefore, it is clear that the name Siva or Vishnu prefixed with Kanchi does not go very well with the location of temples there and it must have been a later addition to the name of Kanchi.

On the other hand Jaina-Kanchi (Thiruparuthikundram) has the temples of Jaina Theerthankaras and the prefix Jena to this place of Kanchi is well suited. The Kanchi is Oddiyana (Mekala) girdle, because it was a chief centre of Tantrik Buddhism transmitting the religion to Indonesia and China. Several explanations are given for the name of Kanchi (**Plate-III**)

- 1 The post Sangam literature 'Manimegalai' and 'Perumpanartrupadai', mention that Kanchi was the name of a tree which was in abundance in the forest of this area. The name Kanchi derived from the name of this tree.
- 2 The other version (Kanchipuram in early South Indian History, T V Mahalingam) is that the Tamil word Kanchi can be split into two as **KA** and **ANCHI**. **KA** is taken to mean Brahma and **ANCHI** to mean worship. This shows the name stands for the place where Brahma worshipped Siva.
- 3 Again **KA** is taken to mean eminence, headship, bliss and Kanchi to mean the place where one gets supreme bliss. Kanchi may also be connected to the name Kacchi of Sangam period.

'Perumpanartrupadai' points to Kanchi as an old city of the world. It refers to a word Mudoor which in Tamil means the old city. The same literature also mentions that Kanchi is not only an ancient city but also famous for its festival celebrations by the devotees of all faiths. It further describes the city as a celebrated ancient city of boundless educational advancement. Appar (Thirunavukkarasar), the great Saiva saint describes Kanchi as a town of great knowledge and learning.

- 4 Kanchi is also known by several other ancient names such as **Kachchi**, **Kachchippedu**, **Kanchinagara**, **Kanchimanagara** etc. The name Kanchi is of considerable antiquity having been in vogue even during the Sangam age.
- 5 According to another legend, Chola king of Sangam age Karikala had built the city of Kanchi surrounded by walls and brought people to live here. This information correlates with the copper plate inscriptions of the Chola period.
- 6 The Sangam literature, **Perumpanartrupadai**,¹ mentions **Kanchiyar (Tiraian)** associated with Kanchi. A copper plate charter of the Pallava period refers to a lake called **Tiraiyaneri** in Kanchipuram. (Thenneri near Kanchipuram may also be the name derived from Tiraiyaneri).

TIRAYANERI:

About 16 kms to the east of Kanchipuram is the tank now known as **Tenneri** which is regarded by some scholars as a corruption of Tiraiyaneri mentioned in the **Kasukkudi copper plate** of Nandivarman Pallavamalla. The Sanskrit portion of the plates names it Tiralaya tataka which might have been constructed in the time of one of the predecessors of Nandivarman II. There is a traditional view that Tondaman Ilandirayan was the first king of Thondaimandalam which was named after him. He was the son of Killi by Pillavalai, the daughter of Valaivannan, the naga king of Manipallavan. Killi is stated to have grown a grove and dug a tank at Kanchi in imitation of those in Mani-pallavam. C. Rajanayagam suggests that the tank was perhaps the one referred to in the Kasukudi copper plates as the tank of Tiraiyaneri.

- 7 The *Kamakshivilasam* speaks of Kanchi as the navel of the earth The *Meruthantra* also correlates with this saying The *Kanchipurana* (Veerathasapadalam - 31) of Sivaganga munivar refers Kanchi as the *navel spot* of the mother earth.

The antiquity of Kanchipuram is very difficult to ascertain However, the lithic records of different dynasties, engraved on various parts of the temple in Kanchipuram, which is more than 650 in numbers² and the copper plate inscriptions, and other stray inscriptions around Kanchipuram and outside, provide ample information about the political, religious and cultural history of Kanchipuram Besides, the literatures and Archaeological evidences, the excavations conducted by state government and the University of Madras etc., have also provided sources for the history

Dr K V Raman in his paper titled 'Archaeological Excavations' in Kanchipuram says that the area like Attyur (the vicinity of Sri Varadarajaswami Temple on the south) and the area west of Ekambaresvara temple have comparatively thinner habitational deposit indicating the peripheral nature of the occupation The nucleating area was certainly the so-called Big Kanchipuram which has the maximum concentration of ancient temples The most elevated zone of this area is the mound on which the Kamakshi Amman temple, Kumarakottam and Ulagalanda Perumal temple are situated According to him, the Vaikuntha perumal temple on the east, and the Kailasanatha Temple on the west, both of the Pallava period seem to mark the outer periphery of the city limits in the Pallava times The orientation of the temples here in this vicinity is also significant They are all oriented towards the central hub as it were, where probably the Pallava palace was situated All the major temples in big Kanchipuram look towards the central hub The Kailasanatha, Ekambaresvarar, Vaikuntha Perumal, Airavatesvara, Piravatanesvara, Jvaraharesvara, Muktesvara and Matangesvara temples are all looking towards the central hub even going against the normal conventions for temples to face east Many of the temples seem to be in line as it were all along the four main thoroughfares forming the squared plan Another significant mound is in the vicinity of the ancient *Padagam* (Pandavathuta, a Vishnu temple) The area between the Raja street and the Padagam temple is a conspicuous elevation

Here the area excavated in the backyard of the Sankara mutt falls in this mound and it has yielded about 6 metres thick of habitation deposit standing from the natural rock. The antiquity of the earlier occupation goes back at least to the beginning of the Christian era and possibly a few centuries earlier. From the above it is evident that the elevated area between Kamakshi amman temple and Ulagalanda perumal temple must be in all probability the Royal Palace site in ancient times This opinion of the historian is based on the orientation of the temples towards this point and the existence of the *Raja veedhi* (King's way) on all four sides of it

TABLE - I

SOURCES FOR THE HISTORY OF PALLAVAS OF KANCHIPURAM:

There are 16 copper plates of Pallavas and 10 copper plates of Pandyas available as source for the history of the Pallavas. A few important copper plates are mentioned below

- 1 The copper plates of Kaasakudi SII.11.342 Nandivarman-II
2. Velvikkudi copper plates
- 3 Chinnamanur copper plates.
- 4 Velurpalayam Plates (EI. 11 510) Nandivarman III
- 5 The Uruvupalli plates (IA.v.50)
6. The Mangalur Plates (IA.v.154)
- 7 The Pikira grant (E.I VII 159)

- 8 The Kuram grant (SII 144) - Paramesvara varman I
- 9 The Udayandram Plates (EI III 142)
- 10 The Penukonda plates (JRAS of 1915 p 471)
- 11 Sakrepatna plates of Simhavarman I (EI v 91 XXXVIII)
- 12 Maayadavolu grants of Sivaskandavarman (Ep Indica)
- 13 Thurchadahalli grants of Sivaskandavarman (Ep Indica)
- 14 Babhepalli plates of Kumaravishnu. (Ep Ind Vol XLI)
- 15 Dandan thokam grant of Nandivarman II
- 16 The copper plates of Chalukyas
17. The copper plates of Rashtrakutas.

INSCRIPTIONS OF PALLAVAS:**ARSIE OR ARIE**

1	Mahendravarman I	82 nos	1921
2.	Narasimhavarman II	2 nos	1888
	Rajasimha	360 nos	1955
3	Rangapataka, queen of Narasimha II	6 nos	1888
4	Mahendravarman III	4 nos	1888
		1 no	1933
5	Hiranyavarma	37 nos	1888
6	Nandivarman III	12 nos	1895
		14 nos	1893
7	Dantivarman.	34 nos	1888
8	Abhimanasiddhi	33 nos	1888
	(Based on C R Srinivasan, Kanchipuram through the ages, page 285.)		
and 9	The inscriptions of Gangaas.		
10.	Inscriptions of Pudukkottai state (lists and texts)		
11	South Indian Inscriptions		

LITERATURE AND TRADITIONAL SOURCES.

- 1 Ahananuru
2. Perumpanatruppada - Rudrankannanar - 2nd century A.D
3. Silappadhikaram - Ilango adigal
4. Manimekalai - Sathanar
5. Avantisundarikatha (Mahendravarman I)
6. Nalayira-Divya Prabhandham - Vaishnava alvars
7. Nandikkalambakam - Nandivarman IV
- 8 Periapuranaam - Sekizhar
9. Madhura Vijayam - Ganga Devi (Queen of Kampana)
- 10 Desikaprabandham - Vedanta Desika

The Sangam literature 'Ahananuru'⁹ and 'Perumpanatruppada' describe the city of Kanchi as the **Crown - Jewel** of Thondaimandalam and the beautiful walled city. An inscription⁴ of Sri Arulalaperumal

temple describes Kanchi as *Attiyur* and *Thiruattiyuru* and the deity is called as *Attiyuran*, after the name of the tree called *Atti* meaning (ficus Glomarata)

Kanchipuram was not merely a renowned ancient city in the Thondaimandalam region of *Dravida desa*, but a well known intellectual centre. Sangam literature also mentions that the people of this city engaged themselves in enjoying the festival of different religious sects. Even today Kanchi is celebrating several festivals throughout the year. The Chinese pilgrim Hsueun-Tsang of 7th century A.D. describes⁵ the stupa of about 100 feet height in Kanchi and connects Kanchi with the king Asoka. The Kuram plates of Pallava - Paramesvaravaram refers to the king Asokavarman as one of the ancestors of the Pallavas⁶. The contact of Satavahanas in Kanchi is revealed by the discovery of coins and supported by the findings of the excavations⁷.

It is interesting to note that in A.D. 350 the Samudra Gupta inscriptions list out among the conquered kings of *dakshinapatha* one Vishnugopa of Kanchi⁸.

Notes:

- 1 Perumpanatrupadaḷ - pp 397-420 Rudhra Kannanar of 2nd century A.D.
- 2 Belong to the period from 4th to 16th century A.D. of different dynasties
- 3 Ahananuru, p 213, 1-3
- 4 Varadaraja perumal temple, Dr K. V. Raman
- 5 Hsueun-Tsang Travels in India, T. Watters, Vol II reprint page 226
- 6 Comprehensive history of India - K. A. N. Sastry P 499
- 7 Indian Archaeology - A review 1963-64 p 12
- 8 Samudragupta's southern campaign - K. A. N. Sastry Felicitation Volume - 1971



Prior to 6th century A.D. South India was ruled by many local lords like *Kalapirar*, *Mutharaiyar*, *Pazhuvettariar*, *Irukkuvels* and many others of whom the *Kalapirars* were the earliest rulers *Mutharaiyars* were the powerful chiefs and were lords of Thanjai and Vallam. The *Pazhuvettariyars* were equally powerful in the region north of Cauvery and Kollidam rivers, while the *Irukkuvels* were dominating the region of Pudukkottai district.

RAISE OF PALLAVA KINGDOM

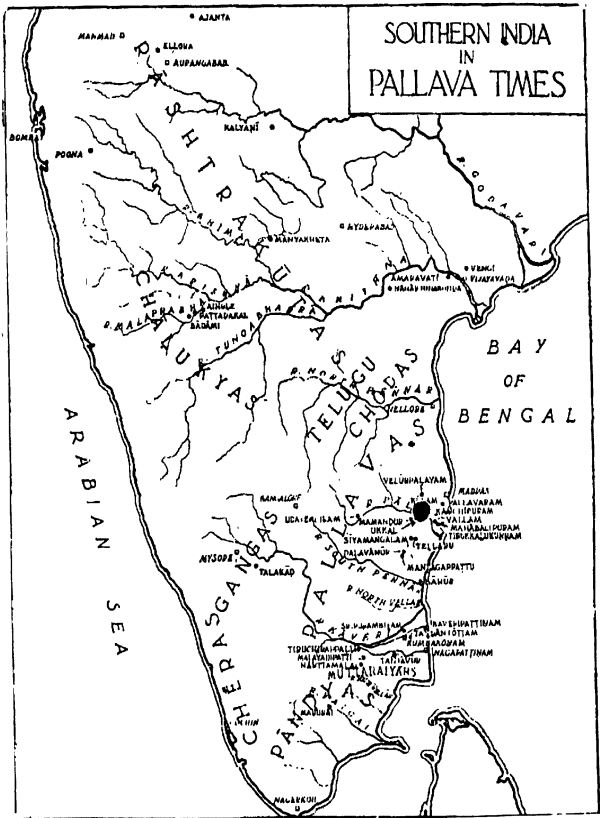
While this was the situation prevailing in South India, around 550 A.D., suddenly the Pandyas of Madurai under Kadungon and the Pallavas of Kanchi under Simhavishnu asserted themselves and set in motion a parallel rule of virtually the entire southern region. The rule of these mighty kings lasted for well over three to four centuries. And these four centuries were momentous periods in the field of war and peace, art and architecture, culture and above all in the area of religious, constructional activity. Among four great rulers of South India, we will focus our attention on the history of Pallavas of Kanchi as the advent of Pallavas laid the foundation for the rise of Kanchi as one of the most important cities of South India. (Ref: The list of sources for the history of the Pallavas of Kanchipuram vide table - I)

ORIGIN OF PALLAVAS : (Table - II A & B)

The inscriptions and copper plates speak about the origin of Pallavas. The Simhavarma inscriptions at Amaravathi¹ state that the Pallava race took birth from the son of *Madhani* and *Asvathama*. Another version is from the copper plate² of Velurpalayam belonging to Nandivarman which mentions that the Pallavas were the descendants of *Dronacharya* through his son *Asvathama* and *Menaka*. The Casakkudi copper plate³ also confirms this version.

But majority of the Pallava copper plates mentions about the race of Pallavas as follows. Brahma appeared from Mahavishnu's (*Thirumal*) navel, Angirus appeared from *Brahma*. From him appeared *Brihaspathi* and then came *Samyu Bharadwaja*, *Drona*, *Asvatama* and the Pallavan. Pallavas claim that they are the descendants of Vishnu and Bharadhwaja Rishi, and they belong to the *Bharadwaja gotra*. It is interesting to note that though they claimed to be the descendants of Vishnu, many of their successors were the followers of Saivism. In fact Mahendravarman-I was the follower of Jainism until he was brought into the fold of Saivism by the Saiva-saint Appar.

Several versions are narrated by the historians about the origin of the Pallavas. Some say that they are the *Pahalavas* came from the North India. Others say that they came from Manipallava Island and hence they are called Pallavas. A few historians are of the opinion that they belong to the Satavahana family, who ruled the Deccan and the other version is that they are from Karnataka country, or from Andhra country. Others say that they belong to the *Kallar* family of Tamil Nadu itself. But not a single version of the above has been proved beyond doubt. But the fact that they have ruled for more than three centuries with Kanchi as their capital cannot be disputed. We can quote with authentic evidence



KANCHIPURAM

Plate. IV

TABLE - II A

GENEALOGY

Vayalur inscriptions (E I Vol XVIII Page 45-53) mentions four Pallava kings as follows (Dates not given)

- | | | |
|---|---------------|---|
| 1 | VEERAKURCHAN | - Married to a daughter of Nagaraja |
| 2 | SKANDASISHYAN | - Captured the University Ghadika of Kanchi |
| 3 | KUMARAVISHNU | - Captured Kanchi and made as the capital of Pallavas |
| 4 | BUDDAVARMAN | - He was terror to the Chola army. |

GENEALOGY OF PALLAVAS OF KANCHI
(As per T V Mahalingam KIESIII P 33)



TABLE - II B

GENEALOGY

NAME OF THE KING	R. Gopalan (Pallavas of Kanchi, 1928)	R. Sewel Hisi, 1932 p.374	K.R. Srinivasan Cave temples 1964 - p22	T. V. Mahalingam KIESHITH, of cit 1968	K.A.N. Sastry HOSI, 1966 p. 171	S.R. Balasubramaiam Early Chola art 1951 p. 37
	A.D.	A.D.	A.D.	A.D.	A.D.	A.D.
SIMHAVARMAAN		550-575		580 586	550 560	
SIMHAVISHNU	575 600	575 600	550 580	588 610	560 580	
MAHENDIRAVARMAN I	600 630	600 630	580 630	610 630	580 630	
NARASIMHAVARMAN I	630 660	630 668	630 668	630 668	630 668	
MAHENDIRAVARMAN II		668 670	668 672	668 669	668 670	
PARAMESVARAVARMAN I	600 680	670 690	672 700	669 690	670 700	
NARASIMHAVARMAN II	680 700	690 715	700 728	690 691	700 728	
PARAMESVARAVARMAN II	700 710	715 717	728 731	728 729	728 731	
MAHENDIRAVARMAN III			720 728	720 728	731 732	
NANDIVARMAN II	710 775	717.779	732 796	731 796	731 796	
DATIVARMAN	775 826	779 830	796 846	796 846	796 847	786 836
NANDIVARMAN III	826 849	830 854	846 859	846 869	846 869	835 860
NRIPANTUGAVARMAN	849 875	854 880	859 899	869 913	859 899	850 896
APARAJITHAVARMAN	875 883	880 898	885 903	869.913	885 903	879 897
KEMPAVARMAN			948 980	869.913	870 912	878 910
NANDIVARMAN IV			904 926			

Note : Besides the scholars, mentioned above many other have also taken much pain to determine the dates of the Pallava rulers. The dates given in this genealogy table is for the comparative study of the research students

that the Simhavishnu line of Pallavas has ruled from A.D.556 to the end of 10th century A.D. (Table II-B).

The Vayalur inscriptions⁴ give us the names of the Pallava kings prior to Simhavishnu and they are as follows. One by name *Veerakurchan* became the king by marrying the daughter of Naga Raja. His son Skantha Sishya captured the *Ghatika (the vedic college of Kanchi)* from Sathyasenan. Then Kumaravishnu captured Kanchi and established the kingdom there and Kanchi was made their capital. His son Buddhavarman was a terror to the Cholas. With this information about the early Pallavas of Kanchi we shall now study the history of Pallavas of Simhavishnu line.

1. SIMHAVISHNU

The Hero stones⁵ discovered at Korariyaru in Dharmapuri district and Narasinganallore in Chengam taluk in Thiruvannamalai district mention his name as Singavinna Varmar. He defeated the Cholas, Kalapiras, Malavar, Pandiar, Singalas and Cheras and expanded his kingdom⁶. The achievements of Simhavishnu the founder of the line, is drawn from the satirical drama *Mattavilasaprahasana* of his son Mahendravarman I and partly from Ganga and Chalukya grants. The copper plate of Pallava mentions that after Simhavishnu, his brother Simhavarma came to power and ruled for some period. Then his son Buddhavarman became the king of Pallava country⁷ History is silent on the detail of their rule, and the period they have ruled.

2. MAHENDRAVARMAN - I

After Simhavishnu, his son Mahendravarman came to power in A.D.590. He defeated Pulikesin II the Chalukya king at Pullavur near Kanchipuram. He was not only a great warrior but also a lover of art which made him occupy a prominent place in the history of South India

He was a great lover of music and fine-arts. He was himself a great composer and singer and hence was called as *Sankeerthana Jathi*. He was also an eminent artist which earned him title of *Chittirakarapuli*. (meaning the tiger of art) He wrote a comedy drama called *Mattavilasa* which brought him the title of *Mattavilasan* Some of the Telugu titles he was given⁸ are *Sivbhundu*, *Nilvilonaiyambu*, *Venthulavithu*, *Pasarambu*, *Malayu*, *Kadunndharambu* and *Nayanbhu* etc ,

Mahendravarman was a *Jaina* in the beginning and he was converted to Saivism by the Saiva saint Thirunavukkarasar⁹. After becoming a Saiva himself he dismantled the Jain shrine in Padalipuram (Thiruppadirpulliyur) and constructed a temple for Siva at Thruvadigai (by using the stone of the dismantled temple) which is called as *Gunadhravecchuram*. He was an innovator and achieved a unique place in the field of architecture. His gloating over his achievement in his inscriptions on the Mandagapattu cave-temple becomes quite meaningful

The inscriptions¹⁰ say that this brickless, timberless, metalless and mortarless abode of *Lakshita* was caused to be made by king *Vichitrachitta* for Brahma, Vishnu and Isvara. This small inscription significantly shows that Mahendravarman's work was a departure from contemporary usage of perishable materials in the creation of stone temple. He is aptly calling himself as *Vichitrachitha* (meaning one who has peculiar ideas). Apart from Mandagapattu the other important cave temples of Mahendravarman are located at Pallavaram, Vallam, Mamandur, Tiruchirappalli, Dalavanur, Siyamangalam and Mahendrawadi etc. For this achievement he attained the title of *kshetradari* meaning one who has created places of worship.

3. NARASIMHAVARMAN-I (MAMALLA)

After Mahendravarman his son Narasimhavarman who is known as a military monarch, came to power. Like his father he also fought wars with Pulikesin II at Pariyalam, Manimangalam, Suramaram near Kanchipuram. The Kuram plate¹¹ describes these wars. He went up to *Vatapi*¹² the capital of Chalukyas, and conquered the city by defeating Pulikesin II. By this historic conquest he attached the title of *Vatapikondan* meaning one who has conquered Vatapi¹². Paranjotiyar who later turned as a Saiva saint called Sruthondar was his chieftain who fought the war with Chalukyas. The other titles of Narasimhavarman I are: *Mahamalla, Sriharan, Srimegan, Srinidi, Iransayan, Atyanthakaman, Ameyamayan, Nayananguran* etc. In the field of art also he followed the footsteps of his father Mahendravarman.

At Trichy he excavated another cave temple. The work commenced by Mahendravarman at Mamallapuram was continued and completed by Narasimhavarman. The Rathas, the sculptures, the Mahishamandapa, Varaha mandapa and Thirimurti Mandapa are the finest examples of his artistic taste. The Chinese traveller Hsueh-Tsang visited Kanchi in A.D. 640 during the reign of Narasimhavarman.

4. MAHENDRAVARMAN - II

The Kuram plates place Mahendravarman II as the successor of Narasimhavarman. But no significant political events took place during the reign of this King except that he continued his hostility with Vikramaditya I.

5. PARAMESVARAVARMAN

Paramesvaravarman, the son of Narasimhavarman I, ascended the throne in A.D. 670. He was a great warrior and defeated the mighty Vikramaditya. The copper plates¹³ of Udayendram and Velurpalayam praise him for this victory over Vikramaditya. He was a great devotee of Siva, and constructed a Siva temple at Kuram and a village called *Paramesvaramangalam* was given as grant to this temple. The temple itself is called as Vidya Vineeta Pallava *Paramesvara Griham*, after the name of the King. This is the first structural stone temple in Tamil Nadu¹⁴. Paramesvaravarman also had titles, like *Chitramayan, Gunapasanan, Atyanthakaman, Swasthan, Srinidhi, Sriharan, Ranasayan, Tharunanguran* and *Kamaraagan* etc.

6. NARASIMHAVARMAN-II-RAJASIMHA

Rajasimha or Narasimhavarman II was the son of Paramesvaravarman who ruled Kanchi from A.D. 700 to A.D. 720. He was a prolific builder and an initiator of structural stone architecture. He is noted for his temple building activities at Mamallapuram, Kanchi, Panamalai and some other places in Tamil Nadu. He was a great warrior and conducted several wars and defeated many enemies. The inscriptions of Sri Talagirisvarar temple¹⁵ at Panamalai describes him as an astute politician, and has seen many a game, played sportively in the battle field with enemies just as lion's cub does with a rutting mad-elephant, destroyer of enemies in war fields and as ardent devotee of Siva. He built shore Temple at *Mamallapuram, Sri Talagirisvarar Temple*, Panamalai and the famous *Rajasimha's Kailasanatha temple* at Kanchi known as *Rajasimhesvaram*, after the name of the King. There are about 250 titles of this king which are inscribed in *Rajasimhesvaram*¹⁶. Some of them are *Aparajithan, Adhiranachandan, Sankrama Raman, Sankara Bhakthan, Paramabhagavathan, Sripathi Vallabhan, Kala Kalan, Sri vadya Vidyadharan, Rishabhavanajagan* and *Sri Agamapriyan*. His devotion to Siva brought him the title of *Siva Chudamani*. Though he was an ardent Saivait, he respected other religions and also gave many grants to various temples and therefore called as *Parama Bhagavata*. In strength and fame he was equal to Lord Narasimha.

The inscriptions of his period are noted for their bold artistic Pallava grantha style. Dandin, the court poet of Rajasimha, mentions his name as Rajavarman in his literature *Kavya Darshan*. He has praised the king and the city of Kanchi in his work. Dandin was not only a poet, but also the Rajaguru of Rajasimha¹⁷. His other work is *Avanti Sundari Katha* in which he describes the war between the Pallavas and the Chalukyas and the sufferings of the people. The kings of Tibet and Arabia had sought his help in overcoming their enemies. He had contact with China

7. MAHENDRAVARMAN - III

He was the elder of the two sons of Narasimhavarman II. No records throw much light on the history of Mahendrarvarman III. He had a short rule of about two years only. He had made some additions to Kailasanatha temple during his reign. Some scholars identify him as the wounded person in the panel xviii of Vaikunthaperumal Temple¹⁸

8. PARAMESVARAVARMAN - II

Rajasimhan's son Paramesvaravarman II became the king in A D 728. The inscriptions¹⁹ found in Sri Veerattanesvara temple in Tiruvadigai (perhaps this temple was built by him) praises him as one who overcame *Kali (Yuga)*, one who loved the peaceful life and who was pious and an able administrator to his subjects. Velurpalayam plate also mentions him as one who ruled the country as per code of *Manu*. The Simhavishnu line of Pallavas ends with Paramesvaravarman II. The political turmoil that followed the death of Paramesvaravarman II led to a dynastic revolution. The Chalukyas of north and the Pandyas of the south have brought pressure on this kingdom. Simhavishnu's brother Bhima Vishnu had a son called Pallavamalla who later became Nandivarman. He was chosen as the king of Pallava country.

9. NANDIVARMAN - II

Nandivarman II ruled for 65 years from A.D.732 to A.D 796. The reason for this long rule must be that he was selected to the throne²⁰ when he was just 12 years old. He had an able chieftain called Udayachandran. With his association Nandivarman II fought several wars. Nandivarman was the Abhisheka nama of the king while his original name was Paramesvara. The title *Arisaranabharan* mentioned in a *Kasakudi* plate reveals that he was following Vaishnavism. His head bowed down constantly at the feet of Mukunda.²¹ But he was very much respecting other sects (religions) also.

Kanchi Vaikunthaperumal temple and Kuram Adikesavaperumal temple were constructed by him. The Kailasanatha temple at Tirupattur was the handiwork of Nandivarman II. Kunnadarkoil (near Pudukkottai), Veerattanesvara temple, Thiruvadigai and Muktesvara temple at Kanchi are the other temples endowed by him. Nandivarman had been defeated in many battles in his own territory by Maravarman Rajasimhan (A.D.730 to A.D. 765) the Pandya king. The period coincides with the invasion of the country, twice by the Chalukya king Vikramaditya V in the last quarter of 8th century A.D. The contemporary records of the Chalukyas state that in order to wipe out the disgrace that had befallen the family and to retrieve the lost prestige, Vikramaditya II attacked and defeated Nandivarman II and made him flee from the capital.²²

The inscriptions of Kailasanathamangalam reveals that Jainism was widely prevailing during his reign. Several educational institutions flourished in his reign. The period between the death of Nandivarman II and the advent of Aditya I, the Chola in the scene remains a puzzle to many historians. The period has been calculated as 118 years by Sri R. Gopalan, and he fixes the initial date of Dantivarman as A.D.775. Though the historians have differences in fixing the exact period of each ruler, it is to be admitted that the reign of Dantivarman, Nandivarman, Nripathungavarman, and Aparajitha had to be accommodated in this 118 year span.

10. DANTIVARMAN

With the accession of Dantivarman, the Pallava history enters a new phase which saw the rise of the Rashtrakutas, the Pandyas and the Cholas in the southern region. Kanchi lost its political importance during this period. According to the inscriptional evidences²³ Dantivarman was the son of Nandivarman II through Reva, probably the Rashtrakuta princess whom he married. He ruled for 51 years. He married Aggalaniammadi of Kadamba family²⁴ The Rashtrakuta king Govinda III invaded Kanchi in A.D.804.

The construction of Kailasanatha temple at Alampakkam which was renamed as Dantivarmanmangalam is attributed to Dantivarman²⁵. Kuvuvan Sattan, the Mutharaiyar chief, who figures in the records of Dantivarman²⁶ was the builder of the cave temple of Malayadipatti. The Vaishnava saint Tirumangai Alvar gives reference to *Tiruvellarai*. (*Vallaraiyil kallaraimel*) and a swastika tank (*nalul-mulai-keni*) at this place where the inscriptions mention Dantivarman's regnal year

11. NANDIVARMAN - III

He succeeded his father Dantivarman to the throne of Kanchi. According to K R Srinivasan there was another Nandivarman IV (A.D. 904 - A.D.926) in the Pallava line and he was the hero of the Tamil literature *Nandikkalambakam*. He has restored and reasserted the Pallava power after Aparajitha. He was the Pallava ruler mentioned as adversary of Parantaka in Karandai plate²⁷ of Rajendra I. C.R.Srinivasan in his work of *Kanchipuram through the ages* (page 46) says that we are inclined to accept the view of T.V.Mahalingam that there was no fourth Nandivarman in the Pallava dynasty

Velurpalayam plate describes his military conflicts with the Pandyas. The Tamil minor classic *Nandikkalambakam* speaks of his victories at various places such as Kurugodu, Palaiyuru, Velluru, Ilaru etc., in Chola, Kongu, Pandya countries besides Thondaimandalam. Perundevanar who authored *Bharathavenba* was his contemporary. The construction of the Vishnu temple at Kiliyanur and Mukhamandapa of the Siva temple at Pallikonda are attributed to him²⁸. An inscription in Thailand²⁹ attests to trade links with South East Asian countries.

12. NIRUPATUNGAVARMAN

Nirupatungavarman was the next to succeed to the throne of Kanchi. The Bahur plate³⁰ refers to the achievements near Kumbakonam, while some scholars say that the record reveals Nirupatunga's military assistance to the Pandya king Varaguna II (A.D.862 -A.D.885) in defeating an enemy confederacy at Anchil. In the grant Nirupatunga is compared to the epic hero Rama.

Scholars are of the opinion that Aparajita and Nirupatungavarman were step-brothers born respectively to Kandan Marambhavi, the Chola princess and Sanka the Rashtrakuta princess. His liberal gifts to the maintenance of a Sanskrit college at Bahur illustrate his patronage to the cause of education. The *Ukkal Vishnu* temple constructed by the queen and some rock-cut shrines like Siva temple at Nartamalai by his chief³¹ are some of the examples for architectural attempts during his reign

13. APARAJITAVARMAN

We have already mentioned that the two kings Aparajita and Nirupatunga were step-brothers. But neither Aparajita's position in the Pallava genealogy nor his relationship with his step brother king is known from available sources. But the contemporary events help us to some extent in determining his position in the kingdom. That is the Srirumbhiam battle against the Pandyas and the conquest of Tondaimandalam by Aditya I.

The Thiruvallangadu plate³² of Rajendra I refers to the defeat of Aparajita at the hands of Aditya I. The Kanyakumari inscriptions³³ of Virapandya state that Aditya killed a Pallava king (Aparajita) who was mounted on a war elephant. The frequent invasions of Tondaimandalam by Aditya I brought the decline of Pallava power. K. R. Srinivasan says that "after all it is possible that the Kanyakumari inscriptions and Thiruvallangadu plate may be referring to two different persons" So according to him the Kanyakumari inscription mentions Nripathunga and the Thiruvallangadu plate mentions Aparajita. In any case Aditya I caused the defeat of the Pallavas and removed them from the political scene of South India. The Virattanesvara temple at Tiruttani was constructed by Aparajita

14. KAMPA VARMAN

According to K.R. Srinivasan the accession of Kampavarman took place in A.D. 948-49³⁴. He was called as Nandi-Kampa and was the son of Nandivarman III. The Thiruvorriyur records³⁵ place Kampavarman as predecessor to Aditya I and his period to the second half of 9th century A.D.

From the Melpatti inscriptions one can infer that Kampavarman enjoyed joint sovereignty with his brothers and that he had frequent clashes with them. His own inscription indicates that Tondaimandalam and some parts of Nellore, Chittoor and North-Arcot were under his sway. He tried to regain the authority over the territory lost to the Cholas. But in spite of his best efforts the Pallava power collapsed probably at the end of his 32nd year.

Kamakerali-Vishnugriha at Solapuram was built in his reign. Another temple of his period is Chandramoulesvara temple built of sand stone at Nattery (Bramhadesam) in (Thiruvannamalai District) near Kanchipuram

After Kampavarman some minor chiefs like Vijayanagara, Narasimhavarman, Govindavarman etc. seem to have ruled Kanchipuram. The Rashtrakuta power under its able leadership of Krishna III in A.D. 949 once for all wiped out the last trace of the Pallava power from Kanchi.

KANCHI AND KADAMBAS

In the 4th century A.D. there rose two great kingdoms in Karnataka, the Kadambas of Banavasi and the Gangas of Talakad, and both of them had close contact with the Pallavas of Kanchi in their early years. Mayuravarman, the founder of Kadamba line had come to Kanchi for *Vedic* studies in the *Ghatika* (university) of Kanchi, before he became a *Kshatriya*

THE GANGAS OF TALAKAD

The Gangas had close association with the Pallavas. They appear to have occupied from time to time, a subordinate position under the Pallavas of Kanchi. The Penukonda plate³⁶ of Mahendrarvarman II reveals that Harivarman, son of Madhava I was installed on the Ganga throne by the Pallava Simhavarman II. The interest shown by the Pallavas in the affairs of the Gangas was to check the rising power of Banas.

The Gangas and Pallavas had good relationship till we come to know that Durvinita fought with Kaduvetti rulers of Kanchi. Then Bhuvikrama (A.D. 654 - A.D. 674), Sivamara I (A.D. 699 - A.D. 725) and Sripurusha (A.D. 725 - A.D. 788) all claim to have fought with the Pallavas. Both Paramesvaravarman and Nandivarman-Pallavamalla were contemporaries of the Ganga ruler Sripurusha.³⁷ The Rashtrakuta king Govinda III succeeded in vanquishing the Gangas.

THE CHALUKYAS OF BADAMI

The Chalukyas of Badami ruled for over 200 years from 6th century A.D. to 8th century A.D. and during the period they had contact and conflict with the Pallavas of Kanchi. The Pallavas were the

inveterate enemies of the Chalukyans³⁸ Pulikesin had almost captured the capital of the Pallavas during Mahendravarman's rule. Narasimhavarman I (Mamalla) chased the invader Pulikesin II and bearded the lion in its own den at Vatapi and inflicted a crushing defeat on him there.

The defeat was a great blow resulting in disastrous consequences for Pulikesin in particular, and to the Chalukyan power in general, until it was again restored by Vikramaditya I. Vinayaditya I (A.D. 686-A.D. 691), Vijayaditya (A.D. 696-A.D. 733) and Vikramaditya I (A.D. 731) and Vikramaditya II (A.D. 733-A.D. 745) all had frequent conflicts with the Pallavas of Kanchi.

The *Navasuri plate* and the Honnur plate³⁹ reveal that Vikramaditya I was in his military camp at Malliyur (near Kanchi). His presence confirms the conquest of the Pallava capital⁴⁰. The Gadval plates⁴¹ mention that Vikramaditya I obliterated the glory of Narasimha and subdued the Pallavas. The mention of the Pallava kings Narasimha I, Mahendra II, and Paramesvaravarman in order of their succession highlights the long drawn-out rivalry and protracted wars between these two dynasties.

Kanchi is compared here to a lady with a girdle who probably wooed the Chalukyan sovereign. Assumption of the title of Rajamalla by Vikramaditya is also mentioned in this plate. Further, it is mentioned that the Kanchi fort was having strong ramparts and deep moat. The contact with the Chalukyas of Badami and the Pallavas of Kanchi came to an end after the overthrow of Kirthivarman by the Rashtrakuta, Dantidurga who allied himself with the Pallava Narasimhan by giving in marriage his daughter Reva.

KANCHI AND THE RASHTRAKUTAS

Rashtrakuta's association with Kanchi was right from the commencement of the dynasty by its founder Dantidurga. In order to gain support of southern King for the expansion of his empire he gave his daughter Reva in marriage to Nandivarman Pallavamalla of Kanchi in A.D. 743. According to the inscriptions of Indiraraja dated A.D. 915,⁴² Dantidurga subdued the rulers of South including the rulers of Kanchi. Thurumanga alvar, a Vaishnava saint and the contemporary of Dantidurga⁴³ and Nandivarman, says that he was respected by Thodayarkon (Nandivarman), and his army had marched to Kanchi. Some scholars believe that during the time of Krishna I he imitated the Pallava art for his Ellora temple. There was fight for power between Govinda II and his younger brother Dhruva. Dantivarman espoused the cause of Govinda II.

But Dhruva marched against the Pallava King. Govinda III became the undisputed King in A.D. 796. Govinda III had his campaign against the southern King⁴⁴ and occupied Kanchi as his base for military operations to annex south.

Krishna III who was a powerful king of this line was also known as Kannaradeva. He was the conqueror of Kanchi and Thanjavur (*Kacchiyum Thanjayum Konda*)⁴⁵. But it is interesting to note that not a single record of Krishna III is found either in proper Kanchi or in Thanjavur which he claims to have conquered. After the death of Krishna III⁴⁶ the association of Kanchi with Rastrakutas came to an end.

KANCHI AND THE CHOLAS

Aparajita Pallava was decisively defeated by the Chola Aditya-I during the last quarter of 9th century A.D. Aditya became the lord of Thondaimandalam⁴⁷. The inscriptions found at Kanchi, Thakkolam and Thirukkazhukundram, prove Aditya's hold over Thondaimandalam. The rise of the Chola power with Thanjavur as its capital, the defeat of Aparajita of Kanchi and the successful winning of Raja Raja-I over the eastern Chalukyas of Vengi by marrying his own daughter Kundavai to Vimaladitya

did bring a sudden change in the political history of South India, which prevailed for another 350 years. Raja Raja - I (A.D.985-A.D.1044) and his son Rajendra I(A.D.1014-A.D.1044) brought the entire Tamil Nadu, Ceylone, Kerala, Andhra and part of Karnataka under their control and the Chola empire was united into a mighty kingdom in which Kanchi was also a part and was made the second capital of the Cholas. Under the Cholas it continued to be an important city. The inscriptions of Uttama Chola describe a palace Chitramandapa⁴⁸ at Kanchi. Sundara Chola spent his last days in that golden palace and died there in A.D. 973, and came to be known as *Ponmaligai Tunjiya Devar* ⁴⁹ His queen Vanavanmahadevi, the mother of Raja Raja-I committed sati⁵⁰.Kulothunga-I during his Kalinga war used Kanchi as his base.⁵¹

Rajendra-I during his march against the Ritta country stayed in Kanchi. Rajendra-I died near Kanchi (in Nattery Bramhadesam). This is revealed by an inscription of Rajadhi Raja-I found in Sri Chandramoulesvara temple at Nattery.⁵² The inscriptions also reveal that his queen Veera mahadevi also committed sati.

The Rashtrakuta king Krishna-III who is also called Kannaradeva, had a brief rule over Kanchi and Thanjavur,⁵³ Rajadhiraja-I (A.D.1018-A.D.1054) was a great warrior and led the Chola army against the western Chalukyas under Somesvara-I. But at Koppam in A.D.1052, though he inflicted a heavy blow on enemies, he died in the battle field. His son Rajendra-II crowned himself in the battle field. Rajadhiraja-I's inscription is found in Kanchi Varadaraja swamy temple.⁵⁴ During Kulothunga-I (A.D.1070-1120) Kanchi was developed into an important seat of political activity. Kulothunga-I enriched the temples at Kanchi with land donations. An inscription of his 20th regnal year refers to Kanchi as *nagaram*.

KANCHI AND THE HOYSALAS

The Hoysalas of Dwarasamudram in Karnataka, were the powerful rulers. During the time of Vishnuvardhana (A.D.1108- A.D.1142) the Hoysalas rose to imperial status. Some inscriptions describe him as *Kanchikonda* ⁵⁵ meaning one who conquered Kanchi. The political condition in the Chola country was chaotic during the closing years of Kulothunga-III. The *Jagannathavijayam* of Rudhrabhata speaks that Raja Raja-III was greatly assisted by Ballala-II (A.D.1173-A.D.1220) to get him installed in power. Ballala-II claims that on the east he had shaken Kanchi,⁵⁶ and bore the title of the *emperor of the south*.⁵⁷ Several gifts were made to the temples of Kanchi by the merchants and chiefs of the Hoysala country during Ballala's time. Then soon after coming to power, Narasimha-II also had marched towards the south and he was at Kanchi in A.D.1221 to help Raja Raja-III ⁵⁸

He had again and again helped the Chola king during the time of crisis and earned the title of *Chola raja pratishthacharya*. The Hoysala records⁵⁹ of A.D.1229 say that Narasimha-II was ruling Kanchi and it was his eastern limit. Ballala-II also claimed that the eastern limit of his empire was Kanchi. The Hoysala generals Dantanayakas were staying at Kanchi from A.D.1240 and during their stay they had made several gifts to the temples of Kanchi. The inscriptions which speak about the gifts of Dantanayakas belong to the period of Raja Raja-III. Of these three belong to the period of Narasimha-II (A.D.1220-A.D.1235), seven to the period of Somasekara (A.D.1235-A.D.1253) and two to the period of Ballala-III (A.D.1292-A.D.1342).

The earliest record is of the 11th year of Raja Raja-III.⁶⁰ Somesvara also claims that Kanchi was his eastern border. He had left many Dantanayakas in Kanchi of whom Podalva, Dantina, Jagadobha, Vallaya, Mallaya, Kesava and Gopaya were prominent and figure in the inscriptions of Kanchi.

The Pandya king Maravarma Kulasekara, successor of Jatavarma Sundara Pandya, invaded Kanchi and captured the city. In addition to this Malik- Kafur under the order of Ala-Ud-din invaded

South India in the devastating mood. He sacked the Hoysala capital Dvarasamudra. Ballala-III moved to Thiruvannamalai which was his subsidiary capital and military base for some time. Ballala-III made grants to the temples of Kanchi. He was put to death in A.D.1343⁶¹

Apart from these mighty imperial kings, minor rulers like Telugu Chodas, Pottapi Cholas, the Telugu Pallavas and the later Pallavas had contact and conflict with the rulers of Kanchi. Mention must be made here that every ruler who had contact with Kanchi had their contribution to the growth of the city's art and architecture and to the history of Kanchi. The Kakatiyas who began their rule in about A.D 1000, claim that they were also associated with Kanchi.

KANCHI AND THE PANDYAS

The first ruler of this dynasty to be associated with Kanchi was Maravarman Sundara Pandya (A.D.1216 to A.D.1244). The Ulagalanda perumal temple inscription⁶² dated A.D. 1228 mentions that the king was able to bring Kanchi under his control. Next to him to have control over Kanchi was Jatavarman Sundarapandyan (A.D.1250 - A.D.1284). After his victories over the rulers of Kerala, Magadha, Ceylone, the Hoysalyas and the Cholas, he performed *tulabharam* at Arulalaperumal temple and celebrated *virabhisheka* at Kanchi⁶³. He had titles as *Kanchipura Varadhisvara* and *Kanchipuramkondan*⁶⁴. Kakatiya's hold on Kanchi was once for all terminated by the Pandya king Jatavarman Virapandiyar (A.D.1253 to A.D.1283). Maravarman Kulasekara-I (A.D.1268 - A.D 1310) and Maravarman Parakrama Pandya(A.D.1335 - A.D. 1352) were also associated with Kanchi. Inscriptions of Kanchi reveal their donations and grants to the temple

During the period of Raja Raja-III (A.D.1218 - A.D 1256) there was struggle for power between the Cholas, the Pandyas, the Hoysalas, the Kakatiyas and the Kadavarayas. There are about 60 inscriptions found in Kanchi issued by Raja Raja-III. Due to the internal struggles, the Chola kingdom at Kanchi was reduced to a feudatory state during the reign of Rajendra-III (A.D. 1256 - A.D 1279) and the Pandyas dominated Kanchi.

The Hoysalas and the Telugu-Chola Vijaya ganda gopala have also played a dominant role in the Kanchipuram area. The Hoysalas had even brought the military and stayed in and around Kanchi.⁶⁵ They issued several inscriptions which reveal the donations made by them to the temples mainly to Sri Varadarajaswami temple. During the Chola period also the city flourished as center of learning. A number of mutts were established in the name of the Saiva saints (63 Nayanmars) and these mutts had served as educational institutions. The Telugu-Chodas took control of Kanchi for some period during which time the temples of Kanchi were endowed and improved. Jatavarman Sundarapandia, a great warrior, invaded the Chola country and defeated the Chola king Rajendra-III. The Hoysalas under Somesvara, Kadava Koperunjanga, Telugu-Choda, Vijayagandagopala and the Kakatiya Gajapati, had performed *Virabhisheka* at Nellore. He made Kanchi his second capital.⁶⁶

KANCHI AND THE CHERAS

The Chera king Ravivarman Kulasekara drove away his enemy Virapandya and the Cholas and entered Kanchipuram⁶⁷. An interesting information we get from his inscriptions is that he performed his second coronation on the banks of the river Vegavati, at Kanchi in his 46th regnal year A.D.1312-A.D.1313 and on this occasion he gave away gifts to Arulalaperumal temple. He assumed the title as *Vegavatinatha* meaning the lord of Vegavati. But his hold over Kanchi was only short lived and in A.D.1316 the Kakatiya king captured the city. The Hoysala king Ballala-III visited Kanchi in A.D.1335 and the lords of Padavedu, the Sambuvaraiyars also have made grants to the temples at Kanchi.

KANCHI AND THE VIJAYANAGAR EMPIRE

The muslim invasion did make some effect on Kanchi but only for a short period. Kanchi became part of the Vijayanagara empire. For a short span of time the Sambuvaraiyars of Padavedu were the lords of Kanchi and were opposing the advancement of the Vijayanagara empire into Kanchi. *Madura Vijayam* narrates that Kampanna (A.D.1344- A.D.1377), the son of Bukka-I and the governor of the southern region proceeded against Kanchi and put down the rebel chief and occupied Kanchi. There are about 15 inscriptions of Kampanna noticed in Kanchi which mention his gifts to the temple.

An inscription dated A.D.1364 found in Kailasanatha temple at Kanchi mentions that the worship which was abandoned long back in the temple was revived by Kampanna⁹⁸. An inscription in Ekambra Natha temple refers to the Vijayanagara ruler during his southern campaign. The Vijayanagara rule in the south had contributed much to the field of art and architecture and Kanchipuram had its lion's share of it.

From Harihara-II A.D.1377- A.D.1404 to Sriranga-III A.D.1642, Thondaimandalam was dominated by the Vijayanagara rulers. Harihara-II (A.D.1377 - A.D.1404) had provided copper plate covering for the *Sri vimana* of the Kamakshu temple. In this temple we get six inscriptions of Devaraja-II (A.D.1422-A.D.1446).

Towards the end of the rule of Malhikarjuna (A.D.1447-A.D.1465), Kanchi came under the sudden attack of Hamvira, the Gajapathi king. There was another attack on Kanchi in A.D.1481 by the Bahmini Sultan Mahamud-III (A.D.1463-A.D.1482). While running away with the booty, he was confronted by Isvara Nayaka who was a general of Saluva Narasimha and recovered the properties and restored them in the respective temples. Krishnadevaraya (A.D.1509-A.D.1529) was the greatest king of the line. During his time happiness and prosperity was witnessed in the society. Development in social, economic and religious life of the people etc., was the hallmark of his rule at Kanchi.

His inscriptions reveal that he had shown great interest in temple building activities, conducting temple festivals and renovation of temple cars etc., without bias towards Siva or Vishnu temple. He has provided gold covering for the *Punyakoti Vimana* of Varadarajaswamy (Varadarajaperumal) temple at Kanchi. Achyudadevaraya and his successors had also made gifts to the temples of Kanchi. During the time of Vijayanagara rule Kanchi had seen developments in many fields especially in the field of art and architecture. The beautifully carved *mandapas* of Varadarajaswamy and Ekambaranatha swamy temples, huge *gopuras*, and many additional shrines and temples which are the wonders for every visitor today were the monumental gifts of the rulers of Vijayanagara to Kanchi.

KANCHI AND THE SAMBUVARAYAR

The Sambuvarayar were originally in the military service of the Chola. Later they were asked to look after some parts of the Chola territories. Their distinction in the military service under the Cholas helped them to carry out their own principality and became the lords of Padavedu. They were friendly with the Cholas upto the period of the Kulothunga-III (A.D.1178-A.D.1218). They also had relationship with Kadavas (later the Pallavas) during the closing years of Raja Raja-III. Later when Kanchi came into the Pandyan fold in the middle of 13th Century A.D., they became friendly with them. Kulothunga-III inscription dated A.D.1191 found at Kanchi mentions name of *Alagiya Chola Sambuvaraiyar*. There are many inscriptions in Kanchi which refers to the names of chiefs of Sambuvaraiyars. They were first associated with the Cholas, then with the Pandyas and finally with the Vijayanagara rulers. *Venrumankonda Ekambaranatha Sambuvaraiyar* (A.D.1231 -A.D.1239) was associated with Kanchi. Rajanarayana Sambuvaraiyar's inscription at Kanchi shows that he was ruling the city from A.D.1344. The Sambuvaraiyars have made several gifts to the temples of Kanchi.

KANCHI AND THE MUSLIM INVASIONS

Alla-ud-din-Khijji had sent his famous general Malik- Kafur to the South which turned out to be a mission of plunder and devastation. His expedition (A.D. 1296-A.D.1316) enroute to Karnataka upto Madurai fetched him enormous plunder. The scholars have different views on whether Kanchi was actually attacked or not during his first expedition. But it created a chaotic condition which indirectly helped Ravivarman the Chera king to establish his authority on Kanchi in A.D.1314, and was responsible in expelling the Muslims from the South. In the second Muslim expedition to the South during Ghiyas-ud-din Tughlak's time (A.D.1320-A.D.1325)also Kanchi was not affected. In spite of the powerful Vijayanagara rule, social and religious life of Kanchi could not be saved from the severe blow by the third expedition under Mohammed-III

Of the three Muslim expeditions against Kanchi, the first two by Malik-kafur and Mohammad-bin Tughlak never affected Kanchi. (C.R. Srinivasan - *Kanchipuram through the ages*, p-no. 225-229). According to K.A.N Sastri (*A History of South India* p.no.229). Malik-kafur plundered and desecrated the temples of Kanchi during his second invasion in A.D 1311. The worship was stopped in the Kailasanathar temple. It was revived during Kampanna's visit in A.D 1360 vide inscription no.SII 117, 120, 123. But third one by Mohammed-III of the Bahmani Sultanate shook the very back bone of political, social and religious life of Kanchi. According to *Farishta*, the Muslim historian, of 16th century A.D Mohammed III occupied Kanchi (Kunchy)where the temple walls and roofs were plated with gold and ornamented with precious stones. Another historian of the same period Tuba-Taba states that Mohamadians reached Kanchi (Gunji) in A.D 1481. He further says that from the rise of Islam upto this time no Mohamadian monarch had set foot on it; no stranger had laid hand on the cheek of the bird of that idol temple. With this we conclude this chapter on the political history of Kanchipuram and shall now focus our attention on Kanchi's association with various religions in the next chapter

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| 01. <i>Mamallai - Dr R Nagasamy, P 12-13</i> | 15. <i>S II 31.</i> |
| 02. <i>SII Vol III Part V</i> | 16. <i>S II Vol No..1mo.24 Page 12</i> |
| 03. <i>SII Vol II Part III</i> | 17. <i>S II Vol: II PAGE 357</i> |
| 04. <i>E.I.Vol.XVIII page 45-52</i> | 18. <i>Historical Sculptures of Vaikunthaperumal Temple - Page 62 Mrs Meenakshi. According to Sn K R Srinivasan, the prince to be one who probably fought with the Ganga Snpurusha (A.D. 725 - A.D. 788)</i> |
| 05. <i>The Hero-stones of Chengam-Dept of Archaeology-TamilNadu 1972 -Tho No 30 and 86</i> | 19. <i>S II Vol. II page 357.</i> |
| 06. <i>SII Vol II part III3</i> | 20. <i>Pallavar Varalaru (The history of Pallavas) by Dr M Rajamanickam Pillai.</i> |
| 07. <i>Pallava copperplates thirty-Tamil Varalatrakkazhagam page XII,XIII.</i> | 21. <i>S II Vol.II para V P.530 Ver.12.</i> |
| 08. <i>Magendiraverman - Mayilai Siri Venkatasamy.</i> | 22. <i>EI Vol V page 200 and Ibid Vol IX PP 200-07.</i> |
| 09. <i>A RIE.1958 Intro.P.4.</i> | 23. <i>EI Vol. V P.159</i> |
| 10. <i>E.I. XVII P1 14.17</i> | 24. <i>S II Vol.XII P.V.</i> |
| 11. <i>S.II Vol I Pages 144-145:Egi.Indica XVII P.340-344.</i> | 25. <i>Cave temples. Page II</i> |
| 12. <i>Pena Puranam - Sekkizhar Verses 6.</i> | 26. <i>Inscriptions.Pdu.state. Texts No.18</i> |
| 13. <i>SII Vol. I P.154.</i> | |
| 14. <i>History of Pallavas, Sri Srinivasa Sastry P.15.</i> | |

27. *Jor Vol XIX Page 150*
28. *Cave temples - Page 12*
29. *Jor. Vol. VI PP 299-310*
30. *EI Vo;XVIII P5 S III Vol II pp 513-517 verses No.17*
31. *A RIE 1960-61 In P.20*
32. *S II Vol.III NO.205 VERSES 49*
33. *EI Vol XVIII .P.42 verses 55*
34. *Solapuram inscriptions EI Vol VII pp 193-95*
35. *KIE SIII p224 EI Vol XXXIII pp 23*
36. *EI Vol.XIV pp 331-407*
37. *KIESIH p.177*
38. *E I Vol. IX pp.200-206*
39. *MAR. 1939, No 30, pp 129 - 34*
40. *CA.P.261*
41. *E I Vol . X No 100*
42. *EI Vol IX page 24 and 30*
43. *Thirumangai Alvar mentions Dantidurga as 'Vairamegha'*
44. *EI Vol XXXIV P.1377.*
45. *The records found at siddhalinga matam and Peruvoyil mentions this title*
46. *EI Vol XXVI P 64*
47. *S II No 205 pp 419*
48. *S II,III, p 269*
49. *Sundara Chola had the title of 'Pon Maligai tunjiya devar' meaning one who died in the golden palace Ibid p 288 n6*
50. *IKP 156*
51. *Ibid p.73*
52. *ARE 1925 P.260 Ibid 9, ii para 14*
53. *The Cholas - K.A.N Sastry - p.129-132*
54. *519 of 1919*
55. *Annual report on Indian Epigraphy 1890- B.29*
56. *ARDGA. 1909-1910 P.151*
57. *EI Vol VIII Shoreb 140*
58. *Ibid p.110*
59. *E Vol XII T.42*
60. *Arsie 1919 No 349*
61. *Hoysalas P.172*
62. *Arsie 1921 No 41 Pt 11 Para 42*
63. *SII vol.4 no 865*
64. *Ibid 1927 ibid 1934 pt 11 para 18*
65. *Ep Car V No. 211 - b*
66. *A History of South India K A. N Sastry - P 207-208*
67. *34 of 1980 Ep Ind IV No 145*
68. *SII 117,120,123.*
69. *Ibid 1918 Para 19*
70. *ARSIE 1919 NO 620 SII Vol I V No.849*
71. *ARSIE 1940 No.196 Ibid 1939,43 Pt.II P.254*
72. *EI Vol XXVII Page 305*
73. *Historical Inscriptions of South India- B Sewel p 229*
74. *Indian Antiquity Vol. XXIII Page 289 ff.*



CHAPTER-4 KANCHI-THE PLACE OF ALL RELIGIONS

A. VAISHNAVISM

Rig-veda (1.22.20) which belongs to the period between C 1400 and 1000 B.C gives us the earliest references about Vishnu and his devotees. In one of his incarnations Vishnu has been described as the saviour of the four *vedas*.

Tholkappiam, the early Tamil literature of the Sangam period mentions four Gods as guardian deities of Tamil land, among which the forest land presided over by Mayon (Vishnu). Similarly, *Purananuru* mentions Siva, Balarama, Vishnu and Muruga as the four principal gods. The *Paripadal* also mentions the name Balarama and Krishna. Another epic *Silappadikaram* mentions Vishnu temples at Vengadam, Arangam (Srirangam) and Thirumalirumsolai, *Perumpanatrupadai* mentions the Yatotakar (Thiruvekha) temple of Kanchi. The eighteen *divya desas* of Kanchipuram and the name Vishnu prefixed to this city bear testimony to the prevalence of this Vaishnavism in Kanchi from the Sangam age. The Pallava kings bear names such as Vishnugopal, Kumaravishnu, Narasimha etc., and they called themselves as *paramanbhavata* which reveals their association with *vaishnavism*. Their records, the Kuram plates and the historical sculptures of Sri Vaikuntha Perumal temple mention that they were the devotees of Vishnu.

The advent of the bhakti-movement represented by the twelve Alvars shaped the destiny of Vaishnavism in Tamil country from 6th to 8th century A.D. Of the twelve Alvars, Poigai alvar, Bhudattalvar and Peyalvar are the earliest of all and have been contemporaries of one another. Poigai alvar paved the way for others to recite vedic philosophy or hymns *Divyaprabandam* in Tamil. Hence he is said to be the originator of the *Divyaprabandham* (Dravida-Vedam) and set the trend of writing *pasurams* (hymns) in Tamil among the other Alvars. Poigai Alvar, was born at Kanchi and thus one can say that the Dravida Vedam also originated at Kanchi. Thirumazhisai Alvar, the fourth among the alvars, lived in Thiruvekha in Kanchi with his disciple Kanikannan. Both Poigai alvar and Peyalvar refer to the temple of Thiruvekha. Some of the ancient Vishnu temples of Kanchi, are mentioned in the hymns of Thirumazhisai alvar, Thirumangai alvar, Bhudattalvar, and Peyalvar. In fact Thirumangai Alvar mentions as many as fourteen divya desas of Kanchi in one of his hymns.

RAMANUJA'S ASSOCIATION WITH KANCHI

Born at Sriperumpudur near Kanchi, Ramanuja almost lived in Kanchi. He was an ardent disciple of Lord Varadaraja. Yadavaprakasa was one of the religious leaders associated with Kanchi. He was the author of *Vaijayanti* and was the preceptor of Ramanuja. The Pontiff Alavandar, (Yamunacharya) tried to install him on the pontifical throne as his successor at Srirangam. That didn't materialise. Thirukacchinambi who was a native of Poonamalle was another contemporary of Sri Ramanuja. He was the guide to Ramanuja's Vaishnava philosophy, known as *Visishtadvaita*.

Pillai Lokacharya, another great Vaishnava acharya, has enunciated the vaishnavite traditions in 18 books. The great Vedanta Desikar was another jewel in Kanchi's crown and he was able to win over other religious faiths (heads) by his intelligent arguments and debates. He has written more than 100 texts on Vaishnavism. His *Adaikkalpathu* on Lord Varadaraja is a famous hymn and his *Desika prabandham* is the short form of 4000 stanzas of *Dravidavedasaram*.

Prativati Saram Bhayankaram Annan disciple of Nayana Varadacharya (son of Vedanta Desikar) and later also a disciple of Manavala mamunigal was also born in Kanchi. He composed popular *Venkatesha Suprabhatham, Prapatti* and *Mangalam*. Kanchi not only gave birth to great Vaishnava saints but also to some of the greatest religious texts. The *Thiruvaymozhi* known as *Dravida Veda Sagaram* was summarized by Nambi Pillai and was edited by his disciple Thiruveedi Pillai. Nearly 100 years later this book was published as *Yatindra Vaishnava Prabhavam* at Kanchi. The Brahma sutras composed in Sanskrit are considered the eyes of the *Visishtadvaita Madam Sri Bhashyam* is a commentary on this text by Sri Ramanuja. This was passed on to Nadadurammal and was compiled into a text by Sudarshnacharya, a disciple of Sri Ramanuja. This text popularly known as *Kritakaprakasika*, also originated at Kanchi. The above two texts are to this day known as the two eyes of Kanchi. Sri Prativati Bhayankaram Annagaracharya swamy was also a native of Kanchi. He has written and published more than 1000 religious texts.

The impact of the religious teachings of *Visishtadvaita* philosophy, the reforms relating to the worship and offerings etc., and the regulations that were brought in the temple administration was so great that the temple became the centre of religious activities and thus contributed to the growth of Vaishnavism. But during the time of Acharyas some old temples located in Siva Kanchi were relegated to the background and a few temples like the Arulalaperumal temple enjoyed an eminent and enviable position. The post Ramanuja period also saw the greatness of Vaishnavism by his contemporaries like Embar, Bhattar, Kuresa etc. His teachings and interpretation came to be known as *Ramanuja Darsanam*. The *Divya Prabhandam hymns* were popularised according to Ramanuja's desire. Unfortunately, there were differences and divisions among the followers. While one group wanted to adopt Sanskrit texts and Sri Bhashya, the other group followed the *Tamil Prabhandam* of Alvars. Gradually this difference gave rise to two sects in Vaishnavism known as *Vadakalai* and *Tenkalai* groups.

According to Dr.K.V Raman, in his study of *History and Architecture of Sri Varadarajaswami temple-Kanchi*, page no 67, the Guruparampara of Pinalagiya Manavala Jiyar and *The Upadesarathnamalai* gives the hierarchy of Acharyas of the prabhandic school. The Guruparampara of the IIIrd Brahmatantra-svatantra gives the list of Acharyas of the Vadagalai school. Upto Sri Ramanuja, there is agreement between the two sects. Only after Ramanuja, the hierarchy is divided into two lines

RAMANUJA CIRCA (A.D 1017 -A.D 1137)

Prabhandic School

Bhattar (12th Century)

|

Nanjiyar (12th Century)

|

Nampillai (13th Century)

|

Pernavachan Pillai (13th Century)

|

Sri Bhashya School

Kurukesa (12th Century)

|

Engal Alvan (12th Century)

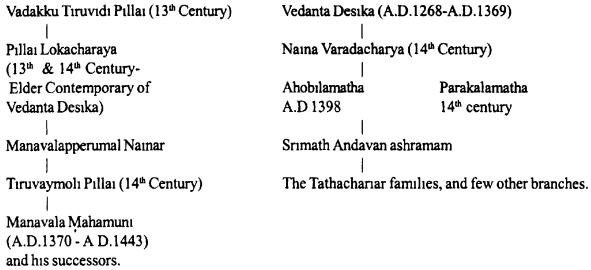
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Nadadur Ammal -13th Century

|

Atreya Ramanuja (13th Century)

|



Dr. K. V Raman also quotes that (vide page No.80) Van Sadagopa Jiyar who was the Guru of one Allasanī Peddanna, the poet - laureate of the Vijayanagara monarch Krishnadevaraya, was the founder of the Ahobila-math (A.D 1437 - A.D.1516). But according to *Acharya Vaibhavam Anubhandam* of Ahobila-math, in which the list of Acharya or Guruparamparas of Vadagalai line is mentioned the first Peethathipathi of Ahobila-math was Srimad Adivan Sadagopa Yatindra Mahadesikan in the year A.D.1398.

He is stated to be one among the few important disciples of Vedanta Desikar. Sri Vedanta Desikar was worshipping two idols namely Lakshmi Narasimha and Lakshmi Hayagriva during his life time. Later the idol of Lakshmi Narasimha was taken by the Ahobila math group and the other idol of Lakshmi Hayagriva was taken by the Brahma Tantra Swatantra Swami of Parakala math. Even today these two idols are in worshipped by the respective Jeers of these two maths. Thus the establishment of two groups of Vadakalai have emerged in the scene of Vaishnavism. The headquarters of Parakala Math is in Mysore as this math was patronised by the Maharaja of Mysore. The headquarters of the Ahobila math is located in Andhra Pradesh. Both these maths have branches in almost all important places in Tamil Nadu including Kanchi. Later another group in the Vadakalai sect emerged with Srimad Andavan swamikal as the head of the math.

Because of these differences among the Vaishnavites and the lack of proper administrative control by a single Peethathipati of a mutt at Kanchi, Vaishnavism today had weakened. We may attribute several reasons for the present declining trend of Vaishnavism in Kanchi.

1. During the earlier period the activities of the Vaishnavites centred only around Sri Varadaraja Perumal temple of Vishnu Kanchi. In spite of infightings and differences between Vadakalai and Tenkalai groups, even today Vishnu Kanchi alone is the centre of activities for them.
2. Many of the Vaishnavites do not move away and worship the temples like Ashtabujam, Yatotakari, Vaikunthaperumal etc., which are definitely more ancient and sung by Alvars and located very near. These temples belong to one particular group, i.e. Tenkalai.
3. The tourist buses or the so called pilgrimage buses which bring people from all parts of the world, take people only to a few famous temples like Sri Ekambreswarar, Kamakshi temple, Sri Varadarajaswamy temple and Sri Kailasanatha temple etc., and many of them do not know even the existence of other temples at Kanchi. These include both Siva and Vishnu temples. We cannot blame them also as they have to complete the tour within a stipulated time. Besides most of the temples are kept closed between 12.00 noon and 4.00 p.m.

4. After Ramanuja and Manavala Mamunigal, no proper administrative control over religious activities of Vaishnavism was maintained due to the divisions and differences which we have discussed already. Not a single Vaishnavite Math could be established in Kanchi parallel to those that exist for Saivism. The exception was Alagiya Manavala Jeer Math which was attached to Varadaraja Temple during the 15th century.

In spite of all these, one cannot deny the fact that Vaishnavism has still retained its old glory at Kanchi. In the list (Table No. III) enclosed, mention is made of the names of Alvars and other great exponents of Vaishnavism. Many of whom are directly or indirectly or individually contributed to the growth of Vaishnavism in Kanchi.

RAMANUJA'S ROLE IN THE VAISHNAVISM IN KANCHI

Ramanuja (Plate LXXXV), the great exponent of *Vaishnavism* was born to Sri Kesavachari and Smt Kandhumathi ammayar at Srirangam near Kanchipuram in A.D. 1017. Even in his young age, he started learning under Yadavaprakasa at Thiruputkuzhi. He was so intelligent that he overcame even his own preceptor in arguments in Vedas etc. The preceptor Yadava prakasa became jealous of his young student and plotted to drown Sri Ramanuja in the river Ganga during his pilgrimage. But Ramanuja came to know of this plot through one of his co-students Govindan and escaped from the trap.

It is traditionally believed that he was wandering in the forest and was brought to Kanchipuram by Lord Varadaraja himself and left near *Salai - kinaru* at Sevalimedu (well near the road). Later Yadavaprakasa returned to Kanchi from his pilgrimage and again took Ramanuja as his student. But due to difference of opinion, he was again separated from his Guru. In the meantime Ramanuja had contact with Thirukacchi Nambi who belonged to the Vaisya community from Poonamalli and who was doing services to Lord Varadaraja known as *Alavatta Kainkaryam* (fanning the Lord). Through Thirukacchi Nambi, Lord Varadaraja conveyed to Sri Ramanuja the six famous tenets of *Visishtadvaita* which later became the philosophy of Sri Ramanuja.

After marriage, he was living in the sannadhi street near the temple of Lord Varadaraja. Periya Nambigal who came from Srirangam became his acharya. Sri Ramanuja studied the *Nalayira Divyaprasnam* and later insisted that in every Vaishnava temple it should be recited. He was above all caste distinctions and won the hearts of all people in the society. But his wife was an orthodox lady and her intransigence caused difference of opinion between the husband and wife and hence he became a saint servant in Varadaraja Swamy temple itself doing services to the temple by bringing pots of water daily from *Salai Kinaru* for the Abhishekam of the Lord (bathing)

He started his own math where his nephew Kandadai Mudali Andan and Kuresa or Kurattalvar became his disciples. His philosophy of Visishtadvaita and scholarship and devotion was universally acknowledged, because he had broken the barriers of casteism. Later he went to Srirangam with Arayan of Srirangam along with Mudaliandan and Kurattalvar. He went to Thirukkottiyur where he learnt the *Tirumandiram* a sacred Veda from Thirukkottiyur Nambi who was the disciple of Alavandar. He spread this sacred *mantras* among the people of all castes. Later he became an eminent personality and was titled in the peetha of *acharya* of Srirangam, which became the chief centre of his activities in later years. He had introduced effective administration in the temple at Srirangam, Tirumalai, Thirunaryanapuram (Melkottai) and Kanchipuram. With the blessings of Lord Varadaraja and Thirukacchi Nambi, he wrote the famous *Sri Bhashya*. He went to Mysore and converted the Hoysala king, who was a Jaina, into the Vaishnava fold and made him construct temples at several places for Lord Vishnu. The three important acts of Sri Ramanuja which are the basic principles of Vaishnavism are;

He refuted the *Mayavada* of Sri Adi-Sankara and interpreted the *Brahmasutras* and *Upanishads* and the *Bhagavat Gita* in the light of his own *Visishtadvaitic* system; secondly he popularised the hymns of the Alvars known as *Nalayira-divyaprabhandam*; and thirdly he inspired and trained trusted disciples and installed them in seventy four places who were known as *Simhasanatipatis* (heads of the maths) for the purpose of propagating his philosophy.

Ramanuja's teachings were spread even to the distant villages and his *Sri Bhashya* and the *Divyaprabhandam* were being popularised and adopted by his disciples and followers, which became the basic essence of Vaishnavism.

KURATALVAN

The era of Ramanuja produced many Acharyas and disciples who were doing great service to Vaishnavism. Kurathalvan was one of the disciples of Sri Ramanuja born at Kuram (in A.D.1009) near Kanchipuram. His original name was Thirumarumarban (Srivatsankan). He came to know the greatness of Sri Ramanuja through Thirukacchi Nambi. He gave up his wealth for charitable purposes and left his home along with his wife for the service of his guru Sri Ramanuja at Srirangam. At Srirangam he spent his day-to-day life with the help of others. At this time, the ruling Chola king was not only an ardent Saivite but also a bitter enemy of Vaishnavism of Sri Ramanuja. As per the advice of his minister, he sent for Ramanuja to appear before him in his court and accept his principles, otherwise, he would be punished. When Kurathalvan came to know of this, he wanted to save Ramanuja. Therefore he went to the court of the king in Ramanuja's dress. But still opposed to the principles of the king, without any fear. The king ordered to pluck and remove his eyes as a punishment.

But Kurathalvan himself removed his eyes saying that he does not want to see the face of such a cruel king. In the meantime Ramanuja escaped and went to Karnataka where he stayed at Thondanur near Thirunarayanapuram or Melkote. Later Ramanuja returned to Kanchipuram and embraced Kurathalvan, and prayed to Lord Varadaraja to grant his disciple his vision. But Kurathalvan instead of getting back his vision prayed for Ramanuja's welfare. He wrote five stanzas (*Pancha-stavas*) one of which is called *Varadarajastuti*.

NOTE : Sri S.R. Balasubramaniam (Middle Chola Temple Page 355) SAYS:

Alleged Persecution of Ramanuja by Kulotunga I

According to Vaishnavite hagiology, one Krimikantha Chola is regarded as the persecutor of Acharya Ramanuja, and he is identified by some Vaishnavite schools of thought with Kulotunga I. Ramanuja lived in exile from the Tamil country between A.D. 1098 and 1122, in Melkote, in Karnataka. This alleged persecution by Kulotunga I is discussed in Note 3 at the end of this section. There was extensive royal as well as public support for Vishnu temples and allied institutions throughout the reign of Kulotunga I. It is hardly conceivable that this king persecuted Ramanuja, the latter's flight to Karnataka must have been in the wake of some sectarian rivalry, and not to royal or public hostility to him or his tenets. But according to some other historians it is Kulotunga II who persecuted Ramanuja and not Kulotunga-I as mentioned above.

SRI MANAVALA MAMUNIGAL (A.D 1370 - A.D 1443)

Sri Manavala Mamunigal was born at Alvarthirunagari, the birth place of Nammalvar. His birth star was *Moolam*, of the month of *Aipasi* (Tamil month). He was a great Vaishnavite scholar and constitutes another milestone in the history of Sri Vaishnavism. He was the disciple of Pillai Lokacharya. After leading a married life for some time, he became an ascetic and settled down at Srirangam, where he had his Math. Later he came to be known as the *Periya Jiyar*. He was spreading the messages of alvars and also the Visishtadvaita philosophy of Sri Ramanuja by which he became popular among the Vaishnavite acharyas. His famous disciples were Koil Kandadai Amman, Prativati Bhayankaram Annan, Erumbiappa and Vanamamalai Jiyar.

He visited Kanchi and stayed there for about a year, during which time he learnt the *Sri Bashya* from Kidambi Nayanar. He has written 12 verses in Sanskrit known as *Deva Raja Mangalam*, on Arulalaperumal, which describe the divine origin of the deity and his greatness. He has written several commentaries on *Divya Prabhandam* and his main object was to popularise the verses of the alvars and their works. He has also written *Idu Thirty six Thousand*. But it was published only 100 years later in the name of *Yatindra Vaishnava Prabhavam*.

His other works include commentaries on the works of Pillai Lokacharya, Alagiya Manavala Nainar and Amudanar and also on Thiruvaimozhi. One of his popularly known works is *Upadesa Ratnamala* which is the biography of alvars. This is another feather on his crown. He was the propagator of Prabhandic school of Vaishnavism. An inscription dated A.D.1582 of Arulalaperumal temple mentions the celebration of a festival on his birth day in *Aippasi* (479 of 1919). A copper plate grant dated A D 1724 refers to Charities including feeding of devotees in the shrine of Periya Jiyar (SITI I No. 390).

TABLE - III
LIST OF VAISHNAVITE ALVARS AND ACHARYAS

Sl.No.	Name	Place of Birth	Date
01	Poigai Alvar	Thiruvekha (Kanchi)	7th Century A D
02	Bhuthathalvar	Mamallapuram	7th Century A D
03	Peyalvar	Thirumayilai (Chennai)	7th Century A D
04	Thirumazhisai Alvar	Thirumazhisai	7th Century A D
05	Thondaradipodi Alvar	Thirumandangudi	8th Century A D
06	Thirumangai Alvar	Thirukurayalur	8th Century A D
07	Thiruppanalvar	Thiruraiyur	8th Century A D
08	Nammalvar	Thirukkurugur	9th Century A D
09	Kulasekara Alvar	Kollinagar	9th Century A D
10	Periyalvar	Srivilliputtur	9th Century A D
11	Madurakavi	Thirukolur	9th Century A D
12	Andal	Srivilliputhur	9th Century A D
13	Sumannatha Munigal	Kattumannar Koil	A D 823
14	Sri Uyakkandar	Thiruvellairai	A D 886
15	Sri Manakkal Nambi	Namakkal	A D 929
16	Sri Alavandar	Kattumannar Koil	A D 976
17	Sri Pena Nambigal	Thiruvarangam	A D 997
18	Thirumulaianandan	Azhagarkoil	A D 988
19	Thiru koshtiyur Nambi	Thirukkottiyur	A D 987
20	Thiruvavanga Perumal	Thiruvarangam	A D 1017
21.	Thiru Kanchi Nambigal	Poovisuntha Valli	A D 1009
22	Sri Emberumanar	Sri Perumpudur	A D 1017
23.	Sri Kurathavar	Kuram	A D 1009
24	Sri Mudaliyandan	Vardarajapuram	A D 1027
25	Sri Embaur	Maduramangalam	A D 1021
26	Anandalvan	Kirangur	A D 1053
27	Nanjyar	Sringeri	A D 1054
28	Sri Engalawan	Thiruveellari	A D 1097
29	Sri Pararsara Battar	Thiruvarangam	A D 1122
30	Sri Nanjeeyar	Thirunarayanapuram	A D 1113
31	Sri Nampillai	Nambur	A D 1147
32	Sri Periaivachan Pillai	Sanganallore	A D 1167
33	Sri Vadakku Thiruveedhi Pillai	Thiruvarangam	A D 1167
34	Sri Pillai Lokacharyar	Thiruvarangam	A D. 1205
35	Sri Azhagaiya Manavala Perumal Nayanar	Thiruvarangam (Brahmadesam)	A D 1207
36	Sri Vadhi Kasan Azhagia Manavala Jeevar	Mannar Koil	A D 1242
37.	Sriman Vedanta Desikar	Tupil	A.D.1269-1369
38	Sri Kura Kulothama Dasar	Thiruvarangam	A D 1265
39.	Thiruvaymozhi Pillai	Madurai (Kudal)	A D 1290
40.	Nainar Acharyar	Tupil	A D 1316
41	Sriman Manavala Mamunigal (Periya Jeevar)	Thirukkurugur	A D.1370-144

B - SAIVISM AND KANCHI

The *Vedas* and *Rudra* are inseparable and Lord Siva is one of the principal deities. The *Rig-Veda* mentions him as *Pasupati*. According to Hindu faith there are three main gods namely *Brahma*, *Vishnu* and *Siva* whose duties are also defined as creation, protection and destruction respectively. But according to Saivism, Siva himself is performing all the above three actions, and so he is considered to be great and head of the gods and without birth (or) death. The *Lingodbhava* form of Siva is depicted in almost all Siva temples which tells the mythical story that both Brahma and Vishnu failed to find out the top of his head and feet respectively and thus Siva is shown as superior to the two.

The *Rig veda* mentions the name of *Rudra (siva)*. It is interesting to note that we have literary evidence to show that the temple of Ekambaranatha was called as *Rudra kottam*. Rudra and Siva mean those who remove the sins or suffering.

Manimekalai, a work of the Sangam age mentions that Siva is not only the Lord of Surya and Chandra (sun and moon) but also of *pancha buta* that is fire, water, air, earth and cosmos which are nature gods.

As per the hymns of Nayanmars, Siva represents the four *vedas* and naturally he has originated from those sacred *vedas*. The *Thiruvilaiyadal Puranam* elaborately describes various deeds of Siva in South. According to the belief of some scholars Adi Sankara himself was an incarnation of Siva.

According to Thirumular, Siva is the beginning as well as the end and without him there would not be any universe at all. Manickavasakar says if Siva had not swallowed the poison which came out during the churning of the ocean by *devas* and *asuras*, the whole universe would have been destroyed. Thus he saved the whole universe by his action of drinking and retaining the poison in his throat. The 10 Saiva agamas and 18 Rudra agamas were created by Lord Siva himself. Of all the agamas Siva bhakti (worshipping Lord Siva) is considered as the best pathway to attain moksha (salvation).

Just as Vaishnavism has several sects, Saivism has also undergone such practices. In general the Saiva Siddantha, preached by the Nayanmars during the bhakti movement has touched the heart of masses, who have become the followers of Saivism.

Kanchi once was the capital of Tondaimandalam, the name of which derived from *Ilam Thirayan*, who ruled over Kanchi in the Sangam age. It had been a stronghold of this faith.

Kanchi was one among the seven centres of *Agamik* worship and liberation, the only city in the entire south. This was the *sthalam* with a deep rooted cult of tree-cum temple worship. The *sthalam vriksha* being *amra* (Mango) Ekamba. This *sthalam* is also noted for *Panchabhuta* associated with Siva in the form of *Prithvi linga*. Saivism seems to have occupied a leading role in the city of Kanchi through several centuries. Even from the beginning of Sangam age the adoration of Siva was well established in Tamil country. Several works of Sangam age mention Siva and Saivism along with that of Vaishnavism in this city. Just as *Alvars* had taken charge of spreading the religion of Vaishnavism, the *Nayanmars* had spearheaded the bhakti movement of Saivism from 6th century A.D.

Thirumular visited Kanchi Ekambaresvara temple and he has mentioned it in his *Tirumandiram*. Appar, Sundarar and Thirunavukkarasar had sung hymns on *Ekamba* and *Kamakottam Sambandar* mentions Karikala as one who defeated and possessed Kanchi which he embellished with gold.

The *Mattavilasa Prahasana* of Mahendra Varman-I mentions the name of *Ekamba*, Siva and Parvati (*Ardhanari*). The words like *Kapalin*, *Mahesvaras* and *Pasupatas* in this text reveal that, there was Siva cult and Saivaites were living around the temple of Ekamba.

The Pallavas called themselves as *Paramesvara*, besides *Parama Bhagavatas* and they have built temples for Siva at Mamallapuram, Kanchi, Panamalai etc. Some of the Pallava kings viz. *Sivaskandavarman*, *Skandashishya*, *Nandivarman* etc., bear the names which suggest their association with Saivism. Even their bull emblem and the *Khativanga* a weapon of Siva on the royal flag indicate their association with Saivism. Even during the time of Mayuravarman. Kanchi was a stronghold of Saivism (Kadambakula-p.149). The *Nayanmars*, the avowed devotees of Siva contributed very much to the spreading of Saivism. *Appar* carved out a place for Saivism in the minds of the people by his verses filled with devotion to Lord Siva. In addition to the everlasting stone edifices built for Siva, Mahendravarman had built a *mandapa* in the temple complex of Ekambranatha at Kanchi. *Appar* also mentions the existence of many Saiva maths at Kanchi

Adi Sankara was the staunch advocate of *Advaita* philosophy and established one of his *Vidyapithas* or Maths at Kanchi, and made Suresvara as the pontifical head of the Kanchi matt. The spiritual leader's influence on the goddess Kamakshi is well known

He had consecrated the *yantra* in the *Srichakra* in front of Kamakshi, who was immensely pleased with his devotion. The mother *Kali* changed herself to the *satvika* form, as at present as Kamakotipitha. Sekizhar of 12th century A.D. in his *Periyapuramam* mentions the association of Sundaramurti nayanar (8th century A.D.) with Kanchi. He regained his eye-sight partially at Kanchi and fully at Tiruvarur. Sundarar has sung in praise of Lord Siva of *Anekatangavadam* and *Onakandantali* of Kanchi. Sirukurippu Thondar, the Saiva saint, was born and lived at Kanchi. During the time of the Cholas, many temples were built for Siva, all over the land

Some of the existing temples were either rebuilt in stone or added with new shrines, *mandapas* etc. The inscriptions of Rajadhiraja II (A.D.1163 - A.D.1179) and Kulothunga III (A.D.1178 - A.D.1216) found in various temples of Kanchi record their gifts made to the temples. Similarly many other rulers including the chieftains of the Hoysalas and the Gangas have also recorded their gifts to the temples at Siva Kanchi. The Vijayanagara rulers also followed the footsteps of those of the previous dynasties.

Kacchiappar, the author of *Kandapuramam* was a *Sivacharya* of Kumarakottam temple of Kanchi. Kanchi is also an important centre of *Devi* cult. During the muslim invasion the icon of Kamakshi (Panchaloha icon) was taken to Thanjavur for safety. *Perianattar* had gifted a Saiva math called *Isanadever-Matham*. In the middle of 14th century A.D. the *Irtattai-Pulavargal* (twin poets) composed the poems called *Ekambaranathar-Ula* on lord Ekambara. Krishnadevaraya built the tallest *gopuram* in Kanchi for Ekambaresvara temple, besides two *mandapas* inside. The Saiva temples had royal patronage from the times of the early Pallavas down to the ruling dynasties of the 16th century.

The *Upanishad Brahendra math*, situated near Kailsanatha temple in Big Kanchipuram, about 3 centuries old is a minor Advaita math of the city. The Tondaimandalam Adheenam math situated in the street adjacent to the Sankaracarya math founded by Gnanaprakasa Desikar, is one of the oldest Saiva Siddantha maths of South India.

Branch mutts of some of the principal Visishtadvaita and Dvaita sampradaya maths exist in Little Kanchipuram. An institution of the *Udasi Sikh* sect, known as Balaji math said to have been founded by one of the late Sikh gurus during the course of his return from a pilgrimage to Ramesvaram, is existing opposite to the Municipal Office in Nellulakaran Street in Big Kanchipuram.

C. BUDDHISM AND KANCHI :

According to K.A.N. Sastry (A History of South India Page No. 422 and 423), till about the 5th century A.D. harmony and tolerance characterised the relations between the different religious sects. The worship of primitive godlings with offerings of blood and toddy went on side by side with the

performance of elaborate Vedic sacrifices; the popular pa. On included many deities like Muruga, Siva, Vishnu, Indra, Krishna, and others. Buddhists and Jains were found in considerable numbers in different parts of the country following their practices without let or hindrance. In the story of *Manimekalai*, for instance, we find the heroine advised to study in Kanchi the philosophical systems of the *Veda*, *Siva*, *Vishnu*, *Ajivika*, *Jaina* and of the *Sankhya*, *Vaisesika* and *Lokayata*.

But soon a great change came particularly in the Tamil country and people began to entertain fears of the whole land going over to Jainism and Buddhism. At any rate, worshippers of Siva and Vishnu felt the need to stem the rising tide of heresy. The growth, on the one hand, of an intense emotional *bhakti* to Siva or Vishnu and, on the other, of an outspoken hatred of Buddhists and Jains, are the chief characteristics of the new epoch. Challenges to public debate, competition in the performance of miracles, tests of the truth of doctrines by means of ordeal, became the order of the day. Parties of devotees under the leadership of one gifted saint or another traversed the country many times over, singing, dancing and debating all their way. Their great wave of religious enthusiasm attained its peak in the early 7th century, and had not spent itself in the middle of the 9th century.

Both Buddhism and Jainism appear to have flourished earlier than the bhakti movement at Kanchi. Among these two, Buddhism has preceded Jainism. In spite of many political events the religious faiths, except Buddhism, have had a steady existence in Kanchi. While Saivism, Vaishnavism and Jainism have continued as living faiths to this date, Buddhism has completely vanished from the scene.

Owing to the scarcity of source materials, it is not possible to reconstruct the history of Buddhism in Kanchi. But our knowledge is based on literary evidences and travel accounts of foreign pilgrims. We have references from the lives and achievements of Buddhist monks who had contact with Kanchi. Besides, the excavated remains at Kanchi and elsewhere also provide us the materials.

A number of *Pali* texts of the early period mentions Kanchi as one of the Buddhist centres of the South. The Tamil epic called *Manimekalai* of Sattanar, often mentions *Kauru* (Kanchi) a place where Buddhist missionaries were functioning. *Manimekalai*, (daughter of Kovalan-Madhavi), after embracing Buddhism (*Manimekalai kathai*-page 29) visited Kanchi to listen to the sermon of *Aravana Adigal*, a Buddhist monk sighted in Kanchi. *Manimekalai* also visited a Buddhist temple built by *Ilankilli*. When Kaveripoompattinam was engulfed by the sea the inhabitants emigrated to Kanchi and embraced the Buddhism. *Aravana Adigal* attained *nirvana* at Kanchi.

Aryadeva of 2nd century A.D. was the foster son of a king of *Simhala*, and was the successor of *Acharya Nagarjuna*. *Aryadeva* spent his last days in Kanchi. *Buddhadatta* of 5th century A.D. in his writings made references to the Buddha monasteries in Kanchi. *Buddagosha* of the same period, a native of *Magadha*, was one of the celebrities of Kanchi. Siddha Nagarjuna of 7th century A.D. was born at *Khora*, a part of Kanchi. T.A. Gopinath Rao says that Kamakshi devi was originally the goddess *Taradevi* of the Buddhist pantheon *Amrutha* of 12th century A.D. of the Pandya country headed the *Mulasana Vihara* of Kanchi. (*Indian Antiquities* June 1957 vol. xlv, page. 138)

The Chinese traveller Hsien-Tsang mentions the activities of Buddhism in Kanchi. In his account he mentions that he had seen a Buddhist stupa of 100 feet high at Kanchi. He also mentions that to the east of the city an old *Sangharama* built by the younger brother of Asokaraja existed. Although the Chinese traveller confirms the existence of Buddhist structures at Kanchi it is surprising to note that not a single one of them of the Pallava period had stood of that times. A few Buddha sculptures in and around Kamakshi temple area establish the existence of Buddhist monasteries and Buddhism in Kanchi. Though Buddhism was popular in Kanchi at one time it could not gain a stronghold like the other religions. The revivalist movement of the bhakti saints is considered as mainly responsible for decline of Buddhism and Jainism in Tamilnadu.

D. JAINISM IN KANCHI

Jainism was a faith with a large following in Southern parts of India as was in other parts of this country up to 6th century A.D. The Pallava king Mahendravarman and the Pandya King Virasekara Nedumaran were the followers of Jainism. Appar, the Saiva saint brought Mahendravarman to the fold of Saivism. Similarly, the Pandya King Virasekara Nedumaran was brought to the Saiva fold by another Saiva saint Thiruganasambandar. In the history of Karnataka, we come to know of a similar incident that the Vaishnava saint Ramanuja had converted the Jaina King Ballala to the fold of Vaishnavism. When the King changes his faith, naturally his subjects follow suit. In spite of this many continued to follow Jainism.

Jainism penetrated into Tamil Nadu very early. In the first six centuries of the Christian era this faith took great strides in Tamil country. The Jaina authors appealed to the minds of the people by their outstanding works like *Padinenkilkanakku*, *Silappadikaram*, and *Manimekalai* etc. The history of Jainism in Kanchi may be traced back to the Pallava period. Kanchi seems to have become a stronghold of this faith in the medieval period also and continued to be so for several centuries.

The place known as Jina-Kanchi or Thirupparuthikkunram on the southern bank of the river *Vegavati* was a famous Jaina centre even from the days of the Pallavas. The place became one of the important centres of learning of the Digambara Jains. This religion was patronised by the Pallavas. There are two Jaina temples at Thirupparuthikkunram, one dedicated to Vardhamana Mahaveera (the 23rd Thirthankara) and the other one is Chandraprabha (the 8th Thirthankara).

Though the temples belonged to the Pallava period, they no longer have the usual style of the Pallava architecture. The Vardhamana temple has been enlarged with additional shrines and pillared hall built during the Chola period. One of the shrines of the Chola period is dedicated to *Dharmadevi*. The temple is now called as *Tirukkodabasti*. The *sangeetha mandapa* was also added to this temple in A.D. 1387 by Irugappa, a famous general of the king Bukka-II. Later the temple was enclosed by a compound wall and the ceilings and walls were treated with paintings. The *sthalavriksha* of this temple is *Kura* tree.

The Chandraprabha temple is said to have been built by Rajasimha Pallava. The shrine was later closed for unknown reasons and the first floor (*tala*) has been converted into a shrine of Chandraprabha. The repairs and renovations carried out to this temple during the later periods have completely changed its original character. Another temple called *Mahilapalli* is referred to in the inscriptions but does not exist now.

The rulers of Kanchi have endowed lands and other gifts to these Jaina temples. Jina-Kanchi was considered to be one among the four sacred *Vidyasthanas* of the Digambara Jains. Reputed monks were the successors of the monastic establishments of this faith. After Krishnadevaraya the Jina-Kanchi math came to an end and it was shifted to Chittampur in Thiruvannamalai District. But even today the Jaina temples mentioned above exist on the southern bank of Vegavati river, but in a very bad state of preservation. A few families who follow this faith are living in this locality.

E. KANCHI AND OTHER RELIGIONS

In the early 14th century A.D. Malik-kafur the general of Alla-ud-din-Khalji, invaded Southern part of India and marched upto Madurai, and his invasion was disastrous for the cultural activities in the South. But since Kanchi was not en route to this march, it escaped from the onslaught. The second invasion, during the middle of 14th century A.D. had little effect on Kanchi, but the third one, by Mohammed III certainly did damage to the cultural, social and economic activities of Kanchi.

Though, it is said that Isvara Nayaka, Tuluva-Commander-in-Chief of Saluva Narasimha fought with the Muslim army at a place called *Kandukuru* and recovered a lion's share of booty, which the Muslim had taken from Kanchi, we don't have any evidence to show that they were restored to the respective temples. But, the impact of this invasion is that Kanchi had some settlement of Muslim population and their religious institutions like mosque etc., and the one which is by the south of Sankaramutt itself lies opposite to Ekambaresvara temple. Thus this invasion has paved way for accommodating the Islamic culture also in Kanchi, along with the other existing religions

But one must accept the fact that the existing temples and other arte-facts of Hinduism were not destroyed. There was political instability and no strong power was there to look after the administration of Kanchi. The news of the impending invasion of Muslims was already in the news in Kanchipuram. Therefore, the temple authorities and the administration took precautionary measures for safeguarding the movable properties of the temple like icons and costly jewels. The frequent invasion of the Muslims had caused disastrous effect on the cultural properties of Hindu Temples due to looting and plunder.

Therefore the Nayaka kings have made provision for an under-ground chambers in stone in almost all the temples for safeguarding the idols and jewels during the time of invasion or war. A few temples in Kanchi also have this provision even today, the people are misled by saying that it is an underground passage leading to some places. Besides this, arrangements were also made to shift the idols and costly jewels to a safer place during such times. For example, the Kamakshi Idol was shifted to Thanjavur, where it is still in worship. Similarly the idol of Lord Varadaraja was secretly shifted to Udayarpalayam in Tiruchirapalli District.

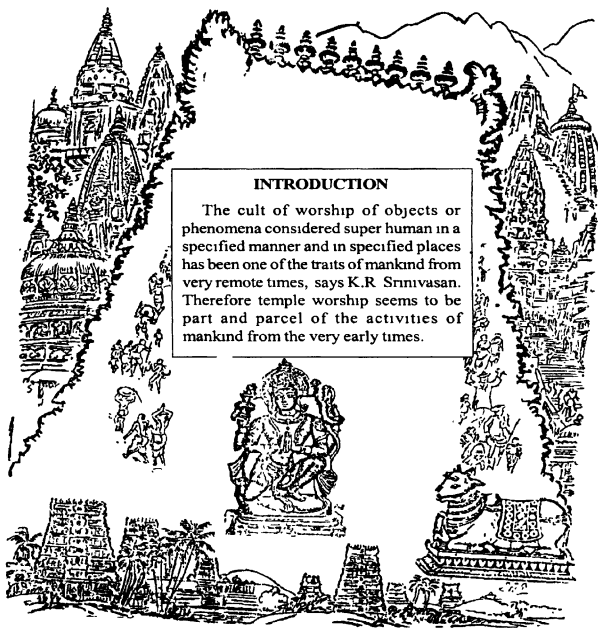
But when again peaceful atmosphere prevailed at Kanchi in the early 18th century, A.D. the idols were brought back to the temple which are now under worship. The idols of Ekambaresvara temple also were shifted for safety temporarily during the invasion of Mohammedians, and brought back after the restoration of peace in Kanchi. But there is no proper authentic information available on the valuables like Jewels, silver articles etc., belonging to each temple of Kanchi. In any case the art lovers and worshippers must feel happy about the restoration of the idols of these temples at last.



THE HINDU TEMPLES

INTRODUCTION

The cult of worship of objects or phenomena considered super human in a specified manner and in specified places has been one of the traits of mankind from very remote times, says K.R. Srinivasan. Therefore temple worship seems to be part and parcel of the activities of mankind from the very early times.



Avvaiyar, the famous poetess of the Sangam age, has said "Do not live in a town/village where there is no temple" (*Koil Ella Vooril Kudi Erukka Vendaam*) which means every village or town had temples under worship in those days. Temple worship is derived mostly from *vedic* and *puranic* scenes. They assumed different styles in accordance with the places where they were situated.

The scholars are of the opinion that the temple architecture is as old as Sangam period. The local *artisans* and *silpis* determine the forms of the temples and in due course the *vasu silpa* and *Agama* text as described in *sastras* were evolved. Side by side the conduct of worship was also codified.

The Sangam literature mentions the name of certain temples (for example Thiruvekha) of Kanchi, and the practice of worship of Siva and Vishnu and other Hindu gods. These temples were originally constructed in bricks and other perishable materials like bamboo and timber etc., till the advent of Pallava king Mahendra Varman, (in the middle of A.D. 6th century) who invented a new style of architecture called cave temples excavated in the standing rocks which are unperishable in nature.

His successors have further developed this art and built many structural temples with sand stone. Then came the Cholas of Thanjavur who have not only extended their territory but also expanded their temple building activities in all places under their jurisdiction. Kanchipuram was their second capital. Many ancient brick temples of this place were re-built by them in stones. The temple with their characteristic tiered *vimanas*, shrines, huge and small, their axial and peripheral *mandapas* adjoining which are flat-roofed halls and towering *gopura* entrances form a distinct class by themselves, to which the Vijayanagara empire also had contributed a lion's share. The temples of Kanchipuram as on today is the contribution of various dynasties who were not only rulers but also the lovers of art and architecture.

Kanchipuram, the heart of Tondaimandalam, had carved for itself a unique place in the history of temple building in India, particularly in South India. This city has about 150 various temples built in different periods and in different styles by different dynasties who ruled Kanchi from 2nd century A.D. to 16th century A.D. In A.D. 639, Hieun-Tsang mentions 80 deva temples sighted by him in Kanchi.

Some of the earliest structural temples are found in this town. Temples built right from the Sangam age to the modern times are found in this holy town. Temples of different denominations like Vaishnavism, Saivism, Jainism, Buddhism, and Islam, belonging to pre-Pallava period, the Pallavas, the Cholas, the Vijayanagaras and later periods are found in this holy place. Because of its religious importance, it is considered to be one of the seven *mukti kshetras* of our country. Sri Vedanta Desika, a Vaishnava scholar and saint who lived in Kanchi has aptly praised this city in his *Adaikkalpathu* thus: "Like a crow that flies in every direction and falls exhausted, being unable to obtain the Lord through devotion, I have sought as refuge the graces of lord of *Hastigiri* of Kanchi which is the most important of the seven cities that give salvation".

C. R. Srinivasan in his work *Kanchipuram through the ages*, says that "India can boast of quite a few ancient cities which are noted for either religious or cultural or educational or political importance. But there is only one city in the whole of South India that can really claim all the aspects cited above. The city which was held in high esteem for sacredness, power, plenty and prosperity all through the ages from the dawn of civilization to the successive centuries of the historical period, retains its celebrity even to the present day".

One wonders that inspite of several stormy political upheavals the temples have come down to us without much destruction. What could be the reason for this? Dr. K.V. Raman in his work *Sri Varadarajaperumal temple, Kanchi*, gives the apt reason for this and says that "the reason obviously is that even though several dynasties were fighting with one another to have a hold over Kanchi city, they all had equal veneration for the establishment of religious institutions. That is why we find every new conqueror or the victor making new grants and donations to the temples. Thus the successive rulers

have not only constructed new temples but also patronised and endowed the already existing temples. That is how the temples are with us today and we shall now focus our attention on the details of their history and architecture and religious aspects of the existing temples.

There are about 650 inscriptions found in Kanchi which throw a flood of light on many aspects like religion, politics and culture and most of them are engraved in temples as they generally speak not only about the grants and gifts to those religious institutions but also about the constructions of the temples. More than half of the inscriptions, that is 350 numbers are found in Arulalaperumal (Varadaraja perumal) temple itself in Vishnu Kanchi. The inscriptions of the Cholas are 235 numbers which is by far the largest among the inscriptions found in Kanchi. The second largest, that is 158 numbers of inscriptions come from the Vijayanagar rulers. 47 inscriptions belong to the Telegu Pallavas and the Pandyas have left 12 numbers. Though the Pallavas have ruled for more than three centuries with Kanchi as their capital, it is surprising to note that they had left only 12 inscriptions in proper Kanchi. The remaining are left by the other rulers like the Hoysalas, the Telugu Cholas, the Banas, the Kakatiyas and the Cheras. These inscriptions help us to construct the history of the temples of Kanchi.

The post-Sangam literature *Perumbanatrupadai* written by Rudrakannanar of 2nd century A.D. describes Kanchi as a fortified city in the shape of lotus flower, with broad streets for chariots to move freely. Mention has also been made about the gathering of the public in places of religious importance for worship and to celebrate festivals throughout the year. This means the temples were existing in Kanchi even during Sangam age and they were in worship.

As already mentioned there are 18 Vaishnavite temples which have been sung by the alvars (Vaishnava saints) in Kanchi and these are among the 108 *divya desas* (*kshetras*) of our country. Out of these 18 temples, 4 temples represent the earliest stage in the history of temple architecture and iconography. These four temples, that is Thiruvekha, Ulagalanderumal, Pandava Thudar (the messenger of Pandavas, that is Lord Krishna) and Attiyur Arulalaperumal (Varadarajaperumal) have been praised by the early alvars, that is the first three alvars who belong to the early Pallava period, probably 6th century A.D. Out of these four, Thiruvekha (Yatokatkar) temple is mentioned even in the Sangam literature. Therefore these four temples can be attributed to the pre-Pallava period.

These temples were originally built with brick and mortar and main deities in their *sanctum sanctorum* were in *stucco*, except the deity of Arulalaperumal which was originally in Attu wood (*ficus glamaratta*). During the later period the temples were rebuilt in stones but the *stucco* figures, that is the main deities inside the *sanctum* have not been changed, except the one that of wooden deity of Arulalaperumal which was replaced with a stone sculpture and the original one was kept inside the temple tank.

Similarly, the temple of Ekambaranatha and *Kamakottam* (Kamakshi temple) also are of pre-Pallava period. The *Mattavilasaprahasana* of Mahendravarmam (A.D 600) mentions the name of *Ekamba* (Ekamba) temple of Siva Kanchi. The text also refers to the name of *Mahadeva* and *Pasupatha* etc., which gives us a clue that Saivaites were living in Kanchi. Buddhism was already on the decline. Besides the temple of Ekamba, another temple mentioned in the text is *Purva-tali* or *Kilai-tali* meaning the temple on the east. The Tevaram saints have not sung on this temple. Therefore some scholars say that this may be the Vaishnava temple already existing on the east. While the Saiva saints have adorned the temple on the west as *Kanchi-marali*, the temple on the east has not been included in their verses.

Appar refers in a hymn in the *Thaduttakonda puranam* to another temple called *Mertrali* (ARSIE, 1921, no 89) in the weavers quarters at Kanchi. *Appar* and *Sambandar*, who were contemporaries of Mahendravarmam-I mention the temple of *Ekamba* as Kanchi managar Ekamba, meaning the *Ekamba* of the great city of Kanchi. *Sambandar* has sung four hymns on *Kacchi Ekamba*, and *Thirunavukkarasar* had sung eleven verses of hymns. Saint *Sundaramurthi Nayanar*

has sung only one hymn on this temple. But in all eleven verses, he sung about the worship offered by Uma (Parvati, the consort of Siva) on the river bank to the lngs (Siva).

Sundarar also refers to *Kamakottam* (Kamakshi temple) in one of his hymns which runs as *Kanchi Mudur Kamakottam* "meaning Kamakshi temple in the ancient city of Kanchi". *Appar* also has mentioned the temple in one of his hymns. Sambandar in his *Tevaram*, mentions the temples of *Onakanthan-tali* (near *Sarvathiratham tank*) and *Anekatangavadam* (near Kailasanatha temple) of Siva-Kanchi. With these authentic sources, these two temples of Ekambaranatha and Kamakshi amman also can be included in the list of the temple of pre-Pallava period.

The Vaishnava alvars who have sung in praise of Lord Vishnu have mentioned these forms which they have found in three temples of Kanchi viz *ninran* (*sthanka* - standing), *irundan* (*asana* - sitting) and *kidandan* (*sayana* - reclined). Tirumangai alvar finds one more form as *nadandan* (walking) in *Thiruvikrama* form. The first three forms mentioned in the verses of hymns of alvars are Ulagalandaperumal, Padagam and Thiruvekha respectively. All the three forms are also found in one temple called Vaikunthaperumal temple of 8th century A.D. which was sung in eleven verses by Thirumangai alvar. Another place where these three forms are found in one shrine located in one of the corners of the tank inside Sri Kamakshi temple.

The commencement of the Chola rule gave way for building structural temples in stone following the examples of the Pallavas. Aditya Chola and his successors Rajadhiraja I and Kulotunga-I were keen on converting the earlier temples into those of stone (*tirukkatrali*). The temple complex underwent many structural changes in the process of renovation, additions and alterations.

The pre-Pallava temples mentioned above were also rebuilt by the Cholas in stone. The unusually large size stucco figures of main deity inside the *sanctum sanctorum* of these temples retain the pre-Pallava character. The *sala sikaras*, the *mandapas*, the compound walls and some sub-shrines are the later additions to the existing temples. The Vijayanagara rulers have also added these types of structures including the *gopuras* as their contributions to the architecture of Kanchipuram. A few temples like Kailasanatha are still retaining the original character of the Pallava architecture.

Mahendravarman-I in his inscriptions mentions some of his epithets (ARSIE, 1921, no.82) while Narasimhavarman-II in his record (ibid 1888, nos 1-2) traces the mythical genealogy of the Pallavas and mentions his building of Kailasanatha temple. The Kamakshi amman temple inscriptions (ibid 1888, no.360) of his queen Lokhamahadevi states that she was affected by *brahmarakshasa*. Another queen Rangapateka (ibid, 1888, no.6) is stated to have built a small shrine in the Kailasanatha temple. The inscriptions of the temple (ibid-4) mention that Mahendravarman-II added a Siva temple on the east of Kailasanatha temple. Sekkizar mentions Kadava (Pallava Rajasimha), contemporary of Pusalayanar, built a stone temple in Kanchi. Rajasimha is credited with the building of Matangesvara and Airavatesvara temples at Kanchi.

Sarvasiddhi acharya was a famed artist of Kanchi during the Pallava period. It appears that the Chalukya king Vikramaditya took away the artist to raise a model shrine at Pattadakal, Vikramaditya-II also took many architects and sculptors from Kanchi to create a temple for *Lokesvara* on the model of the Kailasanatha temple of Kanchi.

The cut-in and cut-out technique on hard granite was introduced by Mahendravarman-I in a large scale in the *Tondaimandalam* area probably due to the involvement of greater labour and also due to non-availability of granite rocks in Kanchi. This technique was changed to the structural temples. We find predominant use of safer sand stones for these structural temples. This sand stone was available at site as part of the rock bed of Kanchi. Even then granite slabs were used at the *plinth* level of the temple structure for more strength and also to prevent percolation of water from the ground into the core of the wall. The later rulers have used only granite stones for the construction of temple in Kanchi.

Out of 22 in *Tondaimandalam* area, Kanchipuram has a special honour of having 18 Vaishnava temples, all sung by alvars (Vaishnava saints). The 4000 stanzas of *Divya prabhandam* sung by the twelve Vaishnavite alvars contain the essence of Vedic philosophy of Vaishnavism, which are personified as *Tamil marai* or *Dravida Veda*. The origin of this *Divya prabhandam* or *Tamil marai* is interesting to note that on one rainy night, *Poigai alvar*, *Boothathalvar*, and *Peyalvar*, the three Vaishnava Saints who are called as *mudal alvars* took shelter at Thirukoyilur in sage *Mrukandu's ashramam*. There was little enough place for the three alvars to stand as the room was very small. It was pitch dark and the Lord descended into the room to have glimpse of his three bhaktas (alvars). Unaware of his presence in the room, but feeling the discomfort due to the presence of a fourth person (the lord), *Poigai alvar* lit a lamp (*Divyaprabhandam-Mudal Thiruvandadi*)

The meaning of which is taking the universe for a lamp, using the sea for oil and sun for wick. He was followed by *Boothathalvar (Divyaprabhandam-Irandam Thiruvandadi)*. This second hymn gives the meaning as follows: taking love for a lamp, dedication for ghee, and supreme devotion for a wick, he lighted the lamp of knowledge and offered this in his chaste Tamil. With the help of these two lamps *Peyalvar* got the vision of the almighty. An overwhelmed *Peyalvar* describes the Almighty as he sees him in poetry as follows:

*Thirukkandane, ponn^unikarden, thigazhum
arukkanani niramum kanden serikilarum
ponnazhikanden purisangamkanden
ennazhi vannam palinru*

(Nalayira Divyaprabhandam-Moonram Thiruvandadi-1)

The *Divyaprabhandam* originated thus with the three *pasurams* (stanzas) sung by *Poigai*, *Boothathalvar* and *Peyalvar*. The *Divya Prabhandam*, the hymns sung by Alvars in praise of the Almighty, had very much influence in the growth of the temple activities and bhakti cult in Kanchi.

The alvars and acharyas were able to contribute so much to the cause of Vaishnavism at Kanchi due to the existence of 18 *divya-desas* there. In one of his *pasurams* or hymns, *ThirumangaI alvar* describes as many as fourteen *Divya Desas* (or the Vaishnava temple in Kanchi) as follows:

*Neeragathai, neduvarayinuchchi melai,
nilathingal thundaththai, niraithakachchi
uhooragathai, onthuraneervehhaullai,
ulluvarullaththai, ulagamethum
karagathai, karvanathullathai, kalva,
kamarupoongaviriyun thenpalmanu
peragathai, perathennanjnullai,
perumanun thiruvadiye panine
(Thiruneduntandagam - 8)*

Apart from the temples, mentioned in the above stanza, a few more Vaishnavite temples also are located in this holy town as described in this chapter (Table - IV).

TABLE - IV

LIST OF VISHNU TEMPLES (DIVYA DESAS) SUNG BY ALVARS LOCATED IN KANCHIPURAM

Sl No	Name of the Holy place	Name of the Main deity	Name of the Goddess	Name of the Vimana	Name of the Holy water of Tank	Alvars who have sung hymns on the deity
	(a)	(b)	(c)	(d)	(e)	(f)
01.	Hastigiri or Attigiri	Varadaraja Perumal- Arulala-Perumal	Perundevi Thayar	Punyakoti Vimana	Anantha Saras Potramarai	Buddatalvar, Thirumangai alvar, Nammalvar
02.	Thru Ashta Puyakaram	Gajendra Varadhan or Asthabuya Perumal	Padmasini Thayar	Chackarakoti Vimana, Vyomakara Vimana or Gagana Kirti Vimana	Gajendra Theertham	Thirumangai alvar, Peyalvar.
03	ThruThanga	Vilakkoli Perumal or Deepaprakasari	Maragadha Valli Thayar	Srikara Vimana	Sarasvati Theertham	Thirumangai alvar
04.	Thruvelukka	Alagiyasingar Yoganarasimbar Pandavadutar	Veliukkai Valli Rukmani Thayar	Kanaka sara Vimana Padhra Vimann	Hema Saras or Kanakara Saras Machya Pushkarani	Peyalvar, Thirumangai alvar Buddhatalvar, Peyalvar, Thirumazhisai alvar, Nammalvar, Thirumangai alvar Thirumangai Alvar
06	Thruneceragam (inside Uliaganda Perumal temple complex)	Jagadesvara Perumal	Nila Mangai Thayar	Jagadesvara Vimana	Akrura Theertham	Thirumangai Alvar
07.	Nilithingal Thundam (inside Ekambaresvara temple complex)	Nilithingal Thundathan Chandra - Chudaperumal	Ner-Oruvartilla-Valli	Surya Vimanam Pancha Rudhra Vimana	Chandra Theertham	Thirumangai Alvar

	(a)	(b)	(c)	(d)	(e)	(f)
08	Thiru Peragam	Ulagalanda Perumal or ThuruVikraman Uragathan	Amrutha Valli Thayar	Sara Vimanam	Sesha or Naga Theertham	Peyalvar, Thirumangai alvar, Nammalvar, Thirumazhisai alvar
09	Thiru Uragam (In the ardha mandapa of Ulagalanda Perumal temple)	Kalvar	KamalaValli Thayar	Sara Vimanam	Sesha or Naga Theertham	Peyalvar Thirumangai alvar Nammalvar Thirumazhisai alvar
10	Thiru Karvanam (inside Ulagalanda Perumal temple complex)			Pushkala Vimanam	Tharadhara Theertham	Thirumangai alvar
11	Thiru Karagam (In the ardha mandapa of Ulagalanda Perumal temple)	Karunagara Perumal	Ramamani Thayar	Ranya Vimana	Ambarisha Saras	Thirumangai alvar
12	Thiru Vekkha	Yatoktakari Sonna-Vannam Seida Perumal	Komalavalli Thayar	Veda Sara Vimana	Pogai Pushkaranu	Pogai alvar, Peyalvar, Thirumazhisai alvar
13	Thirukalvanur (Inside Kamakshi Amman temple complex)	Adivarahar	Anjalai Valli Thayar	Vamana Vimana	Nitya Pushkaranu	Nammalvar, Thirumangai alvar
14	Thiru Pavala Vannam	Pavalavanna Perumal	Pavala Valli Thayar	Pravala Vimanam	Chakra Theertham	Thirumangai alvar

	(a)	(b)	(c)	(d)	(e)	(f)
15	Pacchai Vannar	Pacchhai Vannar	Maragada Valli Thayar		Chakra Theertham	Thrumangai alvar
16	Paramesvara Vinnagaram (Vaikuntha Perumal)	Vaikuntha - Perumal Paramapada-nathan	Vaikunthavalli Thayar	Mukunda Vimanam	Ayinum Theertham	Thrumangai alvar
17.	Thrupukuzhi	Vijayaraghava Perumal	Maragadha Valli Thayar	Veerakoti Vimanam or Vijayakoti Vimanam	Jadayu Theertham	Thrumangai alvar
18	Kumarakottiam	Urugumulla Perumal	No separate consort	Located in a small shrine in the prakara of Muruga Temple		Thrumangai alvar

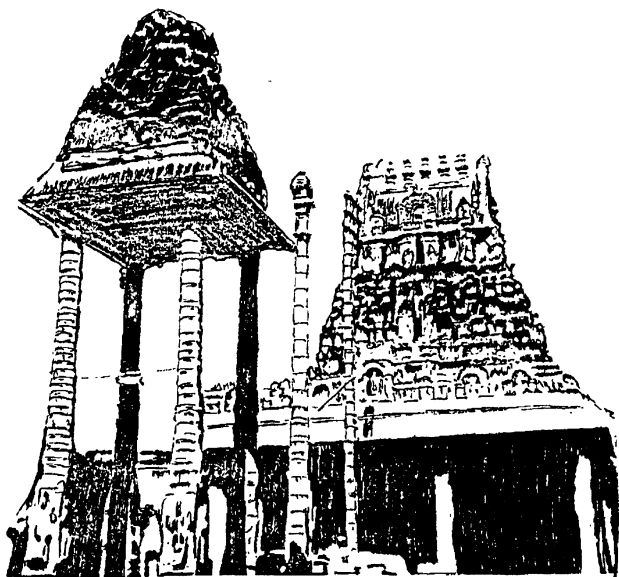


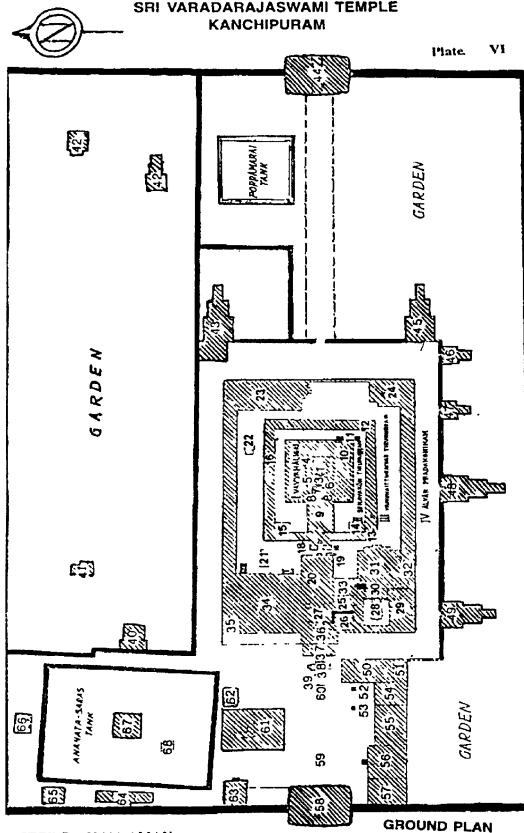
Plate V

SRI VARADARAJASWAMI TEMPLE

View of Tulabhara Mandapa and
Raja Thodarmal gate (Gopura)

SRI VARADARAJASWAMI TEMPLE
KANCHIPURAM

Plate VI



AFTER Dr. K V RAMAN.

KEY TO THE GROUND PLAN OF SRI VARADARAJA SWAMY TEMPLE, KANCHIPURAM

01	GARBHAGRIHA	37	OLIMUKHA - VASAL
02	MUKHA MANDAPA	38	BALIPIT ^A
03.	MUKHA MANDAPA	39.	DWAJAS IAMBHA
04	TIRUVUNNALI (CLOSED PASSAGE)	40.	CHAKRATTALVAR - SHRINE
05.	DWARAPALAS	41.	PERI-ALVAR SHRINE
06	DWARAPALAS	42	TONDARADIPPODI - TIRUPPAN ALVAR-SHRINES
07	MAHAMANDAPA	42a.	FRIDAY-MANDAPA
08	OUTER MUKHAMANDAPA	43	NAMMALVAR SHRINE
09	OUTER MUKHAMANDAPA	44	EASTERN GOPURA - ENTRANCE
10	STEPS LEADING TO THE HASTIGIRI-HILL	45	THIRUMANGAI ALVAR SHRINE
11	BALUSTRADED STEPS	46	MANAVALAMAHAMUNI SHRINE
12	DHANVANTRI SHRINE	47	TIRUMALISAI ALVAR SHRINE
13	GANESHA SHRINE	48	RAMANUJA SHRINE
14	MALAYALA NACHIAI SHRINE	49	MUDAL ALVAR'S SHRINE
15	ANDAL SHRINE	50.	VAHANA MANDAPA
16	SENAI MUDALIAR SHRINE	51	SHRINES OF VEDANTA DESIKA AND TATACHARYA
17	ENTRANCE - GATEWAY	52	TULABHARA - MANDAPAS
18	OUTER FACADE OF THE GATEWAY	53	TULABHARA - MANDAPAS
19	GARUDA SHRINE	54.	FEEDING - HOUSE AND KITCHEN
20.	ABHISHEKA MANDAPA	55	FEEDING - HOUSE AND KITCHEN
21	ANANTALVAR SHRINE	56	STABLE - MANDAPA
22	KARUMANIKKA PERUMAL SHRINE	57	VASANTA MANDAPA AND THE PRESENT
23	THOUSAND-PILLARED MANDAPA DEVASTANAM OFFICE	58	WESTERN - GOPURA ENTRANCE
24.	TIRUMADAPALLI (KITCHEN)	59	FOUR PILLARED KALYANA-MANDAPA
25	ALAGIA-MANAVALAR TIRUMURRAM	60	TIRUKKACHI-NAMBI-MANDAPA
26.	UNJAL MANDAPAM	61	HUNDRED PILLARED KALYANA MANDAPA
27	PILLARED MANDAPA	62	EIGHT-PILLARED MANDAPA
28.	TAYAR SHRINE	63.	KRISHNA SHRINE
29	PILLARED VARANDA	64	VARAHA SHRINE AND RUINED MANDAPA
30.	MUKHA-MANDAPA	65	RUINED MANDAPA
31.	MAHA MANDAPA	66	RANGANATHA SHRINE
32	KRISHNA SHRINE	67	NIRALI MANDAPA
33.	MANDAPA	68	ATTIVARADAR - MANDAPA
34	PAVITROTSAVA-MANDAPA		
35.	RAMA'S SHRINE		
36.	ENTRANCE GATEWAY		

1. SRI VARADARAJA SWAMY TEMPLE OR

ATTIGIRI ARULAPERUMAL TEMPLE (PUNYAKOTTAM)

STHALAPURANA

Brahma performed a penance at *Pushkar* (in North India) to have a darshan of Lord Maha-Vishnu. Vishnu appeared before him in the form of *Teertha - Rupa* that is *Jala - Rupa* (holy water). Not satisfied with this, Brahma continued his penance for he wanted to see Vishnu in his form with four - hands carrying Sanka and Chakra. This time Vishnu appeared in the form of a forest called *Naimisaranyam*. Again Brahma continued his penance. This time he heard the divine voice of Vishnu saying that if he wanted to see him he has to perform 100 *Asva medha yagas*. Brahma replied that it would take a long time to do so as he wanted to have darshan of lord Vishnu as early as possible.

The divine voice replied, if he wishes so, he should go to Kanchi, the *mokshapuri* or *satyavritakshetra* and perform one *Asvamedha yaga* as performing one *yaga* at Kanchi is equal to completion of hundred yagas.

Accordingly, Brahma came to Kanchi and performed the *Asvamedha yaga* at *Hastigiri* or *satyavritakshetra*. At the end of the *yaga*, Lord Vishnu came out of the fire with *Sanka* and *Charkra* (plate XIII (b)) and gave darshan to Brahma. Brahma installed the deity (of bronze) with a *mula bera* made of *Atti Wood* and started performing *Utsava (festival)*. Since this *Utsava* was performed by Brahma himself, it is known as *Brahmotsava*. Later Indra's vehicle elephant took the form of a hill (called *Hastigiri*) on which the shrine of Varadaraja is located (Hasti - elephant, giri - hill). Another version says that it is *Attigiri* because the idol was made of *Atti - wood*. Later this wooden idol was replaced with a stone sculpture which is now in worship in the *Garbhagritha*.

Thus according to this *sthalapurana* we come to know that the Lord Varadaraja or Arulala perumal appeared from the fire of *Yaga* performed by Brahma and enshrined in the temple.

Even today we find a temple for lord Brahma at Pushkar in North India (near the said holy tank where he first performed the penance).

THE TEMPLE

For Sri Vaishnavas *kovil* (temple) means Srirangam and *perumal koil* refers to Sri Varadaraja Swamy temple at Kanchipuram. The other names of this temple as found in the inscriptions and literature are *Punyakottam*, *Hastigiri*, *Attigiri* (hill surrounded by Atti trees hence the name of the deity is *Attigiri Arulalaperumal* or *Attiyuran*), *Thyagamandapam*, *Sathyavrata kshetram* etc.,

This famous temple in Vishnu-Kanchi was sung by Budattalvar¹ of 7th century A.D. He mentions the Lord as *Attiyuran Pullur Varadan*. As already mentioned, the original deity of this temple was in Atti wood (*Ficus glomerata*) and later when the temple was re-built, the wooden deity was replaced by a stone idol as we see now. Budattalvar mentions the name of the main deity as *Attiyuran* and *Thiru-Attiyuran*. An inscription of 1129 A.D of this temple mentions that (SII vol III No 80) *Tiruvattiyur Alvarai-padi-arulina Sri Bhudattalvar* meaning Lord Varadaraja of *Thiru Attiyur* who was sung by Bhudattalvar. Thirumangai alvar has also sung hymns² on this deity. In his Periya Thirumozhi he mentions as "*Varamdharum Mamani Vannan idam Mani Madangal Suzhindazhagiya Kanchi*"

In his very first song of *muthal pattu*³ (first ten stanzas) *Nammalvar* mentions that *Ayarvaru Amararul Attipathi Evanavan*. *Amarar Athipathi* meaning *The King or the leader of the Devas* meaning *Deva Raja* or *Devathi Raja*. Lord Varada is known as *Deva Raja*. This is confirmed by Sri

Vedanta Desikar in his work called *Dramidopanishat Dhathaburya Rathnavali* in which he says *Pradhama Sataka Vishayam Varadam* meaning that in the first song itself Lord Varada Raja or Deva Raja was praised by Nammalvar. (Plate VI and VII).

- Note:** 1 Bhudatalvar's 2nd Thiruvandhathi. 95 & 96
 2. Thirumangai Alvar's Periya Thirumozhi. 2-9-3
 3. Nammalvar's Thiruvaimozhi. (First ten hymns)

HISTORY AND LAY - OUT

The other name the inscriptions mention is *Arulalaperumal*. All these references establish that the temple is an earlier one. But no clue or evidence is available on the size and original plan of the temple of the earlier period. Because what we are seeing to-day had undergone many additions and alterations at later periods.

In the earlier days (during or before 7th Century A.D), the temple must have been of a humble proportion. But there is no inscription or structure of this period available now to get the clue of the original plan. During the time of the Chola period (11th century A.D) the reconstruction of the temple complex was carried out, and at a later time the second and third *prakaras* of the temple, the *gopura* and the compound wall etc, have been added (plate XLI).

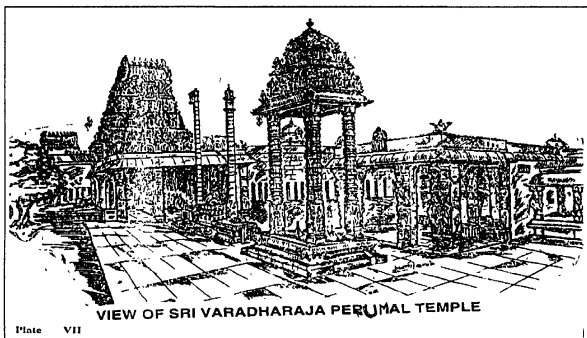
The inscriptions found in this temple provide ample evidence for the additions of several *shrines*, *sub-shrines*, *mandapas*, *gopuras* and the compound walls to the existing temple. Therefore, our description of this temple (or any other temple of Kanchi) would be as on today and as they are seen today. We commence our description of this temple right from the *sanctum-sanctorum* and then the other structures and shrines in the order in which one would see during circum-ambulation.

The temple situated in Vishnu-Kanchi or Chinna-Kanchipuram occupies a vast area of 80,138 sq.m. The temple complex is a rectangular plot of land 375 m. east to west and 212 m. broad north to south with a massive compound wall around the temple all built in granite stone quarried probably from Pazhaya-Seevaram, and Malappattu hills about 15 k.m. away from Kanchi. The temple has two entrances with tall *gopuras*, one on the east and the other on the west. The principal entrance to the temple is from the west. The eastern gate is not in use. The reason may be that the main deity is facing west and the main street (sannadhi street meaning the street in front of the shrine or the temple) and the temple of Anjaneya are also located on the western side of the temple (Plate XL(a) & XLII(a)).

The temple comprises *garbhagriha* with *antarala* in front. Two axial walled *mandapas* and a *mahamandapa* are also located in front but at a lower level than the shrine proper. The *sanctum* has a beautiful standing idol of Vishnu with *shanka* and *chakra* held by the two upper hands and the lower two are in *abhaya* and *kadi mudras*. This main deity is called by several names like 1. Varada Raja, 2. Atthuran, 3. Devaraja, 4. Pranatarthiaran, 5. Hastigirinathan, 6. Devadi Rajan, 7. Abhiestavaradan (plate XLIII (a) & XLIV (b)).

Above the *sanctum* is the *dwitala-vimana* called *Punyakoti-vimana* of the *sala* (wagon vault) type. The *ambulatory* around the main shrine at the lower level (*mahamandapa* level) with covered roof, supported by pillars in two rows, all represent the Vijayanagara architecture. The walls and the ceiling of this *prakara* contain the paintings of the same period depicting the *puranic* themes. The entire structures described above are built over a made-up hill called as *Hastigiri hill* and the *pradhakshina patha* around the *sanctum* is called as *Vyyamaligai* (ins.dated 1560,448 of 1919) which means a mansion on the earth.

We descend through the steps on the eastern side of this *Hastigiri* to get into the second *prakara* which is known as *Malai-pradakshinam* (around the hill or *Senaiyarkon-tirumurram*). When we go



round the *prakara* we see numerous Chola and later inscriptions on the outer face of the wall of the *Hastigiri hill*. On the western side (foot of the *Hastigiri hill*) is the shrine of Narasimha. There are many inscriptions on the inner face of the walls of this shrine. The earliest being dated to A.D. 1053 which means the shrine should be earlier to this date. The temple has a *garbhagriha*, *antarala* and pillared *mukhamandapa*. This structure is typical of early and middle Chola style.

The shrine of Dhanvantri is located on the south-east corner of this *prakara*. It is interesting to note that there is a shrine for Ganesa located on the south-west corner of this *prakara*. He is called as *Thumbikkai-Alvar* meaning the god with trunk.

On either side of the gate-way the shrines of Andal and Malayala-nachiyar are located. Both these shrines have been built during 14th century A.D. Malayala-nachiar is also known as Sera-kulavalli Nachiyar. This *courtyard* is enclosed by a double - storeyed *cloister mandapa*. In front of the Narasimha shrine is a sixteen pillared *mukhamandapa* of the Vijayanagar style. Crossing this *mandapa* and the entrance with a small *gopura* we reach the third *prakara* known as *madapalli* (temple kitchen) *prakara*. This *prakara* is also called as *Yamunai-thuraivar-prakaram* as Sri Ramanuja met *Yamunai-thuraivar* in this *court-yard*. In front of this gateway is a small shrine for Garuda.

The shrine facing east on the north-western side of this *prakara* is of *Anantalvar* or *Adi-sesha*. In the centre of this court yard on the northern side is a shrine of *Karumanikka Varadar* or *Karumanikka-perumal* facing west. This beautiful shrine was built in 12th century A.D. The thousand pillared hall *Ayirunkal-mandapam* (though the pillars are less than 1000, it is still called as thousand pillared *mandapa*) in the two storeys is located on the north-east corner of this *prakara*. On the south-eastern corner of this *prakara* is the *madapa* (temple kitchen).

The central portion of frontage of this *prakara* on the west is located the famous pillared hall called *Tirumanjana mandapam* (*Abhisheka mandapam*). This 13th century *mandapa* has some exquisite carvings of the period. On the northern side also there is a *mandapa* known as *Kili-Mandapam* (*Kili* means parrot). On the extreme north of this *mandapa* is located the shrine of Lord Rama, and on the south western side of this *Abhisheka-mandapa* is located the shrine of the consort of Varadarajaswami, Perundevi Thayar (*Thayar* means mother) or Goddess Lakshmi. This temple is

located on a raised (made up) platform of about 10 feet high, may be to suit with the height of the main temple. This shrine has an open circum-ambulatory and a cloister around. The shrine comprises *garbhagriha*, *antarala*, *mukhamandapa* and *mahamandapa* in front, all facing east. The original shrine was rebuilt during 15th century A.D. by the Vijayanagara rulers. The *vimana* over the *sanctum* is called as *Kalyanakoti-vimana* built by Ettur Kumara Thattacharya in A.D. 1614.

A typical Vijayanagara architecture, *Unjal-mandapa*, a tall four pillared *mandapa*, is located on the south-western corner of this *prakara* by the side of the shrine of the Goddess. One can enter the fourth *prakara* through the entrance gate on the west, called *Thondaradipodi vasal* or *Thodarmal vasal*. This gate has an imposing *gopura*. In front of this gateway the structures located on the west are *bali-pita*, *dwajasthambha*, *deepasthamba* and a tall four-pillared hall called as *Thulabhara-mandapam*. Except *Thulabhara-mandapa*, all are enclosed by a low ornamental and sculptured parapet in granite stone. (Plate V).

Around 14th century A.D. this fourth *court-yard* was enclosed by a huge compound wall and the *gopura* entrance in the west and the entrance tower in the east were added. The structure on the southern side of this *court-yard* facing north is *Vahana-mandapa*. On the rear side of *Vahana mandapa* there are two small shrines one for Vedanta Desika and the other for Lakshmi Kumara Tathacharya. There is a small *madappalli* and *Vasantha mandapa* with a small garden in the south-west corner. This *prakara* is called as *Alvar prakashinam* as the shrines of Alvars are located here.

In this *prakara* we have a number of shrines built along the periphery of the compound wall. All these shrines are facing the main shrine, they are the shrines of Sri Krishna, Ranganatha, Varaha etc., There are independent shrines for Peyalvar, Nammalvar, Thirumanga alvar, Ramanuja, and Manavalamamunigal in this enclosure. In the north-west corner is located the temple tank called *Anantasaras* with two *mandapas* the centre one with 16 pillars called as *Nirazhi mandapam* and another one with four pillars on the south of this centre *mandapa* with a small *vimana* over it. It is in this *mandapa* the original wooden idol of Attivarada is made to rest. Once in forty years, this idol is taken out and enshrined in *Vasanthamandapa* and pooja is performed for 40 days for the benefit of worshippers (Plate XLIV (a)).

On the eastern side of this tank is located the temple of *Chakkralatvar* (Sudarsana). The image in the *garbhagriha* is two faced (Narasimha in the west and Sudarsana in the east) and worshipped through the two door ways located on both sides of the shrine. It has a *circumambulatory* closed *mandapa* of the Vijayanagara period.

There is another tank called as *Potramarai kulam* behind the shrine of Nammalvar, which is located on the north-east of this court yard. On the south of the *Anantasaras* tank is located the most attractive structure called *Nutrakkal mandapam* (100-pillared hall). This pillared hall is a beautiful and small pavilion made of black polished granite stone and has exquisite carvings on all parts of this *mandapa* especially the pillars. It is on the raised basement built with beautiful *adishtana* mouldings, the architecture of typical Vijayanagara style. (Plate XLII (b)).

The imposing gateway with proportionate tower called *gopura* on the west, which is the principal entrance to the temple is about 160 feet high and the other *gopura* in the east is about 180 feet high. It is interesting to note that Robert Clive who led the British Army in the carnatic wars, on behalf of Nawab of Arcot, came to Kanchi and while staying here he visited the temple of Lord Varadaraja swamy. He has stayed in one of the *mandapas* of this temple near the *potramarai kulam* (tank). He has presented a necklace studded with precious stones called *Makara-kandihara* to lord Sri Varadaraja perumal which is even today used for the *utsavabera* during festival times.

SRI SUDARSANA OR CHAKKRATTALVAR SHRINE

On the eastern bank of *Anantha Saras* tank located a small shrine called *Sudarsana* or *Chakkrattalvar* shrine. This small temple was built by one Ilaiyalvan Kalingaryan of Nettur during the 14th regnal year of Kulotunga-III in A.D.1191. It has a central shrine (*garbhagriha*) where the principal deity *Sudarsana* has been installed and worshipped and then the *ambulatory* around it and *mandapas* on the east built during the Nayaka time. The main entrance to this temple is from the west. The *garbhagriha* has two door-ways, one from the east and the other from the west. This facility is for the worship of the deity from both sides. This idol is unique in character with two forms of lord Vishnu.

The eastern face of this idol has the form of a standing Vishnu with sixteen hands all carrying different types of weapons with *kritamakuta*, *Yagnopavita* and a garland around the neck. At the rear side there is a *chakra* (wheel) around the back of his head, and one can notice the flames of fire around the outer edge of this *chakra*. Apart from this there is a *shadkona* (six cornered angles) inside the *chakra*.

This is what a worshipper would see on the eastern side. Moving in *pradakshina* of the *garbhagriha*, when we complete the semi-circular of the portion, we stand in front of the western door-way of the shrine. From here, we have the darshan of the lord entirely in a different form. On this side we see the other incarnation of lord Vishnu, that is *Yoga Narasimha* in a seated position with four hands, all carrying *chakras*. This seated figure is at the centre of the *shadkona* (six cornered angles) of the rear side of Sri *Sudarsana*.

Then the wheel and the six cornered angles are made common for the figures on both sides. After worshipping lord *Narasimha* we complete the other half of the *pradakshina* and again reach the eastern side.

The *utsavabera* of lord *Sudarsana* is made slightly different. This idol is having only eight hands carrying weapons including *sanka* and *chakra*. We notice this figure repeated in between the angles of *shadkona* also in twelve places. Thus apart from the central figure there are twelve more such figures repeated around the *chakra*.

Sri *Sudarsana* is nothing but *Chakrayudha* (disc weapon) in the right upper hand of lord Vishnu. It is believed that the *chakra* is the protector of the good aspects of an individual and destroyer of evils. Therefore worshipping of this *chakrayudha* is equal to the worshipping of the Lord himself.

We do not know when and for what purpose this form has come into vogue for worship. But we are sure that people of Hindu faith worship this lord for their prosperity, to overcome the difficulties and to have peace in life. In addition to the worship of the idol, *Sudarsana* homams (*yagas*) are also being performed in many holy places and even in the houses of devotees. About this *Sudarsana* references are available in the following works

In Mahabharata Lord Krishna is giving darshan to Bhishma with *Chakrayudha*. Again *Ambarisha Charitra* also provides references about *chakrayudha*. In *Pancharatra Agama* the chapter *Divyayudha vaibhavam* deals with this subject. Alvars have also mentioned about the *Chakra* in their hymns.

INSCRIPTIONS FOUND IN THIS TEMPLE

More than half of the total inscriptions of 650 found in the temples of Kanchi, that is 350, are copied and published from Arulalaperumal (Varadaraja perumal) temple itself. It is not possible to mention all these 350 inscriptions here. Moreover many of them refer to the grants and endowments made to the temple for offerings and services by various Kings and private individuals, which were

common in those days. Hence we record a few important inscriptions for the benefit of readers which are relevant to the historical facts and construction of structures in the complex belonging to various periods as follows

- 01 SII iv.358 and SITI 408
Refers the name of the deity as *Thirvattiyurninrarulia perumal*
02. SITI No 354, pp.327-328 and 398 of 1919
Mentioned the name of the deity as *Devaperumal* or *Thepperumal* .
03. SII vol III No.80, refers that *Tiruvattiyur Amrarai Padiarulia Sri Bhudattalvar* meaning Bhuttalvar has sung hymns on the lord Varadaraja, and the name of the lord is mentioned as *Atthiyur-Alvar*
04. A.R.E: 1920, p 114.
The Son-in- law of King Krishna Deva Raja's titles are mentioned in the inscriptions as *Kaverivallabsha Katika Surahara gajasimha* etc.
- 05 No 519 of 1919
Found on the inner faces of the wall of the lord Narasimha shrine A D. 1053, helps us to fix the date of the shrine
- 06 No. 522 of 1919
Found as the inscription of the 3rd regnal year of King Kulottunga-I does not give any details
07. E I. iv No.145.
Belongs to the Chera King Ravivarman Kula Sekara, A.D 1316, probably mentions the construction of the shrine for *Cherakulla Valli (Malayala Nacchiar)*
- 08 No 590 of 1919
On the base of the south wall of the Anantalvar shrine, belongs to the 35th regnal year of King Kulottunga-III, mentions that this shrine was constructed by Siyaganga of Ganga family
- 09 An inscription found on the Karumanikka perumal shrine A.D.1129, refers to the king setting up the image which was known as *Vikrama-Chola-Vinnagar Alvar*.
10. E I VIIP 132
This inscription refers to the construction of a 1000 pillared *mandapa* in the north-eastern corner of the *prakara* by the Kakatiya King Pratapa Rudra Deva, A D 1316
- 11 One of the inscriptions in the *Madapalli* (Temple Kitchen) refers to the date of construction as 11th century A D built by Naraloka-Vira during the time of King Kulottunga-I
- 12 No 595 of 1919 SITI No 382.
This inscription is probably of the 21st regnal year of King Rajendra - III; A.D 1234, refers to the construction of this *Thirumanjana Mandapam* (bathing Mandapa) for the lord by one Elambilakkattu-Nayakar
13. No 572 and 585 of 1919.
Belongs to King Ballala III, mentions that the king seated with his consorts on the throne named *Viravallan* in the *mandapa* listened to the Tamil hymns of Satagopa.
14. No 468 of 1919
This inscription of King Vijayanagar rulers in A.D.1487, refers to the construction of the image of Perundevi Thayar
15. No 646 of 1919
Belongs to the Vijayanagara period, mentions that this *Unjal Mandapam* was constructed by King Achyutaraya dated A.D 1530.

16. No.631 of 1919
Belongs to 11th century of King Kullottunga-I, A.D 1106, refers to the construction of the gate way now known as Raja Thodarmal gate-way and adjoining *prakara* wall, which was later rebuilt by Alagiya-Manavala Jiyar in the 16th century A.D.
17. No. 543, 546 of 1919.
A record dated A.D. 1389 of King Virupaksha mentions purchase of land for Thurumazhisa Alvar. This inscription found on the *mandapa* in front of the shrine.
18. SITII.406 p.395.
This inscription found in the *Thulabara Mandapa* belongs to King Achutaraya, A.D.1532 and refers that he weighed himself in *Tulabara* against *Pearls* which he gave as a gift to this temple.
19. An inscription in *Sanskrit* language found in the Ranganatha temple belonging to the King Naralokavira of the 11th century mentions that the shrine for reclining deity with a *vimana* was built by him.
20. No. 489 of 1919.
This inscription belongs to King Kullottunga -III, A. D. 1191, mentions that this Sudarsana shrine was constructed by one *Illaiavan Kalingarayan* of Nettur. The interesting feature of this inscription is that the Tamil name of the deity is mentioned as *Tiru-ali-Alvar-ali*
21. No 484 of 1919
This inscription found in *Potrmaraikulam* (Tank) A.D.1544, records a grant of money for the repairs to this tank by one named as Chennayangar.
22. The *Kalyana Mandapa* known as **100** pillared *mandapa* seems to have been built during the time of Alagiya-Manavala-Jiyar in 16th century A.D under the royal patronage of the Vijayanagara king in their style.
23. The inscriptions found on the base of western *Gopura* of which the earliest one goes to King Kampanna Udaiyar, A.D 1374, and the other one goes to his successor Harihara, A.D.1403. They suggest that this *gopura* belongs to the early Vijayanagara period. Where as the eastern *gopura* on its architectural pattern can be dated the later half-of the 16th century A.D. probably belongs to Krishna Devaraya during first half of his rule.
24. SII III No.80.
A record of Vikrama Chola king dated A.D.1129 refers to the monthly birth-star festivals for the *Mudal-Alvars* during which time *Arulala-Perumal* was brought out and bathed daily with eighty one *kalasas* or water pots
25. SITI No. 358.
An inscription of A.D 1546 which records the grant of three villages to meet the expenses of 15 *Akadasi clays* in a year inclusive of performing *Tirumanjanam*
26. SITI No.343.
A record of A.D.1574 mentions that *abhisheka* was to be performed for the *Mulabhera* every Friday.
27. There are inscriptions from King Kulottunga III. A.D 13th century onwards belonging to the Cholas, the Pandyas, the Telugu Cholas, the Hoysalas, and the Vijayanagara rulers which mention many of the grants and endowments made during their time either by King or by individuals for the purpose of offerings to the lord and burning of lamp etc., to this temple. Since they are general in nature, details are not furnished.

THIRUKACCHI NAMBI (Plate LXXXVI (b))

Born to Veera Raghava Chetty and Kamali Ammal as their fourth son, at Poonamalli also called as Pooviruntavalli, near Chennai, about 20 Kilometres from Sriperumbudoor on the way to Kanchipuram, Thirukacchi Nambi was the devotee of Lord Varadaraja of Kanchi. He has been growing varieties of

flowers in his garden and supplying them for the daily pooja of the Lord Varadaraja, and doing services to the god. As per the Vaishnava faith, to attain *moksha* or salvation a preceptor or Guru is necessary. Accordingly, he went to Srirangam near Trichy, and obtained the diksha from the Vaishnava Acharya called Alavandar who was the grandson of Nathamunigal and then came to Kanchipuram where he again took to the service of Lord Varadaraja in the temple itself.

The Guruparamapara mentions that he was directly speaking to the lord. Such was his devotional power. For this purpose he used to stay in the *sanctum-sanctorum* of the Lord even during the night time. And the *archakas* also allowed him to stay there. One day as he came out of the *shrine* late in the night, there was heavy downpour, he called his servant whose name was also Varada to bring the umbrella.

The servant was sleeping somewhere near. But lord Varadaraja himself came as a servant with an umbrella and helped him to reach his home. This he came to know only the next morning when he met his servant. One day the Lord informed him that according to his horoscope, he will suffer for seven and half years influenced by the *Saturn*. Thirukacchinambi prayed to the lord to save him from the expected danger.

But the lord said that according to the fate of human beings one has to undergo this kind of sufferings in his life. But since he is Lord's beloved devotee, he can reduce the time of sufferings from seven and a half years to seven and half *Nazhigai* (is equal to three hours = 180 minutes). One day the *Necklace* of Lord Varadaraja was found missing and Thirukacchinambi was suspected and was put into prison. But later the *Necklace* was found in the flowers used for decorating the idol. Later, he was released. Lord Varadaraja said he had the sufferings because of his fate.

Later Ramanuja, also adopted him as his preceptor, and was doing service to Lord Varadaraja along with Thirukacchinambi. Ramanuja later obtained the blessings of Lord Varadaraja through Thirukacchi Nambi. Ramanuja and Thirukacchinambi both mingled with people of all castes and creeds and taught the *mantras* and their meanings, so that, even a person of low caste can attain *salvation*. His devotion to his guru Periya Nambi was so deep that he had even served as a cart-man to him. Later as per the blessings of Lord Varadaraja, he returned to his birth place Poonamalli where the Lord appeared before him and blessed him with *salvation*. Later a temple was constructed for the lord in which the idol of Thirukacchinambi was also installed and being worshipped even today, and a street also by name Thirukacchinambi street is existing where he lived during his stay at Kanchipuram.

There is a temple in Thirukacchinambi street at Kanchi situated on the southern side of the main street itself. The temple can be entered through a gateway in the north. The temple proper has a *mandapa* in front, *ardha mandapa* and *garbhagriha* which enshrines the idol of Thirukacchi Nambi facing east (towards the temple of lord Varadaraja). The *garbhagriha* has a stucco *vimana* and a *kalasa* over it. The temple is in worship and annual festival called *Avathara Utsava of Thru Kacchi Nambi* is being held.

THE STHALA PURANA OF ASHTABUJAKARAM, YADOKTAKARI, AND DEEPA PRAKASAR TEMPLES (Brahma's Yaga at Kanchi - Version II)

Brahma performed Yagas at Pushkar, Naimisaranyam and then at Kanchi in which Lord Varadaraja Swami appeared and gave darshan to Him.

According to another version of the *purana*, *Narada* came and told Sarasvati the consort of lord *Brahma*, that among the Goddesses, Paravati, Lakshmi, and Sarasvati, Lakshmi is the greatest. Hearing this statement from *Narada*, Sarasvati got annoyed. She went to Her husband and asked him to say who is the greatest among the three. *Brahma* confirmed the statement of *Narada* and said that,

"a person can live without education and without valour but not without Lakshmi (wealth). Therefore, Lakshmi is the greatest".

Hearing this from Her husband, Sarasvati could not contain Her anger and snatched away the *Tridanda* from the hands of Brahma which he used to perform his duty of creation.

Then Brahma went to Vishnu and narrated the incidents that took place and requested Him to restore the power back to him. Vishnu told Brahma to perform an *asvamedha-yaga* at Kanchi, so that He can get back the power of creation even without the *tri-danda*.

Accordingly Brahma arranged for the performance of *asvamedha-yaga* at Kanchi. This made her more angry like the ghee poured in the already burning fire. She wanted to prevent the *Yaga* by any means. First she sent some evil forces to destroy the *yaga*. Lord Vishnu who is the protector of this *Yaga* took the form of *ashta-bhujam* (meaning eight hands carrying different weapons) and destroyed the evil forces. Then Sarasvati adopted another method of sending *analan* (the evil fire) to destroy the *yagasala*. When Lord Vishnu came to know this he took the *analan* in his hand and prevented him from destroying the *yagasala*. Because Lord Vishnu had taken the fire in his hand and made it as a *deepa* (lamp), He is called *Deepa-Prakasara*. Then finally Sarasvati Herself took the form of a river *Vegavati* and started flowing towards the *yaga-sala* and made the place submerge. When the intention of Sarasvati was understood by Vishnu, He reclined on his bed *adishesha* across the flow of the river and stopped the water flowing further. This form of Lord Vishnu came to be known as *Yatoktakari*.

Sarasvati was ashamed of her jealousy and finally surrendered to Lord Vishnu kneeling with folded hands at His feet and then to her husband Brahma. By this time and by reunion with his consort, Brahma was able to complete the *asvamedha-yaga* and got back his power of creation, which was witnessed by Vishnu and Siva with their consorts. Because of this *yaga* performed by Brahma here at Kanchi, this place has become a *mokshapuri* or *mukti kshetra*.

2. ASHTA BHUJA PERUMAL TEMPLE

(THIRU ASHTA - PUYAKARAM): (PLATE VIII)

This temple dedicated to Lord Vishnu is situated on the southern side of the main road near Rangaswamy tank called Ashta Bhuja Perumal (Lord with eight hands). This is an ancient temple sung by Peyalvar, and Thirumangai alvar. Vedanta Desikar have also had praised this lord. According to Thirumangai Alvar; the Pallava king *Vaisameghan* (title of Nandivarman-II) had worshipped in this temple.

In this temple complex the main shrine has a *garbhagriha* and *ardha mandapa* and a front *mandapa*. Inside the *garbhagriha* the standing Vishnu is depicted with eight arms. The right side hands are holding *disc, sword, flower and arrow* and the left side hands are holding *conch, bow, shield and club*. This is a rare form of Vishnu. (Plate XLV (b))

On the north-west corner of the front *mandapa* is located the shrine of goddess called *Pushpa Valli Thayar* or *Padmasini Thayar*. In the *ardhamandapa* on either side of the door-way are found the idols of huge *dwarapalas*.

The *sikhara* over the *sanctum-sanctorum* is called *Cackara Kotti Vimana*. This *Vimana* is also known as *Gaganakriti* or *Vyomakara vimana*. There are shrines for Varaha, Rama, Peyalvar, Andal and Anjaneya etc., located in the court-yard around the main temple complex. The present architecture of the main temple is of the Chola period with a few additions during the Vijayanagara times. The main shrine is facing west and the temple is enclosed by a compound wall and accessible

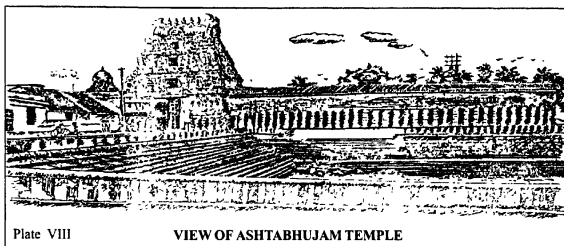


Plate VIII

VIEW OF ASHTABHUKAM TEMPLE

through a gate-way on the northern side which has a small *gopura* on it. The temple tank is located on the north-west direction outside the temple

INSCRIPTIONS FOUND IN THIS TEMPLE

1. C g 636 Ref. A.R.E:1921; No 6.
Found on the north wall of the central shrine in the temple belongs to the 22nd regnal year of King Rajendra I, A D 1034, records the tax-free gift of **1000 KULI** of land as devadana and of **3600 KULI** by sale for **47 Kalanlu** by the residents of Kanchipuram for conducting worship in the temple of Astabujam Maha Vishnu for providing offering to the God and for burning perpetual lamp
2. C g 643 Ref A R E 1961-2 No 8
Found on the south wall of the Central shrine in the temple belongs to the 40th regnal year of King Kulottunga-I, A D 1110, records begin with his **Meikeerthi**, and records gift and sale of certain land by the assembly of Brahmadeya for the Kitchen expenses of the temple
3. C.G.645. Ref A.R.E:1921, No.9
Found on the south wall of the central shrine in the temple belongs to the 44th regnal year of King Kulottunga-I, A.D.1114, registers tax - free gift of land by the assembly to an independent to the Asthabuja Temple for Kitchen purposes and stipulates that after two years from the date of the gift, a tax of not more than half a **Kasu** per **Vell** of land was to be collected on these lands

3. DEEPA PRAKASAR(VILAKKOLI PERUMAL) TEMPLE (THIRUTTHANGA) (PLATE IX)

This temple is facing west with a *garbhagriha* enshrining the main deity called as *Deepa Prakasar or Vilakkoli Perumal* with Sri Devi and Bhudevi as consorts on either side of the Lord. The temple contains *garbhagriha*, *antarala*, *ardhamandapa* and *mahamandapa* which is connected with *pradakshina mandapa* around the main shrine. The *sikhara* over the *garbhagriha* is called as *Srikara vimana*.

The front *mukhamandapa* is of later Vijayanagra period. The side walls of this *mandapa* contains beautiful paintings of that period. The south west corner of the outer court yard of the temple complex has a separate shrine for goddess which contains a *garbhagriha* with *sikhara*, *ardhamandapa*, *mahamandapa* and a *mukhamandapa*. Opposite to this, there is a small shrine for Andal. Outside the temple complex on the north west corner there is a huge *mandapa* known as *Vahana Mandapa*. Inside the *Vahana Mandapa* there is a shrine for *Vedanta Desika* with a *garbhagriha*, *antarala* and

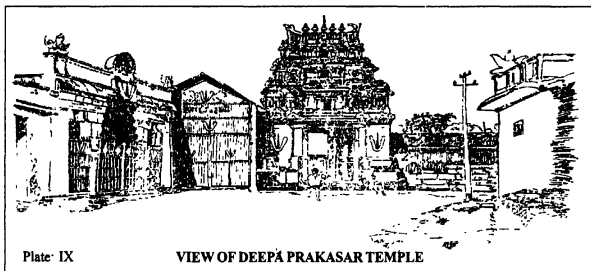


Plate: IX

VIEW OF DEEPA PRAKASAR TEMPLE

ardhamandapa. On the west of this *mandapa* is located the birth place of (*Avatara Sthala*) of Sri Vedanta Desika. The holy water of this temple is called as *Sarasvati theertham*.

The temple is enclosed by a compound wall (thiru-mathil) with the main entrance with gopura in the west.

a. Sri Vedanta Desika (Plate LXXXV (b))

Born to Ananta Somayaji and Thothari Ammai at the place called Thuppul in A.D. 1269, Vedanta Desika was an ardent devotee of Lord Varadaraja Perumal. Thuppul means in Tamil - Thuya-pul or Sacred grass called *darbhai*. The place where Vedanta Desika born was a forest of this type of grass, which is located by the side of Deepa-Prakasara temple. He had regularly attended the religious discourses of Nadadur Ammal, a great scholar in Bhashya and acquired considerable knowledge.

During his pilgrimage to southern part of Tamil Nadu, he went to Tiruvahindrappuram where he was given the title of *Sarva Tantra Swatana* with the blessing of *Hayagriva*. Then he went to Thirukovilur and sung hymns on the lord there known as *Dehalessa Stuti* and then returned to Kanchi and got married.

He has sung hymns on various Gods and goddesses like *Sri Sruti* on Perundevi Thayar (Consort of Lord Varadaraja) and then *Varadaraja Panchasat*, on Lord Varadaraja, *Vekha Sadhu stotras* on Yathothagari, *Ashtabujasatava Yadhuthakari* on Lord Asthabujam Perumal, *Saranagati Deepika* on Lord Deepaprakasara, and stotram on Lord Alagiya Singha Perumal of Thiru Vellukkai, *Paramartha Stuti* on Sri Vijaya Raghava Perumal at Thirupputkuzhi.

His two other great works in Tamil are one *Adaikalaipathu*, (Pathu-ten verses, Adaikalam - Surrender) and Desika Prabhandam. *Adaikalaipathu* contains his ten verses on Lord Varadaraja to whose lotus feet, he says, he has completely surrendered. The other one is an abridged version of *Divyaprabhandam* known as *Desika prabhandam*.

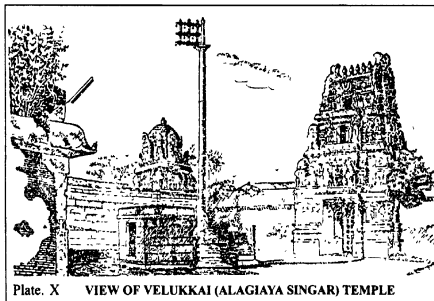
He was not greedy of wealth. Once he rejected the wealth offered by the Vijayanagara King but wrote a work called as *Vairagya Panchagam* and sent it to the king. Later he went to Srirangam, where he lived for a long time. There he was giving religious discourses. During the time of the Muslim invasion the idol of Ranganatha was removed for safety and Sri Vedanta Desika left Srirangam and went to Thirunarayanapuram (Melkote). Again when the deity was restored to the temple he came back to Srirangam.

He had a son by name Nayana-Varadacharya. Desika has written more than hundred works in Sanskrit, Tamil and Manipravala language. He had many titles like *Vedantatacharya*, *Sarvatantira Swatantra*, *Kavitarkika Kesari*, *Samyasaharsri*. He was a great Vaishnavite scholar, who was a jewel in Kanchi's crown and he was able to win over other religious heads by his intelligent arguments. He lived for more than a hundred years before he attained salvation

4. SRI ALAGIYA SINGA PERUMAL TEMPLE

(THIRUVELUKKAI) (Plate X)

The main temple enshrines the idol of Vishnu in the form of *Alagiya Singar* (Lord Yoga-Narasimha) with four hands. Upper two hands carry *Sankha* and *Chakra*, and the lower two showing



Abhaya and *Kadika mudras*. The *utsavabera* with his consort is also in worship inside this *garbhagriha*. (plate XLIX (b)). The main temple complex contains a *garbhagriha* with a *sikhara* over it called as *kanaka sara vimana*, *ardha mandapa*. There are two huge *dwarapalas* found on either side of the entrance of the *mahamandapa*. The temple is facing west surrounded by a huge compound wall with an

entrance *gopura* of three tier located in the west. On the south west corner of the *mukhamandapa*, the shrine of goddess called *Vellukkaivalli* is located. The main deity is sung by alvars. Though the idol is in worship from ancient days, the present condition is that the temple has been completely rebuilt and renovated except the main temple complex. These additions and alterations were carried out not only by the successive dynasties but also completely modernised in the recent past by fixing glazed tiles even inside the *sanctum sanctorum*, colour washing the stone wall which incidentally covers the ancient inscriptions. The temple is located in the *sannidhi* street named after the same god. Sri Vedanta Desika mentioned the name of the main deity as *Arpuda kesari*.

The tank of this temple said to have been located on the northern side of the same street near Anjaneya shrine is completely filled-in and at present is not existing. But the name of the holy water is *Kanaka saras* or *Hemasaras* as found in literature. The main deity of this temple was sung by Peyalvar and Thirumangai Alvar.

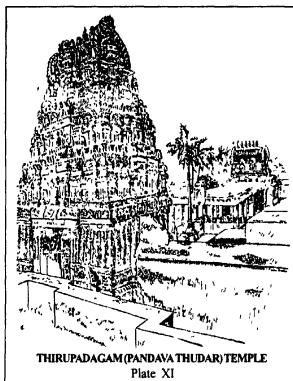
5. PANDAVA DUTAR - PANDAVA PERUMAL TEMPLE

(THIRUPADAGAM). (PLATE - XI)

STHALAPURANA: A SCENE FROM EPIC MAHABHARATHA

After completion of thirteen years of exile (Twelve years in the forest and one year in the town without being recognised by anyone), as per the preconditions the Pandavas wanted to claim their share

of the kingdom from Duryodhana. For this purpose they sent a messenger who was none other than Lord Krishna himself, to the court of Duryodhana, to have a dialogue and settle the issue.



When Duryodhana came to know that Lord Krishna was coming to his court to ask for the share of Pandavas, he had planned to kill the messenger (Lord Krishna) and arranged a special throne and kept ready in the court. The throne is designed in such a way that person who sits on it will be pushed underneath and will be killed by a remote device. When Lord Krishna came to the court, Duryodhana unwillingly welcomed him as the procedure warrants and requested him to sit on the throne as mentioned above.

Being a *Mayavi* (who himself is the universe and conducting everything to happen) understood the plan. But still he went and sat on the throne with a smile. When the device started working, Lord Krishna suddenly took his *Visva-Rupa* form (a huge figure) to the surprise of everyone and told Duryodhana that in politics the messenger should be treated with great respect and not to be harassed or killed.

Duryodhana was in an embarrassing situation but still showed his obstinacy by not accepting the proposal of Lord Krishna. He had categorically denied the request of the Pandavas and said not even a small bit of land would be given to them and if the Pandavas wanted a share of the kingdom then they could decide it by waging a war. Lord Krishna knew all about this result but still to teach a moral to the world, he undertook the work of a messenger.

The cosmic form known as *Visva-Rupa* shown by Lord Krishna in the court of Duryodhana is the main deity of this temple called as *Pandava-dutar*. In the *Garbhagriha* one can see a huge figure of lord Krishna nearly thirty feet in height, occupying the entire height up to the roof level. This beautiful stucco figure belongs to the pre- Pallava period

THE TEMPLE

This temple is located in Pandavaperumal temple Sannadhi street in Siva Kanchi and is facing east. It has a small entrance tower and is enclosed by a compound wall. There is a *bali pita*, *dwajastambha* and then a small shrine of *Garuda* facing the main shrine. The huge pillared hall in front is also a later addition (probably of the Vijayanagara period). The north-east corner of the temple complex has a small tank with steps from the western side which is called as *Machya Pushkarani*

There is a separate *sannidhi* for *Thayar* (Rukmini) located on the south west corner of the court-yard. A new temple for *Sudarsana* has come up on the northern side of the temple during the recent past.

The main deity of Pandava Doothar or the messenger of the Pandavas is a huge stucco figure in seated posture sung by many alvars including the early alvars. The *mahamandapa* and other stone works were carried out by the Cholas.

The main deity has two hands, one showing *abhaya* and the other *Varada-mudra*, seated occupying the space of entire height of the *garbhagriha* say about 30 feet height. His left leg is down and right leg is folded and seated on the pitha. The temple contains the *garbhagriha*, *antarala*, *ardha-mandapa*, *maha-mandapa* and *muka-mandapa*. Upto the *maha-mandapa* the architecture is in early Chola style.

The temple has *sala sikhara vimana* which is called as *Bhadra vimana* provided as per the size and specification of the *garbhagriha* and the wall below. The architecture of the outer walls clearly indicates the early Chola style.

6. THIRU NEERAGAM

(INSIDE THE ULAGALANDA PERUMAL TEMPLE)

This shrine is located on the northern side of the temple adjoining the compound wall facing south. This shrine also has a *garbhagriha* enshrining the idol of a standing form of Vishnu with four hands with an *ardhamandapa*. The name of the Vimana is known as *Jagadesvara vimana* and the deity is also called as *Jagadesvara Perumal*. The name of the goddess is *Nilamangai*. The name of the holy water is *Akrura-Theertham* and the deity is sung by Thirumangai alvar.

7. NILATHINGAL THUNDATHU PERUMAL

(CHANDRAGUPTA PERUMAL)

Lord Vishnu is in standing posture with four hands with *sankha*, *chakra* in the upper hands and the lower two showing *abhaya* and *varada mudras*. The deity is enshrined in a separate shrine located on the north-east corner of the inner *prakara* of Sri Ekambaresvara temple of Kanchi. The Lord is called *Nilathundathan* (wearing the half moon on his head) with a serpent protection over the head. The serpent has seven hoods. The interesting thing here is that the original stucco figure of the same god was broken and hence the present stone idol has been installed replacing the same. The original stucco figure which is so beautiful is also kept inside the shrine, but it is not in worship. This lord is also sung by Thirumangai alvar.

8. ULAGALANDA PERUMAL TEMPLE (TRI VIKRAMA)

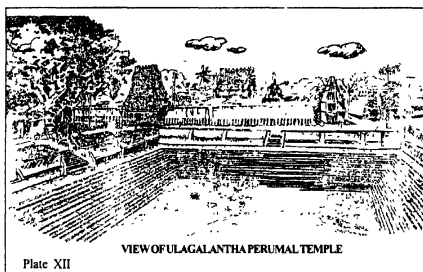
(THIRU PERAGAM) (PLATE - XII)

STHALAPURANAM

Mahabali Chakaravarti was Prahlada's grandson. He was powerful and aspired for ruling the *devaloka* (the world of Devas) of which Indra was the king. To attain this prestigious seat of Indra, one has to perform 100 *asvamedha-yagas*. But Mahabali acquired this world and the part of Indra by force and by means of *adharmam*. Indra was helpless. Indra's father was Kasyapa Rishi, and mother was Aditi.

They along with the Devas went to Vishnu for protection. Vishnu agreed to do the needful. Vishnu then took the *avatar* (incarnation) called as *Vamana* and born to Kasyapa Rishi and Aditi. After some time, Mahabali arranged a Vaishnava *Yaga*, on the banks of the river Narmada. Then Bhagavan came as a short Brahmin by name *Vamana* to the yagasala and begged Bali for three-feet of land for performing penance.

It is a general practice that during the performance of such *yagas*, the pleaders' requests should be fulfilled. Accordingly, Mahabali was ready to donate three feet of land and took his *Kamandalu* to pour water by his right hand, the routine ritual for any *dana* (donation). At this time the Mahabali's



preceptor, Sukracharya understood that the person begging three feet of land was none other than the lord himself. He told this to Mahabali and asked him not to perform the dana to the brahmin. But Mahabali was overwhelmed by the presence of the lustrous bachelor begging for a little land and standing in front of him.

He willfully presented three feet of land to the

Brahmin. Sukracharya tried to prevent this but in the process he lost one of his eyes. Then everyone surprised when the brahmin *Vamana* took the form of *Trivikrama* (Visva-rupa) and measured the earth by one foot and the sky by another. Then he asked Mahabali where he could measure the third foot. Mahabali kneeling with folded hands said that the lord could keep his leg on his head.

By doing so, *Trivikrama* pressed Bali to go to a new world under the ground called *Patala-loka* where he could rule as long as he wanted and then attain *moksha*.

Thus Indra's position was restored to him. A form of *Trivikrama* is enshrined in this temple in the name of *Ulagalanda perumal* (meaning "one who measured the world").

THE TEMPLE

This temple is also an early temple of pre-Pallava period located very near to the bus stand and on the way to Sri Kamakshi temple (Plate L (a)). The main deity in the *garbhagriha* is a stucco figure called *Trivikrama* (Ulagalanda Perumal) (Plate XLVIII (a)) described in *Vamana avatara* story (one of the ten incarnations of Lord Vishnu). Without disturbing the original huge early stucco figure of *Trivikrama*, the Cholas have built the *garbhagriha* and *ardhamandapa* beautifully in sandstone and granite stone with *sala-sikhara* (vimana) suitable to the size of the *garbhagriha*.

There is a closed *prakara* around the main temple with three rows of granite stone pillars of round shape with a *mandapa* in front. This must be of the early Chola period. The main deity *Trivikrama* is also called *peragam*. His right foot is on the head of *Mahabali Cakravarti* (king) and the left leg lifted to show that he had already measured the sky and the earth.

This temple complex has four more important Vaishnava shrines sung by alvars of 7th Century A.D. which means that they also belong to the Pallava, or pre-Pallava period. The holy teertha of this *Ulagalanda Perumal* temple is called as *Sesha theertham* or *Nagatheertham*. Locations on the Western side of the temple.

9. THIRU URAGAM OR URAGATAN

(IN THE ARDHAMANDAPA OF ULAGALANDA PERUMAL TEMPLE)

This shrine of Vishnu who is in the form of *Adishesha* (serpent) is located on the right hand side of the main deity in the *ardhamandapa* area.

10. THIRU KARVANAM

(INSIDE THE ULAGALANDA PERUMAL TEMPLE)

There is a small shrine built on the southern side of the *gopura* facing north for enshrining this incarnation of Vishnu called as *Kalvar perumal*. The main deity is standing Vishnu with *Sridevi* and *Bhudevi*. This shrine has the *garbhagriha*, *ardhamandapa* and front *mandapa*. The name of the goddess is *Kamalavalli Thayar* and the *vimana* is called as *Pushkala vimana*. The holy teerta is known as *Tharadhara teertham*. The deity is sung by Thirumangai alvar.

11. THIRU KARAGATU PERUMAL (THIRU KARAGAM)

INSIDE ULAGALANDAPERUMAL TEMPLE

This shrine is located on the southern side of the court-yard facing north. The *garbhagriha* of this temple enshrines the seated Vishnu with four hands and *ardhamandapa*. This Vishnu is seated on the serpent coil and the five hoods of the serpent are seen on top of his head.

This temple seems to be of later Chola period. The name of the deity of this *Karagam* is *Karunakara Perumal*. The name of the goddess is *Ramamani Thayar*. The sacred *vimana* is known as *Ramy vimana* and the holy water is called *Ambarisha theertham* and the deity has been sung by Thirumangai alvar.

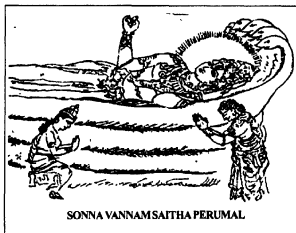
This entire temple complex is enclosed by a huge compound wall with an entrance tower on the western side. There is one huge pillared hall of later period located in the north-west corner of the court-yard.

Thayar shrine of Ulagalanderumal. The Thayar (goddess Lakshmi) shrine is separately built in the southern court-yard. The name of the goddess is *Vedavalli Thayar*. The shrine has a *garbhagriha*, *ardhamandapa*, *mahamandapa* and *mukha mandapa*.

12. YATHOKTAKARI TEMPLE (SONNA VANNAM SAIDA PERUMAL)

THIRUVEKHA: (PLATE - XIII)

This temple is situated on the northern side of the main road called Gandhi road. The temple has an entrance (*gopura*) with five *tala* located in the west. The temple is enclosed by a compound wall.

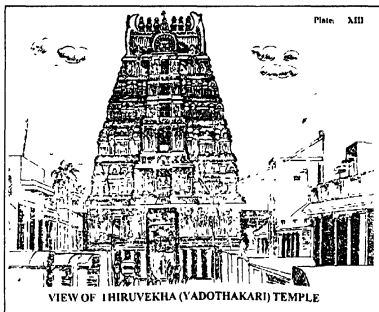


The name of the deity is *Yatoktakari*. In Tamil the name is "*Sonnavannam Saita Perumal*", the Lord who acted according to the request of his devotee. The legend has it that Thirumazhisai alvar, who was an ardent devotee of the Lord of Tiruvekha had a disciple by name Kanikkannan. Hearing his great ability, the king requested him to sing a song in his praise. But Kanikkannan refused and said that he would not sing in praise of a human being. The king was angry with him and asked him to go out of Kanchi city.

Thirumazhisai alvar who was upset, prayed to the Lord of Tiruvekha that since his disciple was going in exile, he should also leave with him and he asked the Lord of Tiruvekha to fold his bed (*Adishesha*) and requested him to come with them. The devotee's word was law of the Almighty, and so he also left with them. The whole city was plunged into darkness, when the Lord, the Alvar, and the Alvar's disciple reached a village on the bank

of the river Palar (Or-Iravu-Irukka) and stopped there. Realising his mistake the king went to the village and requested them to come back to the city.

The Alvar told the king that he would not return without his disciple. Then the king entreated



Kanikannan to excuse him and return to Kanchi. Then the Alvar returned with his disciple Kanikannan to the city and the Lord also agreed to come back on the prayer of Alvar. When the Alvar prayed to the Lord to fold his bed and go with him away from his camp, in a hurry, to obey the request of the Alvar the Lord reversed his sleeping posture, keeping his head on the right and the feet on the left, which is not seen usually in any Vishnu temple. As the Lord did as told by the Alvar, he is known as *Yatottakari* (Sonnnavnam Saita Perumal).

This temple is mentioned in *Perumpanatrupadai*, a Sangam work of the 2nd century A.D. and sung by many other alvars also. A huge reclining deity of Yatottakari in the sanctum sanctorum, a stucco work (*sudharupam*) is having the left hand folded and kept under his head called *bhujanga sayana* and the right hand lifting and showing the *abhaya mudra*. Near His feet, on the floor is a figure of Goddess Sarasvati (Plate XIII) (Vegavadi) kneeling with folded hands worshipping the Lord.

The rectangular *garbhagriha* has a broad doorway and one can have the full view (darshan) of the Lord from the *antarala*. The original brick temple of an ancient period has been reconstructed and built by the Cholas and the Vijayanagara rulers of later period without altering the form of the deity. The temple has an *ardha-mandapa*, *mukha-mandapa* and closed *pradhakshina-mandapa* around with a Goddess shrine located on the south-west corner.

The *garbhagriha* has *sala sikara vimana* over the shrine which is called as *Vedasara Vimana*. On the northern side of the temple is located a tank called *Poigai kulam* which is said to have been the birth place of Poigai alvar, the first among the alvars.

INSCRIPTIONS FOUND IN THIS TEMPLE

1. C.g:628 Ref. A.R.E:1921, No 21, Ibid part II P.95
Found on the north wall of the central shrine in this temple, belongs to the 37th regnal year of King Parantaka I, A.D 944, records a copy of the original inscription which registers the sale of land in *Kannamangalam* a village in *Eyil-nadu* to this temple, who was pleased to be as an *Anicut* to *Tiruvekha* by some private individuals of the same village for the sum of 367 *Kalanju* of Gold. The characters of the record are more than two centuries later.
2. C.g:635, Ref. A.R.E:1901, No.15, Ibid, Part II, P.98.
Found on the south wall of the same temple belongs to the 20th regnal year of King Rajendra-I, A.D.1032, records the sale by certain merchants of *Kanchipuram* of one *Tuni* of land as tax free *Devadana* for 127 *Kalanju* of gold to the temple. *Tiruvekha-Analkidandarullina Parama Swami* at *Kanchipuram*.

3. C g 666 Ref A R E 1921, No 22
Found on the base of the east wall of the central shrine belongs to the 6th regnal year of King Kulottunga-III, A D 1184, records gift of certain houses in the **Sannidhi street to Cheraivaivendra Chola Kumara** and **Manangatter Amudadevan** who had to provide for certain offerings to the god and for burning a lamp in the temple of **Anantanarayan Swami** in Kanchi.
4. C g:667. Ref E 1921, No 24.
Found on the south wall of the same temple belongs to the 6th regnal year of King Kullottunga III, A D 1184, records gift by **Alakonda Chediraya** of a Village to 32 Brahmanas of the Village

POIGAI ALVAR (PLATE LXXXVI (A))

Poigai alvar was born at Thirvekha a suburb of Kanchi. No historical details about him are available except that he belongs to 7th century A.D. and the first among the twelve alvars

A mythical story about his birth is that he is the incarnation of **Panchajanyam** (Shanka), one of the **Panchayudhas** (five weapons) of Lord Vishnu and was born in a lotus in the **Poigai** tank near Yatoktakari Bhudattalvar and Peyalvar met each other in **mirugandi ashram** at Thirukoilur on one rainy dark night

During that time Poigai alvar first sang a hymn which was followed by the other two alvars The third **pasuram** (hymn) gives the meaning that they had the darshan of lord Vishnu After this incident they visited many holy places and sung hymns on the deities of the temples there

Since these alvars have initiated the first **pasurams** in Tamil, which later became part of **Nalayira Divya Prabhandam**, they are called Mudal alvars (first alvars) Apart from this they were the early alvars of 7th centry A D and were contemporaries

Kanchipuram has the credit of giving birth to Poigal alvar who was the first to sing **Pasurams** in Tamil (hitherto this kind of hymns was being sung in Sanskrit language)

Poigal alvar's main hymns are on the deities of **Thiruvinnagaram** temples of Kanchi, **Thiruvenkadam**, **Thirupparkadal**, and **Paramapadam** etc ,

13. THIRUKALVANUR KALVAR PERUMAL (ADI VARAHA PERUMAL)

The idols of Vishnu known as Kallar and Anjelaivalli Thayar (goddess Lakshmi) are located in two separate **niches (Kudus)** on the outer wall facing the Kamakshi amman shrine The **kudus** are in the south western corner of the shrine The Vishnu idol is facing east and the Thayar idol is facing south. This lord Vishnu is praised by Thirumangai alvar in his hymns (8th century A.D) There is one more shrine for Vishnu in three forms namely **nindran**, **irundan** and **kidanthan** in three separate shrines (**trikuta-sala**) one over the other on the eastern bank of the tank The **vimana** of the temple is known as **Vamana vimana** and the holy water is called **Nitya pushkarani**. But neither a Vimana nor a holy tank is existing at present as these deities have become the **Koshta Devatas** of **Kamakshi Amman** shrine

14. SRI PAVALAVANNAR TEMPLE (THIRU PAVALAVANNAM) (PLATE - XIV)

This temple is located in Kalandar street. It has a compound wall around the outer **prakara**, with an entrance **gopura** in the west and on the northern side of this entrance **gopura** is located the **vahana mandapa** and the shrine of Manavala mamunigal, one of the great Vaishnava scholars. The inner

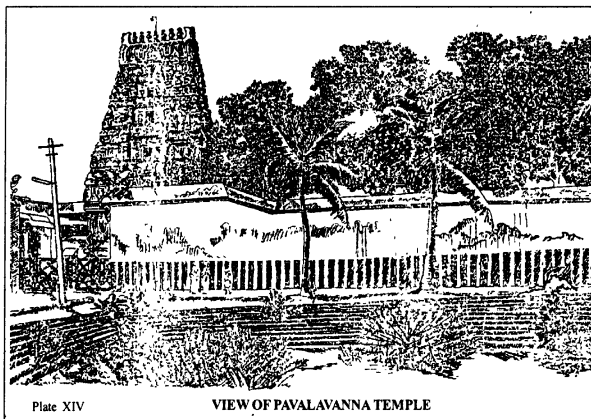


Plate XIV

VIEW OF PAVALAVANNA TEMPLE

prakara is entered through a *gopura* with five tiers in the west. There are *subshrines* and *mandapas* on all sides of inner *prakara* adjoining the wall. The pillared hall on the north is called as *Abhisheka mandapa* in which east facing shrine is for goddess Andal, one of the consorts of Vishnu. The temple belongs to the Chola period built in *granite* stones which is covered by white-wash except the wall of the main shrine.

The *Vimana* is known as *Pravala Vimana* and the Lord is sung by Thirumangai alvar of 8th Century.A.D. The tank in front of the temple is known as *Chakkarai Teertham* or *Ashvini Kulam*. Though the main shrine seems to be earlier one, the other parts of the temple were added during later period.

The main deity is Vishnu (Plate - XLV (a)) with four hands seated over a *pitha* of a serpent which gives protection to the god from the top also with five hoods. On the right hand side the sage *Bhrigu* is standing with folded hands.

The temple complex has a *garbhagriha*, *ardhamandapa*, *mahamandapa* and a *mukha mandapa* with enclosing (later) walls. On the western side of the *mukhamandapa* is located *Garuda* shrine facing the main shrine.

The south-west corner of the inner *prakara* has the shrine of goddess Piravalavalli Thayar. This shrine also has a *garbhagriha* with a stucco *sikhara* over it besides *ardhamandapa*, *mahamandapa* and *mukhamandapa*. The south-west corner has the temple kitchen. In front of the *Thayar sannidhi* there is an underground *chamber* which is usually found in the temples of the Nayaka period.

15. PACCHAIVANNAR TEMPLE

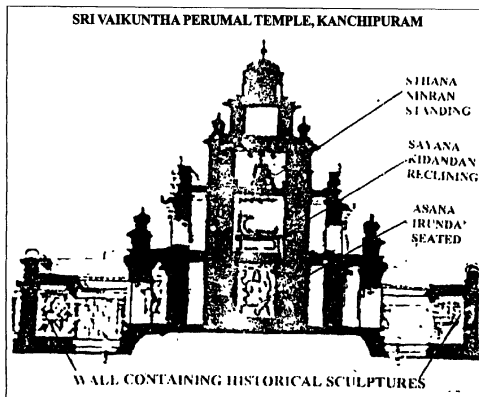
This temple is situated on Kanchi - Chennai main road. The temple is enclosed by a compound wall. Though the original temple is of an earlier period sung by Thirumangai alvar it has been completely

renovated. Additions and alterations are found every where in the **complex**. The main temple unit is facing east and comprises a *garbhagriha*, *ardhamandapa*, *mahamandapa*, and a *mukhamandapa*. The main deity is standing Vishnu with four hands called *Pachavannar* also called as *Maragata Vannar*. There is a separate shrine for Thayar (Lakshmi) on the southern side of the inner *prakara*. It is interesting to note that the *puṭha* of Thayar has got the *Sri Chakra yantra* just as we find in front of Kamakshi Amman in the Kamakshi temple of Kanchi.

16. SRI VAIKUNTHA PERUMAL TEMPLE (PARAMESVARA VINNAGARAM)

This temple is also known as *Paramesvara Vinnagaram* built by the Nandivarma Pallavamalla (Nandivarman-II also known as Paramesvara - page 54 infra c.2) in 8th century A.D. In his *Periya thirumozhi*, Thirumangai alvar has mentioned this temple as *Paramesvara vinnagar*. He pays glowing tributes to the builder of this temple. He mentions the king as *Pallavarkon*

Like Kailasanatha temple, this temple is also an outstanding creation of the Pallavas and it retains even today all the characteristic architectural features of the Pallava temple. There are two noted

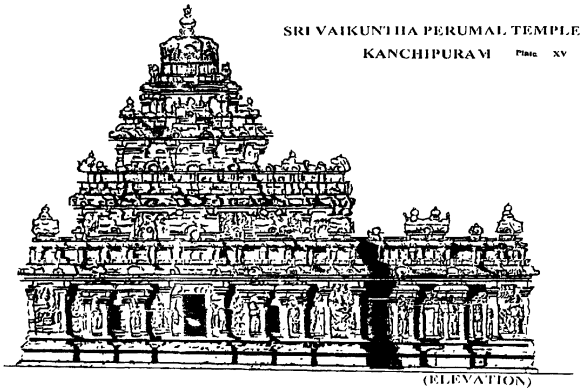


inscriptions in this temple. One is a document of great constitutional import (*SII Vol IV Madras Ep. Report 37 of 1888*) and the other one is (*SII, Vol IV, No 34*) of Dantivarman which registers a gift to this temple and precisely mentions the name of this temple as *Paramesvara vinnagaram*.

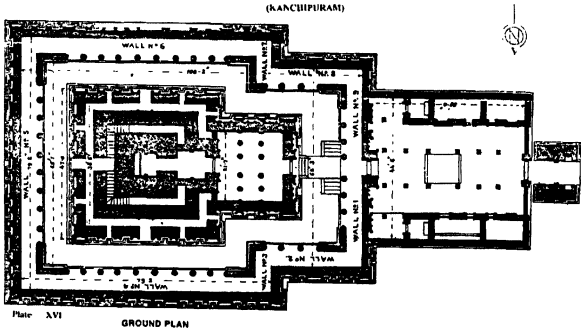
The temple is facing west, located in the heart of the town, Big

Kanchi-puram, almost very near to the main bus-stand as well as the railway station of Kanchipuram. There is a temple tank situated on the south-west corner of the outside limit of the temple. Beside an incomplete gopura in front of the enclosure in which the mahamandapa is found, the shrines of Thayar (goddess Vaikunthavalli), Andal and Alvars are located. These are later additions made during the Chola period. While these additions are in granite stones, the main temple complex of the Pallava period is made of sand stone.

The temple is considered unique in its formation and plan as there are three shrines one over the other for enshrining the three forms of Vishnu, *Asana (irundan-seated)* ground floor (**Plate - XLIX (a)**) *sayana (kidandan-reclining)* first floor and *sthana (ninran-standing)* second floor.



SRI VAIKUNTHA PERUMAL TEMPLE
(KANCHIPURAM)



The *vimana* of this temple is known as *asthanga vimana* and *chatur-tala* (four tiered *vimana*) (Plate - 1 (b)). The *sanctum-sanctorum* is adorned with Lord Vishnu called as *Vaikunthanathan* with Sridevi and Bhudevi. There are two *prakaras* (*pradakshina*) at the ground level and one can enter the inner *prakara* through the *antarala* which is a beautiful eight-pillared hall and the second one through the staircase built into the second enclosing wall.

This has been done by a double walling system, the inner most wall is rising to the height of three storeys, enclosing the three tiers of cells, the intermediate wall rising to the terrace level of the second storey, and outer most wall stopping short of the terrace level of the first storey. Thus the Sanctum surrounded by two covered ambulatory passages, the outer one functioning as such while the inner one provides access to second *tala*. The old plan of 1907 (Plate LI (b)) shows that there was another shrine or opening on top near the *griva* portion. This might be possibly the reason for the installation of another form of god Vishnu known as *Nadandan* (Trivikrama) as mentioned in the hymns of Thirumangai Alvar. This might be a *non-mada-koil* meaning a temple with four shrines one over the other. But at present this top portion has been closed probably during the repair works in the year 1930 and hence only three shrines are in worship now.

There is a flight of steps on the north and south, to ascend and descend providing access to an exit from the second *tala* terminating in an opening in the centre of the west outer wall while the outer ambulatory is left open. The inner covered ambulatory lies at the heads of the two flight of steps from below. All these shrines are in function and have the *pradhakshinapada* around them.

The temple is well known for its sculptural representations both religious and secular (see plan)(historical). They are of Vishnu in his various manifestations or incarnations on the outer walls and in the *niches* of the main shrine and are the hall-mark of the Vaishnava iconography (Plate LI (a)) and diagram Plate XVII).

Mention may be made of a few images like Vamana, Trivikrama, Narasimha, Kaliyamardhana, Naranarayana, Adishesha, Gajendraravada, Samudramatanam, Mohini distributing amruta etc. Most of these iconographic (Plate - LII (a)) forms are described by Thirumangai alvar (Plate - LIII (a,b)) in his verses of hymns on this temple. The outer wall of the main shrine has openings, three on east side and two on the west. On either side of each opening there are attendants (like princes) except on the north middle one which has female figures, each of them holding lotus. Similar iconographical forms are also found in the circumambulatory of the *vimana* where Kanchi's history appears on the left, on the right of the *vimana* the sculptural panels signify cosmography and Vishnu's acts as related in books one to six and eleven to twelve of the *Bhagavata Purana*. (Plate - LIV (a and b)).

The most important feature of this temple is the *cloister mandapa* or pillared *corridor*, located along the enclosure wall of the main temple and inner *prakara* the inner face of which carries the series of sculptural panels. The panelled sculptures narrate the history of the Pallavas from their legendary ancestors down to the time of Nandhivarman-II, Pallavamalla the builder of this temple. All these panels of historical sculptures are identified and described by C.Meenakshi in her work titled *The historical sculptures of the Vaikuntaperumal temple, Kanchi*. Dr.Dennis Hudson also has done detailed research on this temple, its architectural features, symbolism and the lay-out and identified the *iconic* distribution which are followed here. His plan showing the distribution of *koshta-devatas* of ground floor and first floor is given here. (Plate XVII).

The temple has a compound wall around built with brick of later period. There is a mosque on the south western(out) side of the temple which is also of a later period.

An interesting feature noted on the *vimana* of this temple is that originally there were figures of roaring lions on top, on all four corners near the *griva* (neck) portion which could be seen in the old

elevation plan of this temple (see the elevation plan). But at present one can notice the figures of *Garuda* in *stucco* (the vehicle of Vishnu) in place of those lion figures. The replacement might have taken place at a later date (during renovation work in the year 1930).

Historical Sculpture panels (Plate XVIII)

i) Location and condition of sculptures

These historical sculpture panels are carved on the inner face of the walls of the *cloister mandapa* around the main shrine of the temple. These sculptures are carved in two rows and they are separated by a small band which is evidently meant for the purpose of carving of the inscribed labels. These sculptures are also divided vertically into several compartments, each depicting a particular incident. It is most unfortunate that the treating of these bay sculptures with coats of white washing has considerably damaged the features on them as they are carved in weak stone called *sandstone*.

ii) Epigraphical Evidence

The Epigraphical records describe the events leading to the coronation of Nandivarman Pallavamalla. The beginning of the first label on the southern wall depicts the preceding panels. There are difficulties in describing the panels, but naturally we can begin our examination of the figures with those on the west wall to the left side of the entrance and proceed along the cloister clock-wise. Since the panels are not carved in order on each bay it is very difficult to identify the continuity of the events. But Dr. C. Meenakshi has taken pains to discover and describe them in her work titled *The Historical Sculptures of the Vaikuntha Perumal temple*. Her description is closely followed in identifying the sculptures and the panels for our work here.

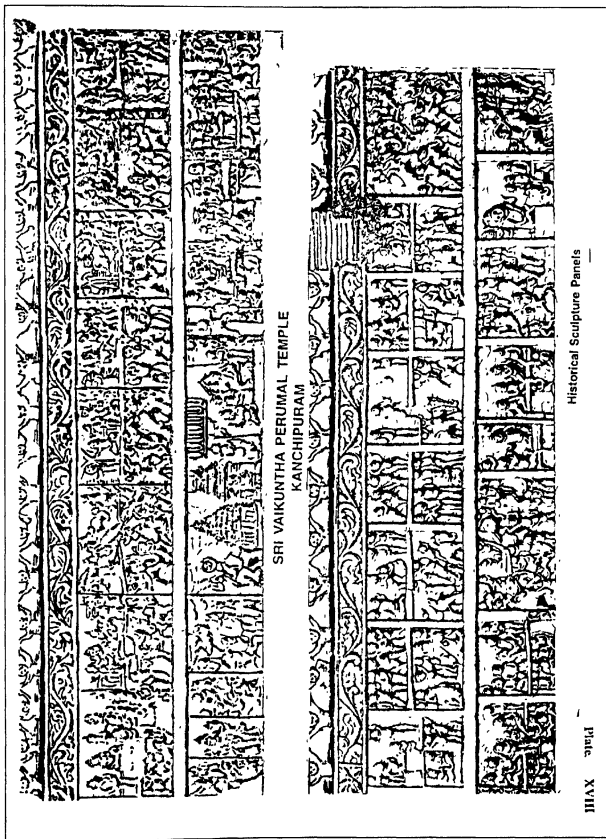
iii) Description of Panels

In wall No.1 beginning with the upper row of the west wall to the left side of the entrance, we notice the origin of the Pallavas and the genealogical order which has been described in many of their copper plates, especially *Kasakudi Plate of Pallava-Malla* (*S II Volume-II Part 3 PP 354 and 355*).

Upper row

- Panel I** : Vishnu is seated in *sukhasana* with *chamara* bearers behind and four attendant deities seated below.
- Panel II** : Brahma is seated in *sukhasana* with three heads visible and the fourth one hidden behind. He is attended by *chamara* bearers and worshipped by devotees.
- Panel III** : This is evidently Angiras seated like Brahma. The *chamara* bearers are standing behind.
- Panel IV** : In this panel Brihaspati is seated in *sukhasana* with *chamara* bearers.
- Panel V** : Son of Brihaspati, Samyu with *chamara* bearers.
- Panel VI** : Bharadwaja with *chamara* bearers.
- Panel VII** : Drona with his wife.
- Panel VIII** : This figure is Drauni (Asvathaman) with *chamara* bearers and attendants.

According to the copper plate the celebrated Pallava dynasty commences from Asvathama and they belong to the Bharadwaja gotram.



Kanchipuram and its Temples

Wall No. 2 Upper row (West north wall):

Aswathama performing penance and Menaka first shown as dancing and enticing him and then Menaka is shown with a baby in her hand, perhaps the future Pallava king and a few attendants are seen rejoicing Pallava's birth.

- Panel II** : Two seated figures seen to be royal couple with crowns on their head. Three men are standing on their left, one with anjali pose.
- Panel III** : This is a hunting scene in the forest. The hunters, drummers and the animals are depicted.
- Panel IV** : There is a group of people in this panel. The poses of these figures resemble Varaha avatara of Mamallapuram sculptures. The penance of Bhagiratha to bring Ganga to the earth is also depicted in this panel.
- Panel V** : In this panel the main figure is seated in sukhasana with attendants.
- Panel VI** : This panel contains a seated princely figure with crown (unidentified) with chamara bearers. To the right of this group stands two horsemen and two elephants carrying two men on their backs.

Wall No. 1 Lower Row:

This panel contains one of the several coronations which we are going to come across in the forthcoming chapters.

- Panel I** : The picture depicts a princely figure with crown seated on the throne being bathed in abhisheka water on his head. The gathering of other kings in the court when the coronation is being celebrated is shown in this panel
- Panel II, III, IV, V:** These four panels are related to the king's coronation as described in the previous panel.
- Panel VI** : The king is seated in state on the throne with ministers and officials.
- Panel VII** : A king seated on throne is seen on one side and on the other side are seen horses and elephants with riders in the war field.
- Panel-VIII** : A single individual is shown in one corner and the rest of the panel is without any carvings.

Wall No. 2 Lower Row

- Panel I** : This panel is divided into two halves. The first one is depicting the coronation of the king and the second half represents running of horses and elephants.
- Panel II** : The whole panel represents the king receiving reports of victory from a person standing in front of him and then in the other half the yagasala and the horse are also shown probably depicting the Asvamedha *yaga*.
- Panel III** : This panel probably depicts coronation of a Yuva raja. Two prominent figures representing a king and a queen are seen seated on a throne. Chamara-bearers are standing behind. A few officers are also standing in the court.
- Panel IV** : In this panel a princely figure is seated on a throne with two attendants. The rest of the panel is filled with elephants and horses.

- Panel V** : The king probably Budhavarman, is shown seated on a throne with chamara bearers and attendants. It is interesting to see a Buddhist Chartya structure carved here with worshippers.
- Panel VI** : This panel represents the scene of coronation of Nandivarman. The ministers and other officers are shown as participants of the function. Guests are also seen watching the ceremony from the first storey of the building.

Wall Nos 3 and 4 Upper Row

- Panel I** : In this panel only horses and elephants with riders are seen.
- Panel II** : The king Nandivarman-I is seated on a throne with chamara bearers and officials.
- Panel III** : In this panel a shrine with beautiful sikara is carved, a devotee with a basket of flowers is entering the shrine. A devotee is also seen seated in front of the shrine. Another figure who may be identified as Nandivarman himself is bereft of his crown with anjali pose, worshipping devi in the shrine. Two women chamara bearers are behind him.

Wall No.4

- Panel IV** : The king is seated on the throne with chamara bearers behind him, while an official is standing to the left of the king. The other on the left is seen receiving some royal orders.
- Panel V** : This panel depicts a bold and powerful king with chamara bearers behind him. An official is standing in front of the king probably receiving some instructions.
- Panel VI** : This panel is divided into three sections. In the first section we see the king Nandivarman seated on a throne with usual chamara bearers behind. In the other section, the upper portion, a couple is seen seated in an asana. The faces are slightly damaged. Before this couple a Brahmana with beard and yagnopavita (probably a sage) is seen. At the lower portion another sage is seen, with a horse to his left.
- Panel VII** : Under a chatra we find a king seated on his throne. An officer is standing to the right of the king. Another man stands before the king and is in the act of reporting something to the king.
- Panel-VIII** : A king is sitting alone on a throne with chamara bearers.
- Panel IX** : A king is sitting on a throne with a long club in his left hand. The chamara bearers and other attendants are seen in the court.
- Panel X** : A king is seated on a throne. In front of him, a hero, probably Simhavarman is shown fighting with a lion. A few others are witnessing the fight.
- Panel XI** : The king is seated on a throne with a sword in his right hand. Two men, one with makuta and the other without it are standing to the left of the king. Two bearded Brahmins are seen seated to the left of the throne.
- Panel -XII** : A king is seen seated on the throne. This figure is slightly damaged. Three dancers and a man are seen to the left of the king. The hair style of one of the dancers is noteworthy. A king is watching the wrestling.
- Panel-XIII** : The king is seated alone, while two chamara-bearers are standing behind him. Another figure is seen seated with anjali pose.

- Panel XIV** · The king is seated in state with a chamara bearer on his right. Three Brahmanas are seated on the right upper corner of the panel. Among the women dancers one is just entering the court. Here also their hair dressess are noteworthy.
- Panel XV, XVI, XVII:** The sculptures in these panels corroborate with the description found in the *Velurpalayam* plates (*S.I.I.Vol II part - I, pp 510 verse 9*) as Nandivarman who is the dsevotee of Siva
- Panel XV** · Nandivarman is seen worshipping *Pinaka - pani* with his royal gathering for his victory in the war
- Panel XVI** This panel depicts a fight between Nandivarma-I and Phanindra represented here with a drawn bow attacking his enemy who is depicted as a human figure with a crown on his head sheltered by five - hooded serpent On top of the above is seen four men with excited faces.
- Panel-XVII** : This scene depicts the victory of Pallavas over Nagas. A lady appears to be shy is seen. Four men are seen on the top behind the Naga king.
- Panel XVIII** · A king is seated on a piece of rock. Two men in front are with makutas, one with anjali pose and the other receiving the royal order. A man and woman are standing behind the king
- Panel-XIX** · The figure of the king in this panel is much damaged, but still we are able to recognise two persons standing behind the seated king and one in front.
- Panel-XX** : In this panel we see the king seated on a raised pitha. The riders on two elephants and a horse are evidently seen to fulfil some royal commission. On the right side at the top we see a couple watching the proceeding in the court We see some musicians and dancers are entertaining and some seated in the court
- Panel XXI** · In this panel we see the king and the queen are seated on the throne with chamara bearers and attendants An official is also seen in front of the king with anjali pose.
- Panel XXII** : A king is seated on a throne in a different posture with chamara bearers, attendant and two men, one is standing and the other is seated in front of the king.
- Panel XXIII** : In this court we can see a lady dancer entering the court. Five men are seen on the upper right corner besides the chamara bearers and an attendant On the lower right corner we see three more men standing with folded hands This panel is in three parts. In the first a king issues orders to a person in front. In second stage of this panel we see the marching of elephants and horses. In the third and the last we see five men standing in a row watching a figure fallen on the ground with kirita. Probably this indicate the end of the Pallava king.
- Panel XXV** : This scene depicts coronation of Simahavarman-II. An official stands in front of the king in anjali pose. The rest of the panel is divided horizontally into two halves. The upper half again divided into two divisions. Both these divisions depict a war scene. While the upper one shows elephants and horses with riders, the lower one shows marching soldiers and in between two Brahmins seated. The Pallava records say that Simhavarman-II fought many wars during his regin.

Wall Nos. 3 and 4 Lower Row

- Panel I** · This panel is divided into two vertical divisions. In the first one king and queen are seated on a throne, discussing with his ministers. The next division depicts

the battle field with horses and elephants. The king and ministers are seen witnessing this battle.

- Panel II** : In this panel several actions on the battle field are shown. The Pallava king is shown seated on a raised platform under a chatra. The enemy king is shown on the other side with his queen. These two are watching the proceedings of the battle field where elephants and soldiers are seen in action.
- Panel III** : Probably the Pallava camp is being attacked by the enemy's horses and elephants, and the Pallava camp is vigorously defending their camp
- Panel IV** : This panel is slightly damaged. The king is seen seated and attended by a few men. We have a few elephants and horses marching along.
- Panel V** : The panel depicts the marching of horses and elephants.
- Panel VI** : This panel is also damaged but still we are able to see the king seated on an asana with a few men sitting and standing and the rest of the panel shows another battle.
- Panel VII** : This long panel has several sections. The first one shows the king seated with his queen. In the next we see horses and elephants marching and the king also seen seated. Succeeding sections show marching of elephants and horses
- Panel VIII** : This panel depicts a camp with four men standing behind the king and two Brahmins seated on the floor, and with this panel the activities of Simhavarman-II is concluded
- Panel IX** : This panel is divided into two parts, the first represents coronation and the second one shows the marching of elephants and horses.
- Panel X** : In this panel the first part contains the depiction of seated king with chamberlains and other officials in the court. The other portion depicts elephants and footmen
- Panel XI** : This panel represents coronation of another Pallava King, probably Simhavarman-III.
- Panel XII** : In this panel the upper portion shows the marching of elephants and the lower marching of footmen
- Panel XIII** : This represents nothing more than a fight between two sets of elephants. The one perhaps belonging to the Pallava king and the other to his enemy.
- Panel XIV** : This panel represents the king's court where he is seated with his attendants and officials. The next one contains the scene of fight between two sets of elephants and below a king is seated.
- Panel XV** : This panel shows a river flowing down. On the right we see elephants with riders on them. On the left bank we see elephants and footmen.

Wall No. 5 (East wall) Upper Row

- Panel I** : Marching of a few elephants and horses with riders and soldiers.
- Panel II** : This long panel contains at the top a shrine in Pallava style with worshippers in front. A *dipastambha* is also seen. The dance group with drummers are seen on one side. An elephant is also shown. All these indicate some temple ritual. The bottom of this panel depicts a king seated in an asana with court officials. An

interesting scene at the bottom is a man cutting the tree and other pulling the branch.

- Panel III** : At the top of the panel we see an elephant rider with a man standing behind. Below this two horse-men are seen entering a gateway. On the side of the gate one man is seen sitting and the other is standing in anjali pose. The other half of the panel depicts the king with chamara bearers and an attendant.
- Panel IV** : This panel is divided horizontally, while the upper one has three seated Brahmins, the lower has four men of them, three are standing and the other is bending down
- Panel V** : This panel depicts the coronation of the Pallava king Simhavishnu. Another panel depicts the elephants and soldier rejoicing at the coronation festival. The other panel below shows the actual coronation ceremony with ministers and other officials.
- Panel VI** : A king and queen are seated on a throne under chatra. Below this a shrine is depicted with a number of devotees
- Panel VII** : We see the king Simhavishnu seated. On his left is depicted another coronation probably of the king Simavarman with royal gathering.
- Panel VIII** : This is the court scene of the Pallava king Bhimavarman seated on a throne with chamara bearers and attendants.
- Panel IX** : This panel probably represents another coronation of great Mahendrarman-I. The king is seen seated on an elevated asana with courtiers since Mahendrarman is the father of cave temples in South India who is also known as Vichitra Chitta, a cave temple is represented in this panel.
- Panel X** : This panel represents the coronation of another great Pallava king Narasimharman, the successor of Mahendrarman-I
- Panel XI** : This panel represents the battle between Pallavas and the Chalukyan king.
- Panel XII** : The king is seated on a throne in his court with attendants
- Panel XIII** : The king is seated on a throne in his court with attendants. On the sides of the king there is a five-hooded serpent and an elephant. Below we see wrestlers (mallas), with shield and sword fighting with each other, one of whom may be Mahamalla or Narasimharman
- Panel XIV** : The king is seated on his throne with chamara bearers and his attendants.
- Panel XV** : The king probably Narasimharman and the court with attendants. Elephants and horses are fighting in the war field. The Sri Lanka king Manavamma is also said to have been depicted in this panel
- Panel XIV, XV and XVI**: The first one depicts Manavamma requesting Narasimharman for his help in a war against his enemy. Next scene depicts actual fight. And in the third one Manavamma is seen being installed back on his throne
- Panel XVI** : In this scene we see Narasimharman and Sri Lanka king in the court.
- Panel XVII** : The king is seen seated on his throne with attendants and officials.
- Panel XIX** : In this panel the upper part shows the king without his usual crown. The lower part depicts the coronation of the prince.

- Panel XX** . The king Paramesvaravarman I seated on his throne with attendants
- Panel XXI** . This panel is depicted in two parts. The first one represents the fight between footmen, and the second one horses and elephants.
- Wall No. 5 Lower row**
- Panel I** : We see the victor Paramesvaravarman standing with his queen Behind him are the horses and elephants.
- Panel II** Paramesvaravarman's march to Vatapi for the war.
- Panel III** The king is seen seated on an asana with his army and officials in his first encampment.
- Panel IV** . The entire scene depicts the king's march with chieftains and other officials for a war. The queen is also seen with the king.
- Panel V** : The king seated on a throne with musicians and other courtiers, probably, celebrating the victory. The next part of this panel depicts the king's march for war again with Chalukyas.
- Panel VI** : This is another camp scene for the king and the queen
- Panel VII** . The scene depicts war between the Pallavas and the Chalukyas
- Panel VIII** This is also a continuation of the war scene.
- Panel IX** : This again depicts the Pallava horses and elephants marching in an attempt to reach the capital city of Vatapi
- Panel X** . The king's camp after the battle We see the elephants and footmen standing in rows
- Panel XI** This evidently shows the capture of the Chalukya's kingdom
- Panel XII** The king and the queen are seated in the court.
- Panel XIII** : This panel depicts the king, queen and attendants The other part depicts the coronation of the king Narasimhavarma-II (known as Rajasimha).
- Panel-XIV** : The king with his queen is depicted, probably on the sea-shore of Mamallapuram The army chief and other officials are depicted respecting the king.
- Panel XV** . The king is seated on an asana and watching the fighting of horses, elephants and foot men in the field
- Panel XVI** . The king is seated on a throne with a few men around him, some are in anjali pose. Below this one can see the construction work of Kailasanatha temple at Kanchi in progress.
- Panel XVII** : This panel also depicts the king seated on a throne in his court with usual attendants and officials.
- Panel XVIII** . In this panel we see the king and the queen are seated on the throne. The sculptures are seen little damaged. Two Brahmins are seen seated in front In the top right corner we see a wounded chief being carried by two persons.
- Panel XIX** . This depicts coronation of Paramesvaravarman II, the predecessor of Nandivarman Pallavamalla. In this panel we see the coronation ceremony in progress with officials

and attendants as well as elephants. On the right side we see Paramesvaravarman seated on the throne, looking very grave probably he is feeling the end of his line of successors.

South Wall - Wall Nos. 6 and 7 Upper row

- Panel I** : This panel is divided into two parts. The first depicts matras. The other part contains the learned Brahmins of Ghatika of Kanchi marching to Hiranyavarman, probably to request for the election of a new king.
- Panel II** : The members of the delegations discuss with Hiranyavarman appealing to choose a suitable king for the Pallava kingdom. The king Hiranyavarman is seated on a throne. This entire scene is depicted in three parts.
- Panel III & IV:** This panel depicts the queen of Hiranyavarman and himself seated on a throne. The four figures to the right are his sons and the smaller figure is said to be Pallavamalla who is the future king of Pallava country.
- Panels IV, V and VI:** From these panels we cannot make out anything, except that the king apparently asks a question, on seeing something resembling an elephant's head.
- Panel VI** : Contains the reply of Dharamikonda Posaen. The lower panel depicts Hiranyavarman being felt unhappy over the departure of his younger son. Hiranyavarman is seated on a throne with three men standing nearby. Below this we see some excited faces of men in one half, and in the other side three queens of Hiranyavarman seated on a throne with attendants.
- Panel V and VI** : This is divided into two parts. The upper one shows Hiranyavarman seated on a throne with Dharamikenda Posaen on his side with the officials and ambassadors in the court. The lower half depicts the young Paramesvaravarman on a decorated house, marching towards the Pallava capital with soldiers and other officials.
- Panel VI** This panel is divided into two halves. In the first one young Pallavamalla is standing in front of his father with anjali pose, probably getting his blessings. In the next one he is seen mounted on a horse and marching with his soldiers.
- Panel VII and VIII.** This entire scene depicts Pallavamalla reaching the capital crossing through several forests. The Pallavadrayars welcoming the young prince by garlanding and placing him on an elephant and taking him to the city of Kanchi. The new prince is being respected and honoured by several feudatories of the king of the dynasty.
- Panel VII** : King Hiranyavarman is seen dejected. The next part, Pallavamalla is given a warm send-off. The marching of elephants and horses are also seen.
- Panel VIII** : It contains the scene of marching of elephants and horses.
- Panel IX** : Pallavamalla's entry into the palace at Kanchi. The feudatories and others are seen in the lower half. In the upper half elephants are shown.
- Panel X** : This scene depicts various aspects of the function in which the young Pallavamalla is installed on the throne of Pallava kingdom. He is called as Nandivarman. The coronation ceremony is being celebrated.
- Panel XI** : After taking over the kingdom, Pallavamalla had to suppress the enemies around Kanchi, especially the Chalukya king Vikramaditya. This panel depicts the serious discussions about the war with officials and ministers.

- Panel XII** : This panel depicts the Chalukyan invasion of Kanchi
- Panel XIII** : King Nandivarman is seen seated with sword in his hand. His general Udayachandra is standing by his side. The soldiers and other officials are seen ready to march for an expedition.
- Panel XIV** : In this panel the top portion depicts Nandivarman with a sword in his hand with his soldiers, below we see Udayachandra seated on a horse marching with his army men to fight with Chitramaya. In the top corner we see one of Nandivarman's soldiers caught by his enemies.
- Panel XV** : This panel is horizontally divided into two parts. One part depicts the armed soldiers with their general. Finally we see the killing of Chitramaya by Udayachandra and his soldiers. Next part of this section is a continuation of the victory march of Udayachandra at various levels
- Panel XVI** : This panel is also a continuation. Some elephants are seen. The soldiers are seen happy with Chitramaya's death.
- Panel XVIII** : In the upper section Nandivarman is sitting on the throne hearing the reports of warfare. In the lower, the foot-men meet and join the elephants.

Wall No.6 & 7 Lower one (South Wall)

- Panel I** : This panel depicts the scene of army-men and Udayachandran.
- Panel II and III** : This scene depicts the marching of Pallava army with elephants and horses and foot-men. Enemies are also seen attacking some soldiers. Some Pallava soldiers are posted on the branches of the trees hiding themselves for a sudden attack
- Panel IV and V** : The king is seated. The army-men are reporting success in the war-field. Some elephants are also seen. According to the Udayendram plate, Pallava army fought in the battle of *Kalidurga*, and it records success in the battle at Mannargudi
- Panel VI** : This panel depicts a fort. Army-men and elephants are at back. In the last part the king is seen hearing the report of victory over *Kalidurga*.
- Panel VII** : This panel depicts vigorous battle of Mannai Nadu between the Pandyas and the Pallavas. The man on the horse back, perhaps Udayachandra, and the Pallava elephants are posted on the right.
- Panel VIII** : The king Nandivarman is seated on the throne, an attendant is standing behind him and three more men are standing before
- Panel IX** : This panel is again repeating the king Nandivarman receiving reports from the soldiers.
- Panel X** : This panel shows the king standing and seeing some thrilling act of war field. Udayachandra and others are also found in this panel.
- Panel XI** : This panel shows the king seated on the throne and hearing the reports from the battle field from the officials
- Panel XII** : In this panel the first section shows the Pallava army triumphantly marching from the war field. In the next scene the army is carrying the war trophy. The third one shows that some valuables are being carried on the horse back. This is after victory over the Gangas.

- Panel XIII** : This panel depicts the king seated on the throne receiving something in his right hand. The attendants are seen in the court.
- Panel XIV** : This panel represents the king receiving the necklace after the defeat of the Gangas. The elephants and horses are seen on one side of the third panel.
- Panel XV** : This panel depicts only the marching of a few elephants, horsemen and foot soldiers probably another wing of the Pallava army returning home.
- Panel XVI** : In this panel we see some elephants and horses in the first section, and in the next two thrones are shown, of which one is occupied by Nandivarman and the other probably by the Ganga king who has come to amicable terms with the Pallavas

Wall No.8 Upper row

- Panel I** : In this panel the king is seated on a throne with his attendants, a man standing in front with some article in his hand, probably precious necklace
- Panel II** : This panel is divided into two - on the top we see a number of men as if ready to start, and below, two elephants with a few more men standing
- Panel III** : The upper portion contains a seated king with attendants. A man in front is seen in *anjali* pose. Below some elephants are seen one of which is *Pattavardhana*, an excellent elephant captured from the Ganga king.
- Panel IV** : This panel contains men standing and walking, and cannot be identified.
- Panel V** : This panel slightly damaged, is divided into two sections. The top portion contains three men standing. The lower one contains three elephants with riders on them. One of them is the *Pattavardhana*, over which the man with the trophy sits
- Panel VI** : The upper portion of this panel has the king seated with attendants, beside a man in *anjali* pose. Below this we see a man and woman sitting opposite to each other inside a small structure. Next to this we see a group of men standing and two lying on the ground.
- Panel VII** : This panel depicts a king seated on a throne with his attendants. On the lower half we see two elephants with riders
- Panel VIII** : This is a battle scene. Soldiers are seen with sword and shields. The leader of the army is seen seated on an elephant under a *chatra*. This war must be against southern enemies of the Pallavamalla.

Wall No.9 Upper row

- Panel I** : This panel depicts the scene of Pallavamalla sitting on a raised platform with his usual attendants. A feudatory chief standing in front and behind him two elephants of which one must be *Pattavardhana*.
- Panel II** : In this panel, in the upper half we see the king seated on a throne. Two persons are kneeling in front. Below we see elephants and horses probably brought by feudatory king as a homage to the king.
- Panel III** : This panel depicts the vigorous march of the Pallava army to the war field.
- Panel IV** : In this panel in the upper portion we see the king in his court. In the lower half the elephants and horses are shown.

- Panel V** : This depicts Pallavamalla returning to his capital, seated on an elephant after the victory over his enemy. A number of persons are seen paying homage to the king. Below we see the announcement of the king's arrival by the drummer and others.
- Panel VI** : The upper half of this panel depicts the scene of the king Pallavamalla seated on his throne in the capital palace with chamara bearers. The royal elephants are seen in the lower half.
- Panel VII** : This panel depicts again a war scene in which elephants and soldiers are engaged in fierce battle.
- Panel VIII** : In this panel the upper half shows the dejected king seated on a throne with attendants and in the lower half we see two elephants one of which is Pattavardhana carrying a war trophy.

Wall No. 8 Lower row

- Panel I** : This panel depicts the king seated on an elevated platform with attendant. A few of them are seen in anjali pose.
- Panel II** : The king is seated with attendant and a person in anjali pose. In the lower half five men are seated.
- Panel III** : This panel depicts the scene of war between the Pallavas and the Rashtrakutas; on the left we see the defeated and fallen soldiers.
- Panel IV** : The king is seated on his throne. The attendants are standing behind. The man seated to the right of the king is not identified.
- Panel V** : In this panel we see the king seated with a few by his side who are not identified. The discussion seems to be about the war.
- Panel VI** : This panel depicts the Pallava army marching to the war field with elephants and horses.
- Panel VII** : In this panel we see the king seated in a dejected mood on hearing the report about the movement of the enemy.
- Panel VIII** : This depicts the Pallava army receiving instructions from the commander on horse back.

Wall No.9 Lower row

- Panel I,III and IV** : These three panels depict the scene of war between the Pallavas and the Rashtrakutas. We see some fallen soldiers on the war field.
- Panel II** : In this panel it is interesting to see a sculpture of Vishnu probably the deity of this temple. An Alvar shrine is also seen depicted. Another shrine of Alvar is also seen carved here. The panel is also having some Vaishnava caste marks.
- Panel V** : This panel depicts an imposing elephant Pattavardhanan, over which the men with the trophy are shown. There is also another man apparently riding the same elephant. The vimana of a shrine is a copy of that of the Vinnagara.
- Panel VI** : This panel also depicts some of the religious marks

- Panel VII** : The significant figure here is that of Pattavaardhana and the man with the trophy who is seated on it. And there is another man standing by its side. Nandivarman is seated on a throne. Below him is a small man with one hand raised
- Panel VIII** : The king seated on the throne. A number of men are paying their respects to him on both sides. Below are seated a row of five men.
- Panel IX** : We see Nandivarman last as a warrior and a victor The Pallava Malla sits proudly in the plenitude of power with spur in hand attended by a young Bhata.

INSCRIPTIONS FOUND IN THIS TEMPLE

1. C.g 490 Ref A R E 1888 No 37, SII IV No.135 MAS, No 65, p p 54-5,
Found inside the South wall of the raised verandah running round the central shrine in the Vaikuntha Perumal temple belongs to Nandivarman-II AD 751 The inscriptions are found in the historical sculpture panels in the cloister mandapa leading to the coronation of the king Pallavamalla History of the Pallava is described under the panels of historical sculptures
2. C g 492 Ref A R E 1888 No 33, SII IV No 13
Found on the outer wall of the Garbhagriha belongs to Pallavamalla 8th Century A D records the gift of a bowl made of gold and an image to the temple
3. C g 493 Ref.: A.R.E 1888 No.32; SII iv No 130
Found on the same place belongs to King Pallavamalla of 8th century A D This record mentions the gift given to the temple by Gunabhushana, the King
4. C g 494 Ref: A.R.E.1888 No 34, SII IV No 13
Found on the same place belongs to 17th regnal year of King Dantivarman in A D 813 It records the gift of golden bowl weighing 10,000 Kalanru by him and 3,000 Kalanru of Gold by one Avani Chandra for the temple maintenance
5. C.g 555 Ref A R E 1888 110 35, SII iv No.13
Found on the same place belongs to 46th regnal year of Kulothunga-I, A D 1116 records the gift of land by Devaradiyal named Thuruvranga Manikkam for feeding the Sri Vaishnavas who attended the festival of the temple and also mentions about sale of land
6. C g 556 Ref A R E 1888; No 36, SII iv No 134
Found on the same place belongs to the 48th regnal year of King Kulothunga-I, A D, 1118 records the gift of land for feeding Sri Vaishnavas

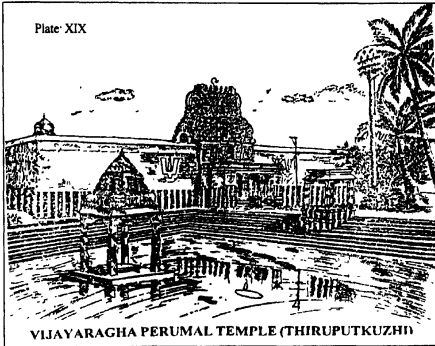
17. SRI VIJAYARAGHAVA PERUMAL TEMPLE THIRUPPUTKUZHI (BALU CHETTY CHATRAM)

This temple is situated on the southern side of the main road from Kanchi to Vellore. One has to alight at Baluchetty Chatram and take the road on the left to reach the temple. The temple proper is located in the heart of Thirupputkuzi village. Place name Thirupputkuzhi. **Thiru** is a generally prefixed word for Gods or elders. **Put** meaning *pakshi* or *bird*, here it means Jatayu. **Kuzhi** means a *pot-hole* where the water of libation is poured during the performance for one who died. Since Lord Rama has performed the last rites for Jatayu, this place is rightly called as Thirupputkuzhi.

Sthalapurana (mythical story)

Jatayu was the king of eagles and the best friend of the King Dasaratha. When Ravana was forcibly taking Seeta in a flying chariot, Jatayu came to her rescue and fought with the mighty Ravana, who over-powered him and cut his wings and wounded badly. But he was keeping his last breath till he

saw lord Rama and Lakshmana coming in search of Seeta. He narrated everything to lord Rama before he died. Rama treated him like his father and performed the last rites of Jatayu in this place, called Tiruputkuzhi.



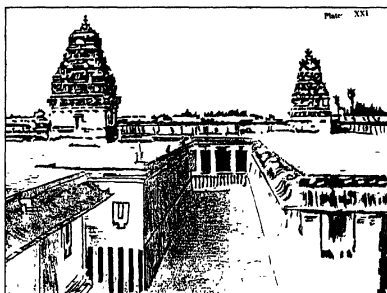
Tiruputkuzhi, a famous Vaishnavite centre, is located about 10 kms, from Kanchi and 80 kms from Chennai on the Chennai - Bangalore trunk road. This is hallowed in tradition as the place where Jatayu was consigned to flames by Lord Sri Rama chandra himself by placing his body on His lap. Hence it is also called Jatayupuri. Here there is the holy tank which goes by the name *Krita pushkarani*. This is noted for its sanctity and anybody who takes a dip

in this tank is not only redeemed from his sins but also gets his desires fulfilled. Even one dip in the tank is enough. This tank is said to have originated from the *Dhanus* (bow and arrow) of Lord Rama as he scratched the earth by the tip of his bow. Brahma, the Devas and Maharishis all rained flowers on the divine brothers Rama and Lakshmana and began to praise them along with Jatayu who in *Divyapura* entered *Urdhva - loka*.

On the western bank of this *Pushkarani* is the temple for Lord Rama and he is known here as *Samarapungavan*, *Vijayaraghavan* and *por-eru* and he showers his grace on all. This tank is said to contain all the holy waters of rivers like the Ganges etc., and those who bathe in this tank and stay for a night in this holy place will be relieved of all sins accumulated since seven births. Those women who are considered to be barren, if they come here and bathe in this tank regularly for a week, say, from one Sunday to the next Sunday and be devoted to Lord Rama here, will beget children in due course in a few years. These women pray in a unique way to mother Goddess *Marakatavalli* enshrined here. After bathing in the temple *pushkarani* they, as already stated, stay for a night in the temple with fried green grams tied to their garments. Those who are lucky and blessed find the fried grams sprouted.

Further, a dip in the holy tank during eclipses and a few gifts given on its banks will multiply in bestowing all sorts of happiness and prosperity. Those suffering from diseases and other maladies, culprits who suffered imprisonment and in short, all kinds of sinners will be relieved of their sufferings and will get mental peace and bliss. The above benediction is recited by Sage *Bhrugu* to sage *Bharadwaja* as evidenced from *Krita Pushkara Mahatmyam* in the *Vamana - Purana*. A small temple enshrining the sculpture of Jatayu is located on the eastern side of the temple tank.

Thirupputkuzhi is also hallowed as the birthplace of Yadavaprakasa, under whom Sri Ramanuja studied in the early stages of his career. The author of the *Guruparamparai*, Sri *Pinbazhagia Perumal Jeyyar* was born here. Of the *Ashtha-dig-gaja* Acharyas, three, viz., *Koil Annan*, *Erumbiyappa* and *Prativathi Bhayankaram Anna* came here and rendered *Mangalasanam* to lord Vijaya Raghava.



Sri Ramanuja stayed here with Govinda Bhattar (later known as Embar) on his way to Srirangam. Sri Vedanta Desika has sung in praise of Lord Vijaya Raghava in his *Paramartha-sthuthi*. Thirumangai alvar mentions this place in his *Periya Thirumozhi*

The Lay - out : (Plate - XX)

The temple is facing east, and has an entrance *gopura* also on the east. The temple has a huge compound wall around. The main temple unit has a *garbhagriha*,

antarala, *ardhamandapa*, and *mahamandapa*, which is connecting the *pradakshina cloister* around the main shrine. (Plate - XIX).

The *Garbhagriha* enshrines the main deity in the form of a seated Vishnu with four hands, the upper two holding the *Sankha* and *Chakra* and the lower right in the *abhaya mudra* pose, and the left one showing the *ahvanam* (inviting the devotees to surrender), while the left leg is folded and the right leg is down.

Unusually the figure of Bhudevi is on the right side and Sridevi is on the left, both of them are seated a little away from the main deity. The *sthalapurana* of this temple is that *Jatayu* an important character in the Ramayana was blessed with *salvation* (Moksha) here by Lord Rama. The temple tank is located on the eastern side and it is known as *Jatayu - theertham* (Theertham means water) (The tank is also called as *Krita Pushkaranti*). The *Vimana* of the temple is called as *Vijaya - veerakoti - Vimanam*. There is a separate shrine for Thayar (Lakshmi) *Maragadavalli* located on the northern side of the court - yard. The main deity of this temple is a rarity (nowhere in the epic Ramayana, Rama has shown his original form of Mahavishnu except on a few occasions: once to his mother Kousalya, then to Tara the wife of Vali and Mandodari the wife of Ravana with Sridevi and Bhudevi, even though he was the incarnation of Vishnu and one among the ten *avatars* (incarnations).

In this temple also he is shown as Mahavishnu or Vaikuntavasa with Sridevi and Bhudevi which also not in the usual position - Sridevi on the right side and Bhudevi on the left side. Here in the sanctum of the temple, two consorts are shown on either side of him. The position of this goddess also unusually away from the main deity. He is said to have appeared in this form to bless Jatayu with *Moksha*.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 01 C.g-988. Ref: 1916; No.176, belongs to the 13th regnal year of King Sadagopavarman alias Sundarar Pandyaadeva, A.D.1250, found on the north prakara first wall of the temple records the gift of a Village Tayir pakkam, a hamlet of Damal, for offerings to the Alvares set up in the temple by a certain Pallava Rayan of Tunjalur in Tirumalaikurra Nadu.
- 02 C.g:989: Ref: A.R.E:1916; No 182; Ibid Part ii para belongs to the 4th regnal year of King Vijaya-Ganda-Gopaladeva of Telugu Choda King, A.D:1254, in the same place records the agreement between treasurer and assembly about the land.

03. C.g:990: Ref. A.R.E:1916; No.196, belongs to the 7th regnal year of the same king A.D;1257; found in the east wall of the same prakara, records gift of land.
04. C.g:991: Ref: A.R.E:1916; No.164, Ibid, part ii para 81, found on the west wall of the temple belongs to the 15th regnal year of King Madhurantaka Pottappichcholan; AD.1265, records the gift of Village of Vikrama Cholannallur, for offerings and festivals to the temple
05. C.g:992. Ref A.R.E:1916; No.190, Ibid, part ii para 81, found on the south wall of the first prakara of the same temple belongs to the 16th regnal year of King Vijaya Ganda Gopaladevan of A.D.1266; records a gift of cows for a lamp to the temple
06. C.g 993· Ref: A.R.E:1916; No 1963; found on the north wall of the central shrine belongs to the 17th regnal year of King Konerimaikondan Sundara Pandya Deva - A.D.1267, registers the gift of Village of Poyganinattur for the offerings to the temple.
07. C.g. 994. Ref. A. R.E. 1916, No.194, found on the south wall of the first prakara belongs to the 19th regnal year of King Vijaya Ganda Gopala Deva; A.D. 1269, records the gift of Cows for burning lamp.
08. C.g.995· Ref A.R.E.1916, No 177, Ibid; part ii para 81; found on the north wall of the same temple belongs to the 28th regnal year of King Vijayaganda-gopaladeva, A D1277; records the Sarvamanya grant of a Village for offerings to the temple.
09. C g 996: Ref.A.R.E.1916; No.197, found in the east wall of the same prakara belongs to the 30th regenal year of king Vijaya Ganda Gopala; A.D,1278 records a gift of land
10. C.g:997 Ref A.R.E.1916; No.218, found on a slab in front of the Gangodar-Mandapa belongs to the 30th regnal year of King Madurantaka Pottappichcholan records the grant of Kattinar to the temple.
11. C.g.999 Ref A R.E:1916, No.188 on the west wall of the same prakara belongs to the 15th regnal year of King Ananta-Vijaya Ganda Gopala Deva records sale of land
12. C g:1000 Ref A.R.E 1916; no.192; found on the south wall of the same prakara belongs to the 15th regnal year of King Nallai- Siddharasa records an order of the king renewing the grant of Village to the temple
13. C g 1001 - 1020 Inscriptions all published in A.R.E of 1899, 1900 and 1916 belonging to the period from the 13th century onwards are available in various parts of the temple and record the gifts and grants given to the temple by various rulers during that period

18. URUGUMULLA PERUMAL

(INSIDE KUMARAKOTTAM)

The shrine of Sri Urugumulla perumal is located on the northern side *prakara* of Kumarakkottam temple and is facing south. This standing Vishnu with four hands is also sung by Thirumangai alvar.

19. SRI KURATALVAN TEMPLE AT KURAM (A.D.1007)

This temple is located on the northern side of the main temple of Sri Adikesava perumal at Kuram. The temple is dedicated to *Kurathalvan*. This temple is facing south, consisting of a *garbhagriha* with *tri-tala Vimana* (Plate - XLVII (b)) over it, with beautiful *stucco* figures, with *ardhamandapa* and *mahamandapa*. The *mahamandapa* has door-ways on either side which is connecting the closed *pradikshana-mandapa* around the main shrine. In the western side of the *mahamandapa*, there are small shrines all facing east for alvars and acharyas like Sri Andal, Sri Nammalvar, Thirumazhisai alvar, Udayavar, Sri Parasara Bhattar, Nampillai, Lokachariyar and Sri Manavalamunigal.

Annual festival called *Avatara utsavam* is being conducted during the month of **Thai** (January-February) in **Hastha** star. The stucco *vimana* contains figures of alvars, acharyas and various incarnations of Lord Vishnu.

The main idol of the *Garbhagriha* of Kurathalvan is with two hands, right one showing *Gnana mudra* and the left one *Kadiga mudra*. Since he has given his eyes to save Ramanuja from the punishment by the Chola king, the idol has symbolically shown without *netras* (eyes). Even the *Utsavabera* has no *netras* (eyes) (Plate - XLVII(a)).

20. SRI ADIKESAVA PERUMAL TEMPLE AT KURAM

(Plate - XXII & XXIII)

The Vishnu temple known as Adikesava perumal temple is located in the heart of the village Kuram. The temple is facing east. The original main shrine of the Pallava period is built in sand stone and stucco work. The front *mandapa* and other structures are added during later rulers like the Cholas and the Nayakas.

The roaring lions on the corners of the wall of the original shrine, represent the Pallava architecture. On either side of the *garbhagriha* doorway, the *dwarapalas* originally made in stucco are still existing inside the shrine. The main deity standing Vishnu with *Chathur Bhuja* (four hands) with Sri Devi and Bhudevi, is seen inside the *garbha griha*. The inner wall of the *garbhagriha* contains the traces of original Pallava paintings which is superimposed by coatings. One can notice the hoods of the snake on the rear side wall of the *garbhagriha* in the form of ancient painting.

Seated Lord Vishnu is shown in various poses, on the *devakostas* (niches) on the three sides of the outer wall of the main shrine (Plate LV(b)). The temple of Kurathalvan is found separately on the north-east corner of this temple.

When the front *mandapa* was added to the original shrine, new *dwarapalas* in stone seem to have been installed on either side of the doorway of the later mandapa. There is a tank belonging to this temple located on the western side of the temple.

INSCRIPTIONS FOUND IN THIS TEMPLE

1. C.g:860-871; Ref. A.R.E 1900, no.35,SII,vii No. 36, 12th regnal year of King Dantvarman, dated c A.D.808, 860. The available inscription on the south wall of the temple mentions the **Sabha** of Kuram
2. C.g:861: Ref. A.R.E.1900,no.38,SII vii, No 40 This incomplete inscription on a pillar of the same temple mentions the **Sabbavar** of Kuram and the land grant for the temple worship and enjoyment of a person.
3. C.g:862. Ref. A.R.E.1900, No.33, SII vii No.33 17th regnal year of King Nirupatunga Vikrama Varman dated A.D 886 of the Pallava King on the north wall mentions the sale of land by the **Sabha**
4. C.g 863, Ref: A.R. E: 1900: No. 37, vii no. 39, 21st regnal year of King Nirupatunga Varman dated A.D. 890. This inscription on the pillar in the same temple mentions the undertaking given by the **Sabbalvar** of Kuram of four **Kalanju** (of gold) received by them obviously for a charity.
5. C.g:864: Ref: A.R.E:1900, No.39-A; SII;vii, No.40. The inscription found on a pillar of the central shrine of the same temple refers to the name of the Pallava as Marasan and Mamallan.
6. C.g:866: Ref: A.R.E:1900 No.34; SII; vii No.35; belongs to the 40th regnal year of King Parakesari Varman; A.D:946 (Aditya-I) on the south wall of Sri Kesava Perumal temple, mentions that the **Sabha** of Kuram met at Tiruvapaadi- Sri Kudam and decides that land tax should be paid for using the water for irrigation through the heads of concerned **Varivam**.

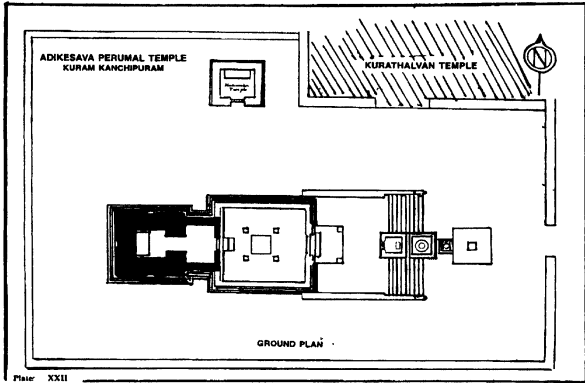


Plate XXII

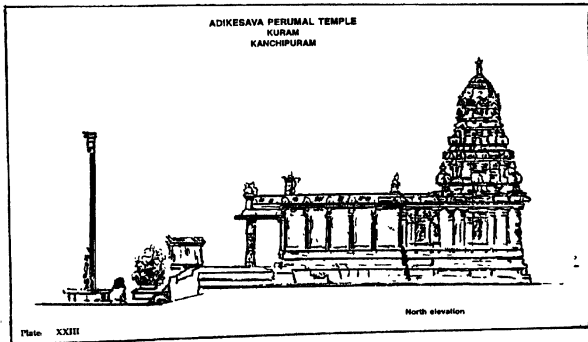
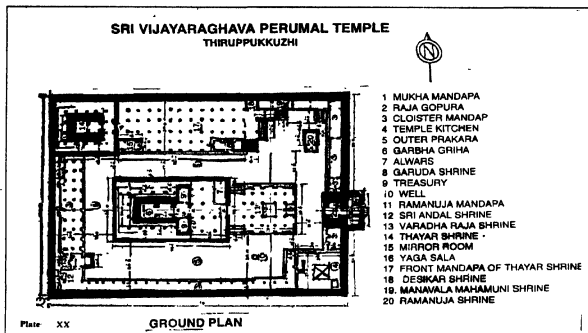


Plate XXIII



- 7 C.g 868 Ref A.R.E.1923: No 105, Ibid, Part II, P 122, Found on the slab of the same temple belongs to the 11th regnal year of King Parthuvendra Varman, A D 967, records a sale of land exempt from taxes by the Village assembly to a private individual for building a rest house and serving drinking water in it to all wayfarers during the summer
- 8 C.g 869: Ref: A R E 1900, No 32, SII, vii, No.32 Found on the north wall of the same temple belongs to the 12th regnal year of King Raja Raja Kesari Varman No 997, mentions the meeting of the **Sabha** in the **Mandapa** of the temple to make certain arrangements for certain services and offerings to the deity of **Subramanyadeva** of the Village and reviewed existing services
- 9 C.g.970 Ref. A.R.E 1900; No.33-A, SII, vii No 334 Found on the north wall of the same temple belonging to the King Raja Raja - I - A D 985-A D.1014 contains the inscription of **Meikeerthi** and certain grants etc ,
10. C.g.871: Ref: A.R.E 1900; No 38-A S I T vii No 38, No 38 Found on a pillar in the same temple mentions that the pillar was set up by a goldsmith

21. LAKSHMI NARASIMHA PERUMAL TEMPLE

SEVILIMEDU

The village Sevili medu is situated about two kilometers from Kanchipuram on the Vandavasi Road on the northern bank of the river Palar. It is said that since the place had plenty of red water lilies it came to be known as **Sev-alli-medu**. Another theory is that the Pallava king was the foster son of a queen who lived in this place (medu also means palace-site). Sevili means the mother of a foster son, and thus the place was known as Sevili-medu. Some call it as Sivalingamedu. Another possible derivation is that it was the place where some palace servants (Sivilian) lived

The temple of Lakshmi-Narasimha is located in the heart of the village facing east with brick compound wall around constructed during the recent past. On the eastern side there is a **gopura** which is in a most dilapidated condition, some portion of which has already fallen. Therefore the entrance of this **gopura** is closed with masonry wall. Hence one has to enter the temple through the temporary gate provided on the southern side of this **gopura**.

The original temple kitchen located in the south-east corner of the courtyard and the *Vahana Mandapa* in the north-eastern corner are almost collapsed along with roof. The main temple in fact must have been constructed in three different stages. The *sanctum sanctorum* with *tri-tala vimana* (Plate - LVI (a)) and the *ardha mandapa* is much earlier, probably of early Chola period. The *Maha-mandapa* and closed *mukha-mandapa* seem to have been constructed during the Vijayanagara rule.

It is stated that the king Achyuta-Devaraya had contributed for the construction of many parts of the temple and the *mandapa*. A large idol of (about 7 feet height) Lakshmi-Narasimha (Plate - LVI (b)) is seen enshrined in the *garbhagriha*. He is seated with his right leg down below and left one folded and providing seat for his consort goddess Lakshmi. While the upper hands are holding *sanka* and *chakra* the left hand is shown embracing Lakshmi seated on his lap, and the right hand is showing *abhaya-mudra*. The feet of Lakshmi are supported by a *pitha* of lotus flower, and the left-hand is carrying a lotus flower probably *sevilli*. The *Utsava-bera* of Perumal with Srīdevī and Bhūdevī is called Sundara-Varada Perumal. Another beautiful bronze icon worth mentioning here is Sri Venugopaswamy with four hands. (*chatur-bhuja*).

On the southern side of the court-yard, there is a separate shrine for Thayar (Goddess Lakshmi) called as *Soundaravalli*. In the north-western corner we find a collapsed ancient temple. A local saying is that, it is the temple for Sri Rama.

The *adhistana* moulding of the main temple contains the inscriptions of the Chola period in which the name of *Paramesvara-varmar pallava* king is mentioned, as a performer of Kumbabhushekam of this temple. But its inscriptions are of later period.

Another noticeable feature of this temple is the ancient paintings of the Vijayanagara period. The traces of which are seen over the inner walls of *maha - mandapa*. The ceiling of the *mandapa* contains the most beautiful paintings of that period. Unfortunately much of them are lost. The stone idols of Alvars and Visvakṣena are housed in this *mandapa*. In the *mukha - mandapa*, the shrine of *Garuda* is located facing the main shrine.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 1 A R E No 47 of 1900 Found on the south wall of the *mandapa* in front of the temple belongs to King Achyuta-devaraja begins with his mei-keerthi mentions the grant of land income of which is to be used for reciting Vedas in the temple.
- 2 A R.No 480 of 1900 Found on the same place belongs to the same king begins with mei-keerthi mentions the agreement as per the King's order, grant of two Chamaras to the temple.



108 SIVA - LINGAS OF KANCHIPURAM

Kanchipuram is the city of temples perhaps, nowhere else in India, can such a large number of temples be seen as in Kanchi. This includes all temples of Siva, Vishnu and few Jaina Temples in Jina Kanchi. Kanchipuram is known by many other names one of which is *Sivapuram* meaning the abode of Siva. This name is derived not only because of the existence of the famous Siva temples dedicated to Ekambaresvara, Kailasanatha, Kachanesvara etc., but it also must be due to the existence of hundred and eight Siva Lingas in this town. This also includes the Siva temples situated in Vishnu Kanchi area. The list of the Hundred and eight Siva Lingas in Kanchi are furnished below :

1. *Sri Ekambaranatha linga* of sand stone and the *yonipita* in black granite stone worshipped by Devi Kamakshi, inside a large temple in Big Kanchipuram, celebrated in Tevaram hymns of Saiva Nayanmars - the *sthalavrksha* is a mango tree which is many centuries old, and under which Devi Kamakshi has been in penance to propitiate Lord Siva.
2. *Kanchi Mayanesvara* enshrined in a small temple, facing west, near the large Nandi and flag-mast (Dvajasthambha), inside Ekambaranatha temple. On the western phase of one of the stone pillars in front of this shrine, there is an exquisite sculpture of Adi Sankaracarya with all the insignias of a pontifical - ascetic.
3. *Vallakkambar* found in the first prakara (Precinct) of Ekambaranatha temple.
4. *Kallakkambar* found in the first prakara (Precinct) of Ekambaranatha temple.
5. *Nallakkambar* found in the first prakara (Precinct) of Ekambaranatha temple.
6. *Agasteesvara* - 1 found on the southern side of first Prakara, Ekambaranatha Temple.
7. *Ashtottarasata Linga I* (108, small lingas in one) - found on the west side of first prakara, Ekambaranatha Temple
8. *Markandesvara* found on the north side of first Prakara - Ekambaranatha temple.
9. *Mattala Madhavesvara* found on north side of first prakara Ekambaranatha temple.
10. *Ashtottarasata Linga (II)* (108 small lingas in one) - found in south-west corner of First prakara of Ekambaranatha Temple
11. *Sahasra (1000) Linga* found in the north - west corner of second prakara in Ekambaranatha Temple
12. *Vallee'svara* is located to the east of Smanesvara Shrine (No.2 above) in third prakara of Ekambaranatha Temple
13. *Vishnuvesvara* found on the south side of third prakara of Ekambaranatha temple.

14. **Vinduveesa** temple is situated opposite the entrance (gopura) of thousand-pillared mantapa in Ekambaranatha Temple.
15. **Ramanathesvara** found in a small temple, near the junction of Ekambaranatha Temple Sannidhi street and Salai street.
16. **Jwaraharesvara** a temple of architectural beauty, with vimana of pranava (Om) shape, under protection and preservation of Ancient Monuments Act-situated in the eastern half of the Ekambaranatha Sannidhi street
17. **Tantonreesvara or Upamanyesvarar** temple - situated in the eastern half of the Ekambaranatha Sannidhi street

This temple must be belonging to the Pallava period. But additions and alterations have been affected during the later period. In addition to this, a temple of goddess has also come up abutting the compound wall in front of the temple, which mars the original. Place of the temple it is at a higher level than the group. One has to climb a few steps (the original sand stone steps are still not disturbed). The main temple complex contains a garbhagriha enshrining the black stone linga with usual somaskanda panel of Pallava period at the hind wall with a sikhara over it and then ardhha mandapa and maha mandapa in front. The original sand stone wall is seen up to the adishthana level of the temple. The interesting adishthana level of the temple is the bas-relief sculptures of Pallava art found on the walls of the main shrine. These sculptures are the examples of the artistic taste of the Pallavas (Plate: XXXVIII).

18. **Anantapadmanabhesvara** found in Lingappier street
19. **Seetesvara** found on the south bank of Sarvateertham Tank
20. **Lakshmanesvara** (opposite no. 19, above) on the bank of Sarvateertham Tank.
21. **Mallikarajunesvar** found on south bank of Sarvateertham Tank
22. **Teerthavara** on the west bank of Sarvateertham Tank
23. **Manmutesvara** found on south bank of Sarvateertham Tank
24. **Hiranyesvar (Linga with 16 stripes)** found on the west bank of Sarvateertham Tank
25. **Kasi Visvanatha** found on the west bank of Sarvateertham Tank (There is a Mukti Mandapa inside)
26. **Davalesvara** on the west bank of Sarvateertham Tank
27. **Gangadhatesvara** found on the west bank of Sarvateertham Tank
28. **Javantesvara** found inside Agricultural Farm near Pancupetta
29. **Kankanesvar** in Chinna Kammala street
30. **Katakesvara** found in Kammala street
31. **Iravattanesvar** in Kammala street
32. **Piravattanesvara** (also known as **Apunarabhavesvara**) is situated west of Vellaikulam (Tank)
33. **Muktesvara(I)** found in Kammala Street,
34. **Edir Veerattanesvara** in Kammala street,
35. **Mahalingesvar** found in Appa Rao Street,
36. **Arunacalesvar** on the south bank of Vellaikulam (tank)

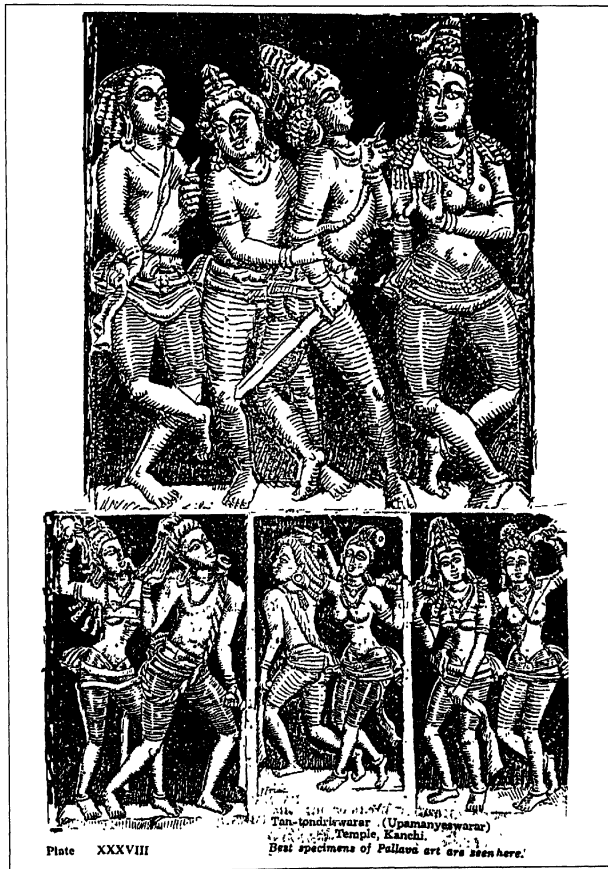


Plate XXXVIII

Tanjore's warar (Upamanyeswarar)
Temple, Kanchi.
Best specimens of Pallava art are seen here.

37. *Veerattanesvara* on the east bank of Vellaikulam (tank) - associated with Chakkiya Nayanar
38. *Rudrakotesvara (I)* is situated on the road to Konerikuppam off Railway level crossing
39. *Bhutanathesvara* is near Pukkadi Choultry
40. *Macchesvarar* in East Rajaveethi
41. *Mukesvara (II)* found in East Rajaveethi, built during the Pallava period.
42. *Onesvara*
43. *Kantesvara*
44. *Jalandresvara* (42, 43, 44) Three separate lingas, in three shrines inside the temple, known in Tevaram hymns as **Onakantan Tali**, situated north of the Sarvateertham Tank. There is also a shrine of Omkara Vinayaka inside the temple.
45. *Anekapechura* celebrated in Tevaram as **Kacchi Anekatan kavatam** situated near Kailasanatha Temple, west of Putteri street,
46. *Pascimesvara* inside the temple **Tirumerrali** as noted in Sambandar's Tevaram hymns, situated in Tirumerrali street west of Pillaiyarpalayam Street,
47. *Oteesvara* also inside the temple "Tirumerrali" as noted in Sambandar's Tevaram hymns, situated in Tirumerrali street west of Pillaiyarpalayam Street,
48. *Tirukkaleesvara* (also known as *Satyavratesvara*) shrine inside a temple celebrated as **Tirunerikkadu** in Sambandar's Tevaram near Kanchipuram Railway Station
49. *Abhiramesvara* on the road from bus stand to Kamakshi temple.
50. *Nagaresvara* located behind the bus stand
51. *Matangesvara* to the north of Hospital Road.
52. *Harisapa- Bhayaharesvar* in Nellukaran Street,
53. *Kacchapesvara* is the temple at the junction of Nellukaran street and West Rajaveethi - associated with the legend of the suppression of Vishnu's pride in having borne the Mandara Mountain, used as a churning rod when the celestials and demons churned the ocean for obtaining nectar.
54. *Ishtasiddhesvara* in a separate shrine facing west, inside the temple of Sri Kacchapesvar (No.53 above)
55. *Amaresvara* found in a lane off West Rajaveethi, a temple of Pallava period.
56. *Irvatesvara* in a small temple of Pallava times, in West Rajaveethi.
57. *Mahasastesvar* in West Rajaveethi- near Vanniyar choultry
58. *Agastesvar (II)* associated with the pilgrimage of Sage Agastya to the south (inside Upanishad Brahendra Math), Kailasanathar Temple Road.
59. *Kailasanatha* enshrined in a large temple built mainly by Rajasimha Pallava and completed by his son. Noted for its sculptures, stuccos and paintings.
60. *Kalahastesvara* in Tirumerrali street, Pillaiyarpalayam
61. *Anadi - Rudresvara* in Nadu street, Pillaiyarpalayam.
62. *Dakshesvara* in Kacchiyappan street, Pillaiyarpalayam.

63. **Cholesvara (Vairavesvara)** in Chales' varan Street, Pillayarpalayam
 64. **Maha Rudresvar** in Madanampalayam Street, Pillayarpalayam
 65. **Visvaksenesvara** in Ekamban street, Pillayarpalayam.
 66. **Ananda - Rudresvara** in Chairman Swaminatha Mudali Street, Pillayarpalayam.
 67. **Kayarohanesvara** on the west bank of Vegavati River in Pillayarpalayam.
 68. **Chidambaresvara** to the east of Okkapirandian Tank, Pillayarpalayam
 69. **Rudrakotesvara (II)** in Pillayarpalayam
 70. **Mandakanessvara** to the east of Okkapirandan tank, Pillayarpalayam
 71. **Vanneesvara** (near 70 above)
 72. **Saunuakesvara (also Kancheesvara)** in Danappa naicken Street
 73. **Senapatesvar** linga enshrined in a separate shrine, inside Kumarakottam, in West Rajaveethi
 74. **Kausikesvara** enshrined in a temple constructed with granite stones, situated to the north - east of Kamakshi temple
 75. **Maha Kalesvara** near Kali Temple, west of Sri Kamakshi Temple
 76. **Kannesvara** in Sengazhaneer Odai Street
 77. **Mohineesvara** (near No. 76 above)
 78. **Rudrakotesvar (III)** in Sengazhaneer Odai street
 79. **Trikala Jnanesvara** inside bus stand compound
 80. **Siddhesvara** in Kamarajar street
 81. **Virupakshesvara** at the back of Keeraimandapam in Valatheesvaran koil street
 82. **Valatheesvar** near Kavalan gate - in Valatheesvaran Koil street
 83. **Kanikandesvar** in Karukknil Amarandaval Koil street
 84. **Nagaresvara II** in Mettu Street
 85. **Indresvara Linga** with 16 stripes- behind Kailasanatha temple.
 86. **Mandalesvar (Mandanesvara)** situated in a garden in front of Narayana Ashram, near Kachapesvara Mada Veethi - (formely known as Mandana Mishra Agraharam. This temple does not exist now).
 87. **Jayantesvara Linga** with 32 stripes, in the palm grove behind Kailasanatha temple
 88. **Mallikarjunesvara (II)** in the garden behind the church in Konerikuppam
 89. **Mallikavanesvara** in a flower garden, Konerikuppam
 90. **Pancamukhesvara** situated on a mound by the side of Vellaikulam (Tank)
 91. **Visvesvara** in the outer prakara (Precinct) of Kamakshi temple.
- N.B :** The 91 Siva-Lingas (from 1 to 91) above are enshrined in Temples situated in the Sivakanchi area (Kanchipuram-2)
92. **Adipatesvara** situated in a small shrine opposite Deepa-Prakas'a temple in Kanchipuram -1

93. *Phanadharevara* in Aladi Pillayar Koil Street, Kanchipuram - 1
94. *Parasareavara* inside a small temple at the end of Chetty Street, Gandhi Road, Kanchipuram - 1
95. *Vzhakkarautesvara* inside a small temple at the end of Chetty Street, Gandhi Road, Kanchipuram - 1.
96. *Mukteesvara III* on Gandhi Road, Kanchipuram - 1. associated with the eternal bliss of Tirukkurippu Tona Nayanar.
97. *Garudesvara* in side no. 96. above Gandhi Road, Kanchipuram - 1. (N.B. Nos. 92 to 97 - in Kanchipuram - 1)
98. *Vyasasantaleesvara* in a small street opposite Tirukacchi Nambi Street, Little Kanchipuram associated with sage Vyasa having got freed from Nandikesvara's curse, by worshipping Lord Siva at Kanchi; stucco images of Vyasa - one with two hands stretched above the head and the other hands got down.
99. *Vasishesvara* situated near No.98 (above)
100. *Manikantesvara* inside a small temple in Tirukkacchi Nambi Street, Vishnu Kanchipuram.
101. *Vishakantesvara* inside a small temple in Tirukkacchi Nambi Street, Vishnu Kanchipuram.
102. *Punyakotesvara* in a temple south - east of Chetty Street, Vishnu Kanchipuram.
103. *Phanamaneesvara* in Ayyangalayam, Vishnu Kanchipuram.
104. *Varadarajesvara* situated west of Vegavati river on the road to Tenampakkam Village from Vishnu Kanchipuram.
105. *Kasyapesvara* on the way to Pachayappas Women's College, Vishnu Kanchipuram.
106. *Ateesvara* inside the compound of Pachayappa's Women's College, Vishnu Kanchipuram.
107. *Tantonressvara (II)* stands under an Asvatha tree in front of Vyasasantaleesvara temple (No.98 above) in Vishnu Kanchipuram.
108. *Brahmapureesvara*: This linga is enshrined in a small temple, on the road leading from Vishnu Kanchi to the village of Tenampakkam (south of Vishnu Kanchi). The *Vimana* of the temple is of the apsidal type (*Gajaprashta* - in the shape of a lying elephant) of the early Chola period. On the inside surface of the back-wall of the *sanctum*, (behind the Siva-linga), a sculptural panel with the figures of Sri Paramesvara, Parvati and Ganapati (in between the two) and Sri Adi Sankara paying obeisance to the deities are seen.

INSCRIPTIONS FOUND IN PHANAMANISVARA TEMPLE

1. C.g:629: Ref. A.R.E:-1921; No.17 Found on the base of the north wall of the *mandapa* in front of the central shrine in Phanamanisvara Temple, belongs to the 12th regnal year of King Parthivendra Varman; A.D:968; records the gift of his Queen Trailokya Mahadeviyar; 50 *kalanju* of gold for the purchase of 200 *Kadi* of Paddy as interest at four *Kadi* per *Kalanju* for which the money was deposited with an individual.
2. C.g:630. Ref: A.R.E:1921; No.18. Found on the base of east wall of the same *mandapa* belongs to the 13th regnal year of King Parthivendravarman; A.D.969; records the gift of the same queen, for the same purpose but this is for 100 *Kadi* of paddy to the temple.

3. C.g.631. Ref. A.R.E:1921, No.19. Found the same place, belongs to the 13th regnal year of King Parthivendravarman, A.D.969 records gift by the same queen 30 Kalanju gold to a resident of Pondur for perpetual lamp in the temple, Tirupadamudam.
4. C.g.632. Ref. A.R.E 1921 No 16 Found on the north wall of the same **mandapa** belongs to king Parthivendravarman, A.D.956, seems to record a gift of gold from the interest for burning of lamp in the temple
5. C.g.633: Ref. A.R.E 1921, No 20, SII, XIX, No.401. Found at the base of the east wall of the same **mandapa** belongs to the 16th regnal year of King Parakesarivarman, A.D.986, records the construction of the **Tirumanjanakundli** (bathing) tank in the premises of the temple of Tirupadamudaya by one Killi-Udaiyan, son of Sankarapandiyan of Thanjavur.
6. C.g.634: Ref. A.R.E:1921, No 15; Ibid, Part II p.98. Found on the north wall of the same **mandapa** belongs to the 10th regnal year of King Rajendra I record begins with his **melkeerthi**, registers gift of land for offerings and worship to the temples of Tirupadamudaiyar and Thirukaronam, refers to particular day in the third year of the king when he held court seated on a bedstead in the bathing hall inside the palace of **Palaiyaru**, enquired into the accounts and other affairs of several temples in the outlying districts, settled many points connected with their income, fixed the scale of expenditure and entrusted the proper management of the temple affairs as then revised to certain local committees composed of respectable men.

INSCRIPTIONS FOUND IN THIRU VIRATTANESVARA TEMPLE

1. C.g 562. Ref. A.R.E 1921, No.56. Found on the west wall of the central shrine in the temple belongs to the 3rd regnal year of king Kulottunga-II A.D.1181, records the gift of lamp-stand and utensils by a dancer of the temple
2. C.g. 566 Ref. A.R.E 1921; No.55 Found on the west wall of the central shrine in the temple belongs to the 5th regnal year of king Rajadhi Raja II, A.D.1168, records the gift of 32 cows by an individual by Chedirayan of Panangudi for burning perpetual lamp in the temple
3. C.g 571 Ref. A.R.E:1921; No 54. Found on the west wall in the central shrine in the temple belongs to the 9th regnal year of king Rajadhi Raja II, A.D.1172, records the gift of gold and lamp-stand by a weaver for burning two **twilight** lamps in the temple

1. VIDYA VINEETHA PALLAVA PARAMESVARA GRIHAM, KURAM

(670-700 A.D. BUILT BY PARAMESVARA VARMAN-I)

This temple which was part and parcel of Kanchi during the Pallava period, is situated in the north western direction in Kuram village about 11 km from Kanchi. (on Kanchipuram-Arakonam road). This ancient Pallava temple of lord Siva is known as *Vidya Vineeta Paramesvara Pallava Griha* as mentioned in the inscription.

The original *shrine* of the Pallava period has been extended with a *mandapa* with entrance from the south, and the main temple is facing west. There are two lingas inside the *sanctum sanctorum*, the rear one is with *yoni pitha* and the front one is only *bana linga*. The *garbhagriha* of the original temple is built in granite stone slabs used as veneer stones on either side with brick core in the middle, in *gajaprishtha* (Plate - LV(a)) style. The inner part of which above the *adhithana* mouldings has been missing and hence rebuilt with brick and mortar above which is a flat roof without tower or *vimana*.

This early Pallava temple is said to be the first structural temple of Tamil country. As on today the original character of the temple is marred by the modern compound wall around and the later

period front *mandapa* including the brick superstructure. At present this temple is a protected monument under the care of Department of Archaeology of Tamil Nadu. There are two tanks located one on the front side and another at the rear of the temple.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 1 *C.g.859, Ref SII:i No.151· El Xvii, No.22, pp 340-4 TPC,pp 45-bc.* This is a copper plate, and it is in Sanskrit grantha and Tamil language which gives the genealogy of the Pallava dynasty which starts from Mahavishnu to Paramesvara. It also mentions the grant of devadana brahmadeya to the Siva temple. The Village was donated to the temple for the purpose of performing *Abhisheka* (bathing). It also mentions that the Village had possessed one hundred and eight families well-versed in the four *Vedas*.
- 2 *C.g 865, Ref. A.R.E 1900, No.39, SII, vii, No.41.* Belongs to the 27th regnal year of king Aditya-I A.D.898, found on the fourth pillar in the Siva temple, mentions the *sabha* of Kuram undertook to burn a perpetual lamp in each year in return of gold donated by a goldsmith by name Sri Kava Mangala Peruntattan.
- 3 *C.g 867, Ref A R E 1900, No 36, SII, vii no 37* Belongs to the 15th regnal year of king Rashtrakuta Kannaradeva (Krishna III), A D 954, mentions the gift for sumptuous offerings to *Peruntirukkoyil* by an Adyanan (teacher) of Kuram.

2. KAILASANATHA TEMPLE (Plate - LVII (a))

The Pallavas have built several temples in Siva-Kanchi most of which were by the King Narasimavarman-II (A.D.700-A.D.720) known as Rajasimha. The greatest of them all built in A.D.700, was the Kailasanatha temple which is also called as *Rajasimhesvaram* after the name of the king himself. This famous temple was laid out as per the science of *Vastu Sastras*. The king Rajasimha who built this temple calls himself as the follower of *Agamas (Agamanusari)* and a lover of *Ithihasa (Ithihaspria)*, and a follower of *Saivism (saiva siddhatavarga)*. The temple carries a great number of sculptural representation of Siva in his various manifestations. The king has about 250 titles (*Bridas*) all of them found in the inscriptions in bold letters of artistic *Pallava grantha*, engraved on granite stone slabs fixed at the bottom of the *adhistana* mouldings of the *parivara shrines* around the temple courtyard. The temple is a typical example of a royal shrine, built in sandstone. The son of Rajasimha, Mahendrarvarman- III has built and added a shrine at the entrance of the temple called *Mahendravarmasimesvaram*.

The temple is facing east, (Plate - LXIV (a & b)) rectangular in plan, and located to the west of Kacchabesvara temple and to the south of Ekambarasvara temple: in Big-Kanchi. It is four storied (Plate - LVIII(a)) and essentially a square structure up to the *griva*, and the *sikara* above is octagonal. The *aditala* is a double walled system and its moulded base is prominently off-set on all the four sides, studded with nine abutting sub-shrines, of which seven are seen from outside on the south, west and northern sides of the main *Vimana* and two are located on either side of the central shrine on the east inside the *ardhamandapa*, the cells of which enshrine the various forms of Lord Siva. The two original sub-shrines similar to those on the exterior of the *vimana*, located on the north-east and south-east corners of the main temple, now enclosed by the *ardhamandapa* walls of later period, were originally

visible from outside. The right shrine has the sculpture of four armed Siva dancing with attendants below and Brahma and Vishnu on either side while the shrine on the left has the sculpture of *Siva* and *Parvati* with *gandharvas* and *ganas*. The accretionary masonry wall of later period is covering the right side of this panel.

The exterior walls of the *vimana* and the attached shrines are a veritable treasure house of Saivite iconographic forms. This is the richest of all the Pallava shrines in terms of figural decoration. The sculptures occur not only in the main niches, defined by *brahmakanta pilasters*, but also on their flanks. They not only are inside the attached cardinal and corner shrines but also are on outer walls of each shrine. The panels on each shrine are topped by powerfully wrought *makara-toranas*.

The *ardhamandapa* is not contemporaneous with original *vimana* complex, nor has any features in design common to it. The north and south walls are plain, without any ornamental decoration. The entrance is through the door-way on the south with four pillared raised *veranda* in front. The east wall is built close to and covers the sculptures on the west wall of the *mahamandapa*.

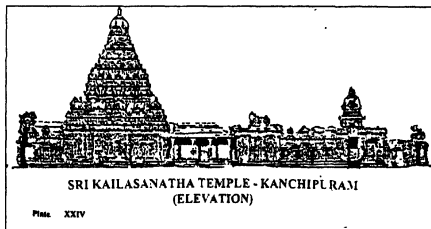
The main *sanctum* has a linga which is large in size, and is fluted, sixteen facets and polished. On the rear wall, a special niche is carved with the usual Somaskanda panel, with Siva and Uma (Parvati) seated with little Skanda on Uma's lap and Brahma and Vishnu standing behind on either side.

On the right side of the entrance to the *sanctum* contains the sculpture of *dwarapalakas*. In between the two walls of the double walled system around the *sanctum-sanctorum* there is a narrow circumambulatory passage. The engineering marvel of this structure, the forerunner of RajaRaja-I's great temple at Thanjavur, is that the super structural *talas* are built over a bridge of slabs spanning the top of the two massive walls of the *aditala*. On top of the fourth *tala* four *nandis* are placed on four corners near the *sikhara*. Around the main *vimana* on the inner court-yard a series of *nandis* placed on the ground, and facing the different quarters. Like the other sculptures these *nandis* also are made of sandstone.

The *mahamandapa* stands in the east of the *vimana* and in the central portion of the large courtyard. The *mandapa* originally stood detached from the *vimana* though a later *mandapa* connects the two structures as it is seen now. Some of the most strikingly archaic details in the entire temple are found in the *mahamandapa*, these being the massive stone pillars, with heavy square capitals. In this

original *mahamandapa*, one of the capitals contain the later Chalukyan inscription. At present the multi-pillared hall is like an *oblong mandapa* of the same period in front of the main *vimana*.

On the east of this *mahamandapa* a small temple which stands at the centre of the wall dividing the lesser and large courts is called as *Narada linga*



temple. The inscription on the side of the stair mentions the name of this temple as *Mahendravarmesvara-griham*. The walls which divide the two courts abut against the north and south walls of this shrine. The *sanctum* of this temple also enshrines a huge linga in black stone and on the rear wall is the Somaskanda panel. The inner wall of the *ardhamandapa* of this temple contains the sculptures

of Brahma and Vishnu, and the outer walls and the *devakoshtas* of this shrine also have some bold and beautiful sculptures around. The panels are remarkably striking in the arrangement and execution of the whole design and even the smallest ornament is clearly and beautifully cut. On the back wall of the porch is the door to the shrine, on either side of it is, a *niche* each with a figure of Gajalakshmi with *dwarapalikas* on either side (Plate - LXVII(a)) and on her left side eleven seated figures are shown with crown on the head of each, who are known as *ekadasa rudras*. The eleven forms of Siva as "*Sadyojata, Vamadeva, Aghora, Tatpurusha, Isana, Mrityunjaya, Vijaya, Kiranaksha, Aghorastra, Srikantha and Mahadeva*" (plate - LXVI(a)) Opposite to these panels, there is another panel of twelve seated figures who are known as *dwadasa adityas*, who are different forms of the sun-god, known as *mitra-ravi-surya-banu-kaga-pusha-hiranya garbha-marici-aditya-savitru-arkaya-and bhaskara*.

The sculptures on the exterior walls of *Mahendra-varamesvara* shrine are found on the south side. Facing the small courtyard is the figure of *Dakshinamurti* in his *yoga-mudra* under the tree. Over the *niche* is Ganapati with a *yali* on each side, *musicians, yogis and ganas* are found on the small *niches* around. On the east, on either side of the shrine are two *dwarapalakas* and at each of the north-east and south-west corners have two *yalis* of large size. The principal figure on the northern side is Siva shown in a fierce attitude, armed with numerous symbolical weapons. He has eight hands carrying these weapons. The central panel at the rear of the shrine, that is western side is Siva with Parvati seated on a throne with three *chamara* bearers. The side *niches* have the figures of Vishnu and Lakshmi and *gandharvas*. Under the panel are two elephants represented as supporting the groups. At each end are two *yalis* with riders. On top of this panel Siva is shown in a *yogic* form with attendants. The whole tower is crowned by a barrel shaped *sikara* with leaf *ornaments* and *finials*.

The inner courtyard (*prakara*) is encircled by a compound wall, the inner face of which has a series of shrines called *parivara shrines*, which is 55 in number all facing east. This array of small *dvaitala vimanas* all except two being square and of the *kuta* type. All these shrines have *pranals(drain)* and are dedicated to Siva, except the two which are oblong and situated opposite to the main *vimana*(sanctum) contain groups of Vishnu and Brahma sculptures facing south and north respectively, none of these shrines have the *linga* now. Many of these small shrines contain traces of *fresco* paintings on the main walls and the *bas relief* sculptures. The *fresco* of this temple is painted over a very thin plaster around and over the course of the sandstone. According to K R Srinivasan(*Temples of South India- page 117*) all these paintings are not coeval with the main shrine and some of them may be of later dates. He also adds that the paintings found in Sri Talagirisvara temple at Panamalai would alone be the earliest Pallava paintings.

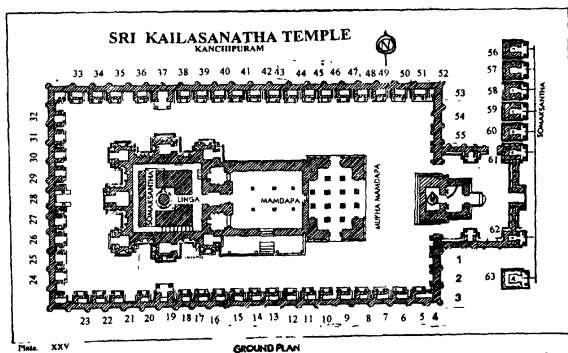
The *parivara* shrines on all the four sides of the court-yard had originally their *sikaras* appearing over the old wall head with *nandis* in a row around. The external walls of these *parivara shrines* of the *malika* contain variety of sculptures, both varied Saivite and Vaishnavite iconography, thus making the temple a veritable museum of iconography and plastic art. The sculptures include the *dikpalas, Ganesa, Saptamatrikas, Chandesa* and other *parivara* deities.

The *Mahendra-varma-simhesvara* shrine has a small *gopura* and two lateral door entrances in addition near the two front corners. The introduction of this small *gopura* at the eastern entrance is a maiden attempt and forms a revolutionary aspect in temple architecture in Tamil country. The introduction of *Ganesa* and *Saptamatrika* cult also is an interesting aspect in this temple.

In front of the whole temple complex stands a row of eight small *dvaitala* square *kuta vimana* like the *parivara shrines* five of them with *linga* in the cells. All of them contain the *Somaskanda* panels on their hind-walls and varied sculptures on their external walls. All these eight shrines are the memorial shrines.

To the east of the temple there is a *Nandi-mandapa* for which only the basement remaining on which stands four pillars one at each corner, with a large *Nandi* in the centre, all made of sand-stones. It originally had, or intended to have a roof. In fact the entire temple structure is made of sandstone as already said.

Vikramaditya-II (A.D.733-A.D.745) who invaded Kanchipuram had left his inscription on one of the pillars of the *mandapa* in front of the main *sanctum* of the temple. The name of architect who accompanied the king and engraved this inscription has also been mentioned as *Anivaritha punya vallabar*. The temple which was flourishing in the Pallava and the early Chola time, fell into disuse in the times of the later Cholas, (during the time of Muslim invasion in 14th century A.D.) till the time of the rise of the Vijayanagar dynasty Prince Kampana is known from the inscription to have repaired the damages wrought by the Mohamadan incursions and restored worship in the temple (S.I.I. 117, 120, 123). The temple again was left uncared till it was taken over by the Archaeological Survey of India, and now being taken care of by them. The Kailasanatha temple is perhaps the most important monument of the Pallava time.



4. THE SCULPTURES OF PARIVARA SHRINES

The *Parivara* shrines are most beautifully arranged and constructed adjoining the inner face of the compound wall of the temple. They are 55 in number and all facing east except the shrines of eastern wing. Each one has a *sikhara* over it, some of which are missing now. For identification of the sculpture of this *parivara* shrine, I have followed the work titled *Pallava architecture* by Alexander Rea, published in 1909 - Chennai, and as marked in the ground plan (Plate - XXV). (According to the numbering marked by the Archaeological Survey of India, the total number of shrines are 58. Since we have not taken the corner structures as separate shrines our numbering is lesser than that of the marked numbers). These miniature shrines are built over a beautifully moulded and raised *adhisthana* which is supported by a thick granite stone slab at the bottom of the structure. The introduction of this layer of granite slab at the bottom of the structure may be to prevent water percolation into the core of sandstone structure above and also to engrave the inscriptions in the Pallava grantha with artistic character. The

inscriptions mainly mention the title of Rajasimha Pallava (about 250 titles) who had the credit of constructing this temple for the first time in the history of the Pallavas of Kanchi.

All the *Parivara Shrines* have water outlets to discharge the *abhisheka* water which indicates that there were Siva lingas inside these shrines which are now missing. But the bas-relief sculptured panels on the inner and side walls of these shrines are very interesting. They are bold and beautifully carved and look as if moving with us. The sculptures were covered with a thin coat of lime plaster over which the paintings of that period are seen. Unfortunately due to ravage of time and vandalism most of the areas are seen barren. But at many places the stucco plastering and paintings are still preserved. Thanks to the Archaeological Survey of India the remaining paintings and the temple itself have been preserved excellently.

While proceeding with the sculptures on the series of *Parivara* shrines on the four sides of the large court, it will be convenient for a visitor to begin with those immediately to the south of Mahendravarman shrine, the eastern side and continue clock-wise upto the end of north of the same shrine.

No.1 cell :- Immediately to the south of Mahendravarman shrine, is open in front and has panelled seated figures of Siva, Parvati as Somaskanda.
Space between No.1 and 2 - Siva and Parvati.

No.2 cell :- Open in front: Somaskanda Panel.
Space between No.2 and 3- Siva and Parvati.

No.3 cell :- Siva and Parvati.
Space between No.3 and south-east corner recess, same as above.

The recess in the south-east corner is not a shrine proper like the others, so it may be omitted in the numbering, it is open towards the west and has a bas-relief of Ganapathi. Returning along the south wall (**Plate - LVII (a)**), the space between the south-east corner recess and No.4 cell, has Parvati seated under a banyan tree, one large and two small elephants are on the left side. A Yogi is sitting with his knees bound, on the back of a large animal. Female attendant is seen on the right

No.4 has doorway towards east, as also are the others on this wall, the sculptures are on the outer front of the screen walls enclosing them from the *prakara* of the court. The cell has Parvati and the lion, with symbols, and general design described on the left door between the two courts. In this panel the additional gandharva figure stands on the left. The upper portion of the sculpture is plastered over but the lower part has the stone exposed, and shows its delicate cutting.

The space between No.4 and 5 has the usual panel of Siva and Parvati.

No.5 facing east :- It has a seated figure of Siva, with four hands and symbols, the latter are undistinguishable due to a covering of plaster.

Between No. 5 and 6. Siva and Parvati. No. 6 Parvati under a tree with a female *chaurie* bearer on each upper side of the panel, two figures and a kneeling worshipper are on each lower side. **Between No. 6 and 7-** Siva and Parvati.

No. 7 :- A large figure of Siva with four hands, on a chariot drawn by two horses, over the horse's heads is a pillar supporting a bull. Over the bull is one, and on the extreme right of the figure are two *gandharvas*. On the left of the chariot and in front of the vehicle, is the figure of *Brahma*.

Between No. 7 and 8:- Parvati seated under a tree, a door is seen on her left, and two are underneath, a bird, probably a peacock, is on a branch of the tree, a female attendant is on her right

No. 8 :- Siva riding a *bhuta-gana* and four figures with various symbols are on the left

Between No.8 and 9:- Siva and Parvati

No. 9 :- The principal figure of these panels is Nairasimha, he is supported by a figure on the right, and they fight with another one on the left, a pedestal stands in the centre.

Between No.9 and 10:- Parvati under a tree, a female attendant is on her right and a Yogi on her left, beneath the last are three bulls with long carved horns.

No.10 :- Has a number of figures with arrangement and attitudes very spirited and well designed. The chief figures occupy the centre of the panel, one is Brahma on the right, supported by six armed *gandharvas* (Plate - LVIII (a)) who spring from a lotus flower with leaves and buds under a worshipping figure who kneels beneath the lotus. Another on Brahma's right is being pushed towards him by a figure probably Yama the god of death. The two others occupy positions near Yama, evidently waiting for their turn.

Between No.10 and 11:- Parvati under a tree, attendant, bird and two elephants

No.11 :- Has a figure of many-armed Vishnu figures, with conch, club, bow, sword and shield. His left foot is stretched up, measuring the hanging head of a snake, two figures are on his left. On the left of the panel is Vishnu in his dwarf incarnation (*Vamana*), with the king and queen. A Jambanala is in the upper portion of the panel.

Between No.11 and 12:- Siva and Parvati. This panel shows the churning of the ocean. The five-hooded serpent called *Vasuki* is coiled round the base of the mountain (*Mandara*). Vishnu, on the left, holds the mountain, and the *devas* on the right, who are represented by five figures, twist the tail of the serpent. At Vishnu's left hand, and between him and the hill, stands a *deva*, on whom Vishnu places one of his hands. Four *Gandharvas* are on the mountain. A horse, probably Indra's (*Uchchaisravas*), which has just sprung from the ocean, is on the extreme left.

Between 12 and 13:- Parvati and attendants, birds and two elephants.

No.13 :- A central figure of Siva with five *Gandharvas* worshipping under a male holding a symbol, stands on his left, with *Gandharvas* over. Above these, is a five-hooded *naga* (snake) as also another on Siva's right.

Between No.13 and 14:- Parvati and attendants, birds and elephants

No.14 :- Shows Siva cutting off one of the heads of Brahma, and holding (Plate - LXIII (b)) it in one of his left hands, Brahma sits in a dejected mood on the left. A devotee with arms crossed sits in amazement under Siva on Brahma's right. In Siva's right hand are sword, trident, snake and noose, in his left are Brahma's head, and broken symbols. There is not much plaster on the panel, and the deep and bold cutting is seen to advantage, giving fine effect of light and shade.

Between No.14 and 15:- Siva and Parvati

No.15 :- Shows Siva as a hunter fighting with (Plate LXIII (a)) and slaying the king, who was afterwards turned into a pig. Two figures are shown with right and left legs

advanced. Below, an animal on the right side of the panel seems to represent *Varaha*. This panel represents the story of *Kiratani-suriya*.

Between No.15 and 16:-Parvati with an attendant on her left, two elephants and a bird on her right.

No.16 :- Siva in *yogasana* resting on the shoulders of a devotee. Two *yogis* sit in meditation on what seems to be clouds.

Between No.16 and 17:- Siva and Parvati

No.17 :- Siva with club, bow, trident and noose, stands on a platform supported by a devotee, and the five hooded human - faced *Adhishesha*, Vishnu and attendant worship Siva.

Between No.17 and 18:- Siva armed with a large club - and his wife Parvati.

No.18 :- Siva kills a double headed *Rakshasa* with his trident. A figure sits below the weapon, three others, and a snake are on his left, the head of another appears on the right. A figure on Siva's left-mid-way up the panel has a tiger's legs and probably represents *Vyaghrapada*. On the upper right portion of the panel, Siva is seen seated with his wife Parvati soaring through the sky.

Between No.18 and 19:- Parvati stands with two figures on each side. On the west side of this space are two representations of Brahma one kneeling, and the other standing, over are two *Gandharvas*.

No.19 :- Is a large cell, open in front. It has a *Yali dvarapala* in each corner, and *Yali* pillars on the platform in front. On the back of the cell, Brahma sits with a figure on each side, and two *Gandharvas* over worshipping. A tower of different outline and higher than the other surmounts this shrine.

Between No.19 and 20:- Parvati placing her feet on the head of a buffalo (*Mahashardini*). An attendant kneels on each side. Parvati is armed with a dagger, trident, discus, and club in her right, and sword, conch, serpent and axe in her left hands. On the left side of this space are worshipping figures of Brahma, an attendant and two *Gandharvas*.

No.20 :- Siva with twelve hands each armed with the usual Saivite emblems. On his right is an attendant, and four others are on his left.

Between No.20 and 21 - There are seven female-goddesses known as *saptamatikas* (Plate - LXIV (b)) seated over an asana with an umbrella on each of their head. The constituents of the group of the *saptamatikas* are Brahma, Maheswari, Kaumari, Vaishnavi, Varahi, Indrani and Chamundi with Vinadara (Siva) or Dakshinamurti at the beginning of the group and Ganesa at the end. The representation of the *Saptamatikas* are absent in the monolithic cave temples of the Pallavas in the Tondaimandalam. The worship of *Saptamatikas* was introduced for the first time in this temple by Rajasimha which continued in other places upto 11 century A.D. The two figures on the extreme left side are Ganesa and Chandesa (Plate - LXIV (a)) with their several symbols. In continuation of these but on the back are the other seven, the first, the stone sculpture is a female figure, but in the overlaid plaster work

two additional faces have been added to convert it into Brhama. The next three are the female devotees, the others are *Nandikesvara*, a female and the last one is Siva.

No.21 :- Siva treating for *vyadi*, the Lord of sickness. The latter is on his back with head handling down a three-headed *naga* which stretches its hoods over the recumbent figure, Siva's axe rests on the back of the snake. Siva has eight hands, in his right is a role of beads. A small animal resembling a cat rests on the knees of the fallen *vyadi*.

No.21 and 22:- A seated Siva with eight arms holding snake, bell, trident, axe etc.,

No.22 :- Siva armed with the usual weapons, sits on the back of an elephant. A female devotee is in front.

Between No.22 and 23:- A Yogi with four attendants.

No.23 :- Siva with Parvati standing by his side, supports, and places in his hair the Ganga.

Between No.23 and South-west corner cell - Siva and Parvati with five attendants. The last panel completes those on the south side of the court.

b. PARIVARA SHRINES ON THE WEST INNER SIDE OF THE COURT WALL

Returning along the inner west side of the large court and continuing from the south west corner, the first space between the corner cell and No.24 has on the back Siva and Parvati.

On the left side is Siva, armed with his different weapons, dancing on a serpent, Parvati stands near and rests her hand on one of the two kneeling *Gandharvas*

No. 24 :- Somaskanda.

Between No.24 and 25:- Siva and Parvati with attendants,

No.25 :- Siva and Parvati with an attendant. The other figure seems to be Brahma.

Between No. 25 and 26:- Siva and Parvati.

No.26 :- Siva and Parvati with attendants.

Between No.26 and 27:- Siva and Parvati with attendants.

No. 27 :- Somaskanda worshipped by Brahma and Vishnu. Between 27 and 28 Siva and Parvati are shown with attendants.

Between 27 and 28:- Parvati is shown with attendants.

No.28 :- Western doorway, now closed with masonry wall. On one side is a *Dwarapala*, on the inner side are two *Yali* pillars somewhat different from those on the front of the cells, the figures on the piers with hands elapsed, kneel on a round lotus base, a five hooded *naga* is above each, and over it rests the pillar.

Between No.28 and 29:- Siva and Parvati.

No.29 :- Siva and Parvati with child Muruga (Somaskanda) seated under an umbrella over.

Between No.29 and 30 :- Siva and Parvati.

No.30 :- Siva and Parvati, with child Muruga (*Somaskanda*) seated under an umbrella.

Between No.30 and 31:- Siva and Parvati with umbrella.

No.31 :- Somaskanda with umbrella.

Between No.31 and 32 :- Siva and Parvati.

No.32 :- Siva as Somaskanda with umbrella. Between 32 and north-west corner Siva as Somaskanda with umbrella.

The above completes the panels on the west side.

c. *PARIVARA SHRINES ON THE NORTH SIDE OF THE COURT*

Returning along the north side, the space between the north-west corner recess, and no.33 has the usual panel of Siva and Parvati (*somaskanda*) seated.

No.33 :- Two figures of Siva, one rests on an attendant with an axe on his shoulder, the figure on the right has his left foot resting on a platform.

Between No.33 and 34:- Parvati under a tree, with attendant and *chaurie*.

No.34 :- Siva and Parvati seated by the side of a pillar. Three figures, one a devotee and the others, two *Gandharvas*, kneel under; one of the Gandharva has a serpent, the other a bow.

Between No.34 and 35:- Parvati holding a parrot, and an attendant is behind and two elephants, underneath.

No.35 :- Siva seated in *Yogasana* under a banyan tree, probably *Dakshinamurthi*, His right leg rests on a deer, two Gandharvas are held up on each side in his hands. Two *Yogis* are seen prostrating.

Between No.35 and 36:- Eleven *Yogis* are seated in a row on a platform, at each end of the group is a *yali*. On the right side is a panel with Parvati under a tree, and *chaurie* bearer on each side.

No.36 :- Siva in kneeling posture, he has ten hands each armed with a different weapon.

Between No.36 and 37 - Blank.

No.37 :- Is a large panel. The principal figure is Vishnu, seated with *Sridevi and Bhudevi*. There are two attendants, holding umbrellas, chauries, and symbols on either side of the entrance of the shrine. The right hand side has a male *dvarapalaka* and on their left a female *dwarapalika*. Vishnu seems to be seated in contemplation of Siva, who is sculptured on a panel exactly opposite to this one on the north wall of the *vimana*.

Between Nos.37 and 38:- Siva and Parvati, on the right side is a figure of Vishnu as *Trivikrama* and on the left side there is a Saivite figure with five attendants.

No.38 :- Siva as a *yogi*, seated with Parvati, two Gandharvas support the pedestal on which they sit. Brahma sits on the left of the panel and aids in supporting the pedestal. Another figure, over Brahma sits with hands crossed in contemplation.

Between Nos. 38 and 39:- Parvati playing on a *Vina* probably Goddess Sarasvati, a parrot is on the left side, attendant with chaurie on right, and two elephants underneath.

No.39 :- Siva and Parvati attended by two servants and a *Gandharva*.

No.39 and 40:- Parvati holding in her left hand a flower, on which sits a parrot, an attendant is on her right, and a figure sits cross-legged under.

No.40 :- Siva and Parvati and three attendants, seated on a mountain which is being lifted probably by Ravana

Between Nos. 40 and 41:- Siva and Parvati (*Somaskanda*)

No.41 :- Siva and Parvati seated on a lotus with two attendants, Vishnu and Brahma are seen by the side. An attendant of Vishnu stands by holding his *conch* and *chakra*

Between Nos.41 and 42:- Parvati with attendant, parrot and two elephants

No.42 :- Siva with Parvati on his right. On the right side of Parvati are an attendant and a *Gandharva*. A female figure, probably *Ganga*, stands on Siva's left side. On the same side are Surya, Brahma, and a female with an umbrella over

Between Nos.42 and 43:- Parvati with an attendant and two deer under a tree

No.43 :- Siva and Parvati with two *Gandharvas* and two attendants

Between Nos.43 and 44:- Siva, and Parvati as *somaskanda*, a halo-in plaster is over Siva's head

No.44 :- Siva dances and supports a large five - hooded naga with human head, the snake is coiled round his head. Underneath are two dancing *Gandharvas*

Between Nos. 44 and 45:- Parvati, an attendant, bird and two elephants

No.45 :- Siva and Parvati seated. Here are two attendants - one standing and the other kneeling. A *Gandharva*, on the under side of Siva's right, holds a mace, which extends up, and supports a *yali* bearing a lotus, over which is a *Gandharva* with a halo

Between Nos.45 and 46:- Parvati, an attendant, bird and two deer

No.46 :- Siva stands with his left foot raised and resting on a pedestal, he holds a musical instrument across his body, probably *Veena-dhara*. Two devotees - one with knotted hair, and the other bearded - stand on his left. Two bulls are seen - on the left of Siva - ascending the sky, with Siva and Parvati on each

Between Nos.46 and 47:- Siva and Parvati

No. 47 :- Siva seated on *Nandikesvara* (*bull*). Above, on each side is a *gandharva*, and below two attendants

Between Nos.47 and 48:- Parvati with an attendant, a *yogi* is underneath

No.48 :- Siva with Parvati - placing *Ganga* on his head. A kneeling, devotee supports another, who with uplifted hands is adoring Siva

Between Nos.48 and 49:- Siva and Parvati

No.49 :- *Somaskanda*, Brahma and Vishnu, with *Gandharvas* under, are worshipping them

Between Nos.49 and 50:- Parvati, an attendant, bird and bull

No. 50 :- A standing six-armed Siva, is being worshipped by Brahma and Vishnu

Between Nos.50 and 51 :- Siva and Parvati

No.51 :- Siva as *Dhakshinamurthi* preaching to four devotees. Siva has a beaded waist belt, and sandals with bead on each passing through between the toes. The panel is entirely free of plaster, and the different details show the usual deep and bold cutting on the sculptures

Between Nos.51 and 52:- Parvati, with an attendant, bird and an elephant

No.52 :- A large figure of Brahma supporting Hanuman in his left hand. Hanuman is worshipping a Linga.

Between No.52:- in the north - east corner, is a seated figure of Siva armed with a club. Here is an illegible inscription. These complete the panels on the north sides of the court.

d. NORTH - EAST SIDE OF THE COURT

Returning along the east side, from the north-east corner, the first space between that corner and the cell No.53 has a back panel with Siva and Parvati, also another with Siva on the left side. A detached Saivite image stands in this space.

No.53 :- Siva and Parvati, Space between Nos.53 and 54 - Siva and Parvati.

No.54 :- Siva and Parvati (Somaskanda).

Between Nos.54 and 55:- Siva and Parvati (Somaskanda).

No. 55 :- Siva and Parvati. These panels complete the series on the interior sides of the large court and bring us to the right-east entrance to the enclosure.

e. THE SHRINES ON THE EASTERN-SIDE OF THE TEMPLE

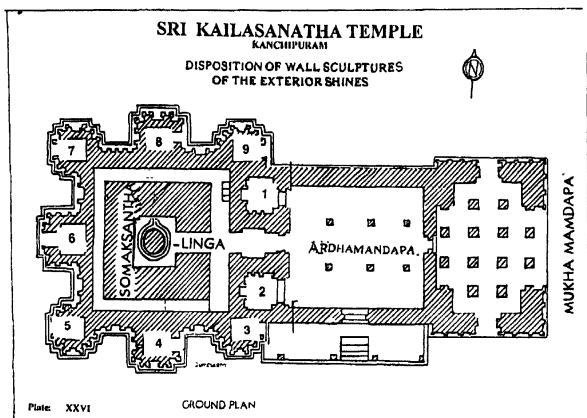
Nos.56 to 63:- In front of the whole temple complex stands a row of eight small *dvitala* square *kuta vimana* like the *parivara* shrines, five of them with linga in the cells. All of them contain the *Somaskanda* panels on their hind walls and varied sculptures on their external walls. All these eight shrines are the memorial shrines.

One thing which even a casual visitor to the temple may notice is the introduction of a few granite stone pillars in place of original sand stone lion pillars of the front mandapa of the *parivara* shrines and a few on the east outside the temple. The original beauty could be restored by replacing these granite stone numbers with sand stone pillars, then only one can appreciate the original beauty of the temple.

f. THE SCULPTURAL PANELS OF EXTERIOR SHRINES AROUND THE WALLS OF THE MAIN TEMPLES Plate No. XXVI

The basement of the main temple is formed of a granite sub-base with Pallava grantha inscriptions. Over this the basement is made of sandstone with ornamental designs usually found in Rajasimha's temples. The exterior shrines of the main temple are beautifully arranged on all sides and corners of the main shrine. There are nine such exterior shrines located abutting the outer walls of the main temple. The shrines are one each on south, west, north and four in the corners and two on the east, which are inside the *mahamandapa* which itself is a later addition.

These small shrines have cells in them which contain beautiful sculptures of huge size. While the *adhistana* offsets at the four corners are square and carry smaller two-storeyed *vimanas* of square plan with four-sided *kuta-sikharas*, those on the four sides oblong and carry smaller *dvitala-vimanas* of the oblong plan., with *sala-sikharas*, on the south, west and north. The corresponding one on the east is also oblong with the *sala* super-structure having a passage through in place of cells and functioning as the *antarala* passage to the main sanctum. The cells of these small shrines enshrine various forms of Siva.



These abutting shrines have *vyala*-bases, of Rajasimha's type. Eastern side cells of original *vimana* located in the *ardhamandapa*. In between these two is a passage leading to the *garbhagriha*

Details of SCULPTURAL PANELS of the exterior shrines:

- Shrine No.1 :** The shrine on the right side (inside the mandapa):
The cell on the right side of the passage to the *garbhagriha* enshrines the four-armed dancing Siva with his attendants, below on his right Vishnu and on his left Brahma, both are depicted as worshipping Siva.
- Shrine No.2 :** On the left side of the passage of the *garbhagriha* the shrine (which is also inside the *ardhamandapa*), sculpture of Parvati on the lion, with attendants and *Gandharvas*. The left side of the recess has similar to the other, with Siva and minor deities worshipping on the back. Parvati is on the right side of the recess, and the left is blocked up with masonry of later period.
- Shrine No.3 :** *South-East Corner Shrine* : A back-panel represents a large kneeling figure of Siva, with eight arms holding different types of weapons. On the left side wall Brahma and on the right is the figure of Vishnu, both are shown as worshipping Siva. On the south exterior wall of this shrine contains four-armed Siva, with goddess Parvati, with *Gandharvas* and an elephant.

Between the shrines 3 and 4: Six-armed Siva, and goddess Parvathi seated with their feet on *Vyadhi*, the lord of sickness. On the right of this is the figure of goddess Lakshmi on a lotus.

- Shrine No.4 :** Middle shrine on south - on the left of the entrance of the shrine has the figure of *dvarapala*. Inside the shrine the back wall contains seated Siva

on a *Gandharva*, Brahma and Vishnu are shown worshipping him. On the left side interior wall, Siva is shown as seated on a bull, and on the right side of this shrine Parvati is shown seated on a pedestal.

On the south-outside face of this shrine is Siva shown in the form of *Dakshinamurthi* with four arms. Between the shrines 4 and 5 on the west wall of the central shrine Vishnu is seated with his foot on a pedestal.

The next panel (Plate - LIX (b)) facing south has the figure of Siva with eight arms with various symbols probably lingodbhava (shown emerging from the linga). Below it, shown Vishnu as Varaha. Brahma on the left, Vishnu on the right. Various other deities and Gandharvas are depicted as worshipping Siva. The south exterior side has Siva as *Bhikshatanamurthi*. The panel over this is a ten-armed Siva with various symbols.

- Shrine No.5 :** South West Corner - south facing wall have a figure of Siva and a female figure with folded hands. The back wall of this shrine has a huge figure of Siva carrying the trident and axe known as Gangadhara, on either side of this figure two female figures probably Parvati and Ganga are shown. The right side interior wall has three male figures and the left has three females.

Space between 5 and 6 - Siva is shown as kneeling with three-hooded snake coiled round his right leg and with ten arms carrying various weapons and symbols. Surrounded by Gandharva's attendants, including Parvati on the right side. On the right side of this recess is an eight-armed dancing Siva, and on the left side is the figure of Ganesa with Gandharvas and female attendants.

- Shrine No.6 :** Central Shrine on the west - this shrine has the entrance on the west and its back wall contains the huge sculpture of Siva having six arms with different symbols, with goddess Parvati. The right side wall contains the figure of Vishnu with *sanka* and *chakra* and the west wall bears the figures of attendants.

Between 6 and 7- the wall contains the huge figure of eight- armed dancing Siva and *Nandikesavara* on his left. On the right side is the figure of Vishnu and on his left side is the figure of Brahma.

On the right side of this is the sculpture of seated Siva with a musical instrument (probably *Veenadhara*).(Plate LXII (b)). This sculpture is said to be representing the form of *Ardhanarisvara*. Three-hooded naga figure is shown seated on a mountain.

- Shrine No.7 :** North West Corner - the back wall of this shrine has the figure of Siva seated on a chariot with two wheels drawn by two horses. The right side walls of the shrine contains two panels – five figures above and seven below. Similarly the left side has five figures upper and six below.

North exterior panel of shrine no. 7 contains the figures of Siva crushing the *vyadhi* (god of sickness) with Trisula. (Plate LXII(a)).

Between 7 & 8 - On the right Parvati is shown seated on a lion and on the left Lakshmi on the pedestal. The middle panel of the exterior wall

contains the figures of Siva with eight arms with various symbols, with Parvathi on the left side. The left side wall contains figure of Siva as *Bikshatanamurthi*

Shrine No. 8 : The north wall of the central shrines Siva is seated over a figure like Buddha. At the bottom of this, Brahma and Vishnu are shown worshipping Siva. The back wall of this central shrine has the figure of seated Siva (as we find in the shrine on the south) with Gandharvas, Brahma and Vishnu. The panel is on the side walls of this shrine, also is the replica of the south-side shrine.

Between shrines 8 and 9 Parvathi seated on a lion with ten-arms carrying various weapons including one showing *Abhayamudra*, Nandikesvara is shown above. On his right and left sides, there are two figures of Parvathi, while the right one is a little stout, and the left one is seated with lion by her right side and a bull on the left. On the left side wall there is a figure of Dwarapala (**Plate LX(a)**)

Shrine No.9 : On the north exterior side of the corner shrine is the figure of Siva having four arms with Parvati by his side. The elephant's skin on his two hands represents him as *Gajasamhara-moorthi* (**Plate LXV(a)**)

This shrine on the north-east corner has the entrance on the east. The back wall of this shrine contains the figure of kneeling Siva worshipped by Brahma and Vishnu similar to that of the shrine on the south-east corner and the left side is blocked up with masonry of later period.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 1 Cg 481 Ref A R E 1888 No 1 SIII No 24 Found on the outside of the central shrine in the temple belongs to King Narasimhavarman II A D 690 records the genealogy of the Pallavas from Maha Vishnu to King Rajasimha, who built the temple whose titles are given *Atyantakama, Srabhara, Ranjaya, Chitra Kannuka, Ekavira and Sivachudamani*
- 2 Cg 482 Ref A R E 1888 No 2 SII No 25 Found inside the enclosure of the temple belongs to King Rajasimha-II, enumerates about two hundred and fifty brudus of the King Rajasimha, revealing the varied accomplishments, tastes and talents and various characteristics of his personality
- 3 Cg 483 Ref A R E 1888 No 3 SII No 26 Found inside the enclosure of the same temple belongs to King Narasimhavarman-II, A D 690, records the brudus of the King
- 4 Cg 484 Ref A R E 1888 No 5 SII No 28 Found on the front wall of the first-niche to right in front entrance in the same temple belongs to King Narasimhavarman II, A D 690, records the label giving the name of the temple as Sri-Nitya Vinitesvara Graham
- 5 Cg 485 Ref A R E 1888 No 6 SII No 29 Found on the third niche to the right of front entrance in the same temple belongs to King Narasimhavarman-II, A D 690, records state that *Rangapataka* the wife of Harasimha-Visnu whose banner was the Vrisha built the temple for lord Siva
- 6 Cg 486 Ref A R E 1888 No 7 SII No 30 Found on the fifth niche to the right of the same entrance belongs to King Narasimha Varman II, A D 690, refers to a lady who is acclaimed for beauty, grace etc ,
- 7 Cg 487 Ref A R E 1888 No 4 SII No 27 Found on the outside of the shrine of Naradesvara in front of the central shrine in the same temple belongs to King Mahendra Varman-III, A D 720,

- records the construction of a temple for lord Siva on the east of the main temple named after him, called Mahendra Varmanesvara Griham
8. *C G 488 Ref A R E 1932-3, No 1, SII, u, No 31*: Found on the slab fixed at the northern end of the Okkapirandankulam Street, belongs to King Mahendravarmān-III, A.D. 720. The label records Sri Mahendra Varmanesvara Griham. Note This inscribed Slab-II seemed to have formed the lintel of another structural temple probably built by King Mahendravarmān-III.
 9. *C g 489 Ref A R E 1888, No 8, Ibid, 1895, No u, EII, No 48, pp 359-60* Found on the western side of the pillar of the mandapa in front of the shrine in the temple belongs to King Vikramaditya-II, A.D 733, records that after his conquest of Kanchi, he did not confiscate the property of the Rajasimhesvara temple, but returned it to the Deity .
 10. *C G 497 Ref A R E 1888, No 25, SII, No 82* Found on a pillar in the mandapa in front of the temple belongs to the 15th regnal year of King Parantaka-I, A.D. 922, records that a shepherd called Chandaparakramavīrar made a gift of 270 sheep for supply of ghee for burning three perpetual lamps in Periya-Torillalra Mahadeva temple
 11. *C g 498 Ref A R E 1888, No 24, SII, No 83* Found on the northern pillar in the temple belongs to the 15th regnal year of King Parantaka-I, A.D.922, records gift of 180 sheep by Chanda Parakramavīrar for two perpetual lamps in the temple. He also undertook to supply the ghee required for the lamps
 12. *C g 499 Ref A R E 1888, No 9, SII, No 145* Found on the floor of the shrine belongs to King Parantaka-I, A.D 907, records an agreement entered into by the residents of two Cheris of Kachipedu with temple of Tirukkarrali regarding some land transactions
 13. *C g 505 Ref A R E 1888, No 22, SII, No 85*. Found on the base of the mandapa in front of the central shrine in the temple belongs to the 4th regnal year of king Parakesari Varman records that the sabha of Kalladuppur undertook to furnish a fixed supply of paddy in lieu of the interest of 20 Kalanju of gold they received from the shrine of Adidasaghdmesvara. The standard weight used in Kachipedu is mentioned as Variyapperumalakkal.
 14. *G g 506 Ref A R E 1888, No 16, SII, I No 148*. Found on the roof of the mahamandapa of the same shrine belongs to the 15th regnal year of King Parakesari Varman records an undertaking by the UR (name lost) of a village to supply oil for a perpetual lamp in return for a sum of 16 Kalanju of gold from the Periya-Tirukkarrali temple. The inscriber's name is mentioned as Nisavannagan Alappadi, liquid measure named as Rajakesari
 15. *C.g 508 Ref A R E 1888, No 20, SII, No 84*: Found on the floor of the mahamandapa of the shrine in the temple belongs to the 3rd regnal year of King Rajakesari Varman records an agreement for supply of ghee for burning lamps in the temple in lieu of interest on 18 kalanju of gold, three Manjadi and one Kunri of gold received by them, written by the same inscriber
 16. *C g 509 Ref A R E 1939,40 No 351* Found on the slab lying near the tank in the temple belongs to King Parakesari Varman, 10th century A.D. mentions Kaveripakkam alias Aman and refers to the big stone temple at Kachipedu
 17. *C.g 512 Ref A R E 1888; No.18, SII ; No 146*: Found on the roof of the mahamandapa of central shrine in the temple belongs to the 12th regnal year of king Rajaraja I, A.D.997, record registers an agreement for supply of paddy to the temple-treasure by the 11 Sabha of some village from the interest of sum of money, 33 Kalanju of gold received from the authorities of the temple. The interest was fixed at four kadi of paddy per Kalanju. The sabha also undertook to pay for the conveyance charges and tools (gunnam) .
 18. *C.g:514. Ref. A.R.E.:1930, No.237, El xxi, No.7, p. 22-34*. The inscription found in fragments at four places. One piece found on the floor of the mukha mandapa in the Kailasanatha temple. The second piece built on the roof of the temple. The third fragment is found on the floor and the other fragment on the roof belongs to king Raja Raja-I, A.D.1001-2. The first one gives the genealogy of the Chalukya Kings. The second, third, and fourth mention the defeat of the Chalukya king Chata

Chola Bhima by Raja Raja-I in the war held at Danarnava Nripakkam, some Telugu passages describes the above incident.

19. *C.g. 516 Ref. A.R.E. 1931-1; No 238.* Found on the roof of the cell adjoining the shrine in the temple, refers to the presentation of ornaments to the temple and to the construction of a tank called **Chola Samudram** and of a temple mentions the **Conga** faintly one Potarya Chola-Bhima, and Vaidumba
20. *C.g. 520 Ref. A.R.E. 1888, No 31, SII, No 119:* Found on the three stones at the central shrine in the temple belongs to king Rajendra-I, A.D. 1019-22 seems to record some grant of gold and paddy as **devadana** to the temple
21. *C.g. 521. Ref. A.R.E. 1933-1, No 239, SII, xix, No. 537:* Found on a platform in the cell adjoining the central shrine in the temple belongs to 13th regnal year of king Rajendra-I A. D. 1025, seems to provide for offerings in the big temple at Kacchippedu by a certain Kalyiragan.
22. *C.g. 526 Ref. A.R.E. 1930 No 240, Ibid, part u, para 12:* Found in the *courtyard* of the first *prakara* of the temple belongs to king Rajendra-I, A.D. 1012, records that an officer of the king named Sirnar Kilvar was encamped in the college (Surukkaluri) on the eastern side of the temple, enquired into the affairs of the temple and ordered certain lands to be entered in the accounts as a tax-free **deva-dana** with effect from the third year of the King.
23. *C.g. 594. Ref. A..R. E:1888, No.25, SII No 150* Found on the pillar in the *mandapa* in front of the central shrine in the temple belongs to the 26th regnal year of king Raja Raja-III, A.D. 1242, registers the grant of supply of ghee for burning **five sandhi** lamps to the temple by a donor.

3. THIRUKACHI EKAMBAM (EKAMBARANATHAR TEMPLE)

A. INTRODUCTION

We have already noted that Kanchi is the city of temples. The Sangam literature like *Peruppanatrupadai*, and *Dhondialankaram* praise the festivals held in Kanchi throughout the year. This holy place is also one among the five Siva *sthalas*, called *Pancha Bhutasthala*. The deity consecrated here is *Prithvilinga*. Just as the places of Kamakottam, Punyakottam and Kumarakottam, this place is known as *Rudrakottam*.

Apart from the sayings like *Nagareshu Kanchi*, *Muktitarum Nagarezhil Mukkiyamam Kanchi* etc., Kanchi is also called as (1) *Jinalayasithu*, (2) *Kamapesta*, (3) *Mummurthi Vasam*, (4) *Sivapuram*, (5) *Vindupuram*, (6) *Tapomayam*, (7) *Sakalasiddhi*, (8) *Kannikapuram*, (9) *Tandeerapuram*, (10) *Satyavratashetra*, (11) *Bhuloka-kaliamam*, (12) *Brahmapuram*.

The main deity of Sri Ekambaresvara temples of Kamakshi-kottam and the Kumarakottam are stated to be in the form of *Somaskanda*. There are a number of sacred tanks located in Kanchi. The Saiva saints like Sakkiya Nayanar, Thirukurippu Tondar and Kadavarkon, had lived in Kanchi. Sundaramurti Nayanar got his vision back when he was worshipping Ekamba of Kanchi. The three Devis namely Lakshmi, Sarasvati, and Parvati, worshipped the lords Kayarohanam, Kachai and Ekambam respectively in Kanchi. One Madhava Sivagnana Swamy had written about Kanchipuram, which is considered to be one of the few among the *Puranic* works. The *Maths* of Jagadguru Sri Sankaracharya is the crown on the head of Siva-Kanchi. Many Siva and Vishnu *Maths* are even today functioning in Kanchi.

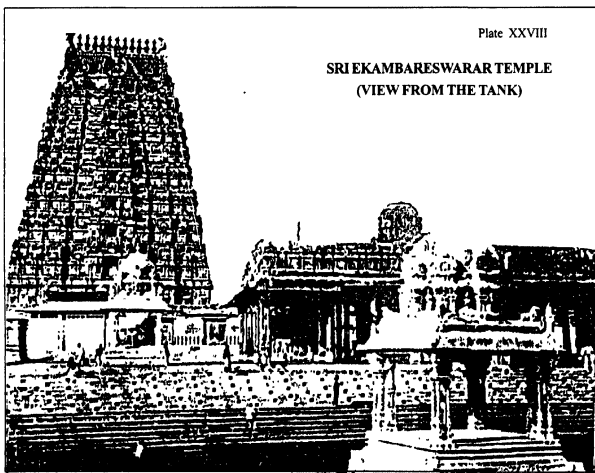
Even though many Siva and Vishnu temples are located in Kanchi, eighteen Vishnu temples and five Siva temples are considered to be not only ancient but also divya-kshetras sung by Alvars and Saiva Nayanmars. The five Siva kshetras are as follows: (1) *Kacchi Ekamba or Thiruvekamba*,

(2) *Thirumetralli*, (3) *Anekathangavadam*, (4) *Onakanthanthali*, (5) *Kachinerikarakkudam*. The largest and the foremost among the five is *Thiruvekamba* or *Ekambaresvarar* temple.

Manikkavacakar has praised this temple as *Kanchi Thiruvekambarar Semporkoil* (Semporkoil means Golden temple). Arunagirinathar has sung hymns in his *Thirupugazh*. Pattinathar has sung hymns known as *Thiruekambar Tiruvandadi*. Another piece of literature called *Kandapuranam* also has praised Lord Ekamba. The Sangam literature *Manimegalai*, Mahendravarman's *Mattavilasa Prahasanam*, *Thakkayaga Tarani*, and *Dandi-alangaram* including *Tevaram*, all mention and praise lord Ekamba of this temple.

B. THE TEMPLE

This Siva temple in Kanchi is located about a kilometre from the bus-stand as well as the Railway-station, and it is near the Kamakshi temple. Like the temple of Sri Varadaraja it has not built at one time. The main temple belongs to the early Pallava period, and is being mentioned in the *Mattavilasa Prahasana* of Mahendravarman-I. The original plan of this temple is not known. This was a *sthala* with deep rooted cult of tree temple, the *sthala vriksha* being *amra* (mango) Ekamba. The main linga (Siva) is one among the five (*Pancha bhuta*) kshetras namely Prithvi linga. It is also self-emanated (*svayambhu*) linga, the *Vedic Sadasiva tattva* reflected in this aspect.

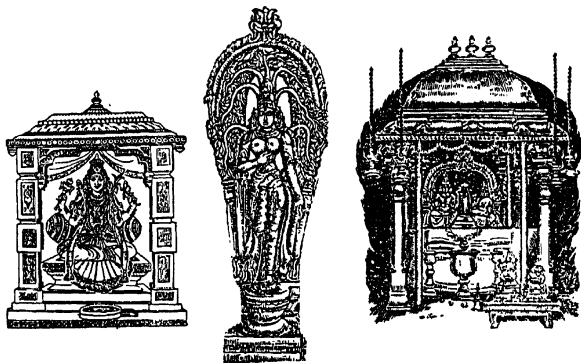


The temple contains the inscriptions of various kings like Raja Raja Chola, Vijayaganda Gopaladevan, Kampanna Udaiyar, Achudadeva Udaiyar, Kulothunga-I, Kulothunga-III, which mainly record the grants for renovation and additions etc. The original shrine must be small in proportion during the pre Pallava period and the present temple complex has been constructed one by one, during

the rule of several dynasties which ruled at Kanchi. It is important to note that the deity *Ekamba* has been sung by several Saiva Saints, belonging to the 7th century A D

C. THE LAYOUT

The temple has a vast complex with two *gopuras* (towers) on the southern side. The temple is entered through southern entrance *gopura* with nine tiers, which was constructed by Krishnadevaraya in A D.1509 (Plate XL (b)). On either side of this entrance tower we have two shrines, one for lord Ganesha and the other for lord Subramanya. There is a huge and beautiful pillared *mandapa* in front of the huge tower outside the temple. As we enter the temple, we see a *mandapa* called *Vahana (Vehicle) mandapa*. This *mandapa* is known as *Sarabheya mandapa* and it is used during the festival times. There is a vast court-yard inside the temple and on the right hand side is located the temple garden called *Nandavanam*. Next to this is a tank which according to the *puranas* was once a river called *Kumpaiyaru*. In front, we notice the huge pillared hall known as *Thousand pillared mandapa*. The tower on this side is called *Pallava gopura*. The famous shrine of *Vikatacakra Vinayaka* is located here. The original entrance to this temple was only from this side and one has to take the right turn after worshipping the Ganesha shrine from here. But at a later date during the renovation work in the temple, the present route by the side of *Vahana mandapa* has come into existence. In front of the main temple, is located a small temple called *Thirukkachi Mayana* temple. This is an ancient temple sung by Appar, one of the Saiva saints. The huge pillared hall constructed by Pacchaippar is located in front of the entrance of the main temple where a small *gopura* is also seen (Plate LXI (a)).



THIRU EKAMBA AND KAMAKSHI

There are four small temples located in the temple complex. *Kanchi Mayannan* is one among them. The other three are *Valesam* (described separately), *Virshnabesam* and *Sathyanathesvara* temple. The Sivaganga tank is located on the other side of the temple which is the largest and beautifully built one with proper steps. Four pillared *mandapa* with *sikhara* is also built in the middle of the tank. The eastern side of the tank has beautiful *cloister mandapa* which is running through up to the middle of the

northern side. This *cloister* abuts the *prakara* wall and at the same time on the top of the steps of the tank.

When we enter the main temple, after worshipping the *Dwajasthamba*, we can see two huge figures of *Dwarapalas* on either side of the entrance. As we enter inside, we can see an icon of the Karikala Chola (*Plate - LXXXI (b)*) (said to be the founder of the city of Kanchi). On our right is a *mandapa* called *Pavitrotsava mandapa* (Purifying festival). One can have a glimpse of the main deity from here itself. On one of the pillar is carved a bas-relief sculpture depicting the marriage of Siva with Parvati. Opposite to this in another pillar we can see Parvati closing the eyes of Siva, (while in play with each other). Then we move to our left in the *pradhakshina* of the shrine. On our right is located a shrine for Prahlada.

The *cloister prakara* is beautifully arranged with carved *pillars, bodigai and ceiling* etc. After walking a few steps we come across a *mandapa* known as *Sabhanayakar mandapa* (Nayar mandapa). The *Utsavabera* of Ekamba is kept and worshipped here. The idol is in *Somaskanda* form (*Plate - LXX (b)*), which was made at the time of king Rajasimha Pallava. A few other *Utsavaberas* are also kept here for safety. On the right side of the *prakara*, we can see a row of Siva lingas installed.

The *Panchamukha Vinayaka* (Five-faced Ganesa) idol and the worship of it must be a much later practice. Then we reach the famous *sthala Vriksha* called *Mavali* (Mango tree). The *cloister* is arranged in such a way that one has to go circumambulating the mango tree. After worshipping Lord Ganesha and Lord Subrahmanya, we climb up to worship Lord Siva and his consort Parvati. Under the *pita* the *Purana* stories like the penance amidst *panchagni, Lingodbhava*, Parvati embracing the linga etc., are carved. The Mango tree, the *sthala vriksha* (*Plate LXIX (a) and (b)*) of this temple has four branches believed to be four *vedas*. However, now one branch is missing.

THE STHALA-PURANA OF THE STHALA VRIKSHA MAVADI (MANGO TREE) OR THE AAMRA TREE

We have already mentioned about this mango tree *Ekamra-Vriksha*. The illustration of this holy tree appears to be as follows:- This tree is regarded as the embodiment of Lord Siva himself. The origin of this tree as related in the *Puranas* is quite interesting.

Once Lord Siva was seated along with his consort Parvati in the *zenana*. The couple were in an elated mood. At that time the 64 *shaktis* who were devoted to the Lord became jealous of Parvati. So they addressed Siva: Lord! you say, you love us, as much as Parvati. If what you say is true, you must demonstrate it by according us a seat on a par with yours and Parvati's'.

The Lord smiled and replied: 'Don't you know that all the males here are my *amsas* and all the females are Parvati's. It follows, I am the Head of the males and Parvati is the Head of the females. How can the Head of people be equal to the rank and file?'

The Saktis said: 'It is now patent that you are being partial to Parvati. But did you ever consider that without us, Parvati will never be as learned, as beautiful, as likeable as she is?'

For a second the Divine couple sensed through the revolt and wanted to curb the ego of these saktis and instantaneously, the clothes of all the 64 Shaktis slipped down from their bodies and they appeared nude. Mortified with shame, the Saktis fell down on all fours at the feet of Parvati. Mother Parvati took pity on them and entreated the Saktis to get up; in so doing she closed the eyes of her Lord with her fingers (to avoid embarrassment to all) for a while. That interval spelt a great disaster; there was a deluge and the sun, moon and stars became dark. The world submerged and Sage Markandeya, the indestructible, was the lone witness of the scene.

As the sage swam, he prayed fervently to Lord Siva for hold, when the Lord out of His great mercy manifested Himself as a great Mango Tree (Ekambara Vriksha) with the four Vedas as its branches, leaves and fruits, and stood in the midst of the flood.

Wondering at the inscrutable ways of the Lord, Sage Markandeya caught hold of the Tree and climbing to the top prayed fervently to it, considering it as the Lord Himself.

Soon the sage saw a blinding light inside its trunk. When he entered, there was a large city brilliantly illuminated and there, in the midst whom should the Sage see but Young Skanda, the darling son of the Siva couple, sucking a juicy fruit of the same Mango Tree! The sage felt like a child in wonderland.

Sage Markandeya fell at Skanda's feet and asked: "Lord what may be this city? What is the nature of this magic Tree? Please tell me why you are here eating the fruit of this Tree? How is it that this city remains undestroyed even at the time of the deluge? Be pleased to answer me".

Skanda smiled and replied: "Sage! This is Kanchi. Mahadevi protects this city even from the great deluge, so much so it has earned the name *Pralaya-jit*. The tree is the embodiment of lord Siva. Lord Kamesvara Himself is the seed of this tree.



Parvati did penance under this *Ekamra* (mango) tree and got rid of the curse of Siva when she embraced the Siva-linga during the flood in the river. (Courtesy- Bhavan's Journal issue dated Vol. XI - No.7, October 25, 1964.)

After worshipping the *Sthala Vriksha* we go and worship *Sahasra linga* in the *cloister*. Then we worship the *Utsavabera* of Kamakshi. Next is the shrine of Subrahmanya with his consorts. Further is the shrine of Nataraja which is also a later addition, probably added in 1977. Parvati and Manikkavacakar are also seen in this *mandapa*.

Next is the shrine of Bhairava, and then the *Yagasala* is located. Opposite to this on our right is the shrine of *Navagraha*. All the *nine-grahas* are seen seated on their respective vehicles and in the

middle *Surya* is located. In the inner *prakara* on our left we see the idol of *Thiru-kurippu-tonder, Irudaya Rudravarkon and Sakkiya-nayanar*. Then there are the shrines of four Saiva saints, and then all the sixty-three Saiva saints (*Nayanmars*) are located. On the right is a Siva linga known as *Vallakkambar*. In the next *prakara* a series of *lingas* are seen installed. *Chandesa* shrine is also located. There are no *niche* figures in the outer wall of this main shrine.

Opposite to us facing west is the shrine of *Nila-tunda-perumal*. This shrine is one among the eighteen *Vaishnava divya desas* of Kanchi. The standing Vishnu and a half-moon on the head is a rare figure of Vishnu. Thirumangai alvar has sung hymns on this lord. Next to this shrine is *Nalla-kamba* (Siva) shrine and then is the *Surya* shrine. The daily worship in this temple starts with the first pooja to *Surya* probably to indicate that the day starts only with *suryodaya* (sun rise)

Then we enter the main shrine of Siva or Ekamba. The *yonipitha* of *prithvi linga* is in polished black stone. The *yonipitha* is oblong in shape and therefore, the *abhisheka* etc., are done only to this portion. The linga is stated to be made of *sand stone* and hence no water is poured on this portion. The hind wall of this *garbhagriha* has the panel of *Somaskanda* in *bas-relief*.

Since the linga was worshipped by Parvati herself, the linga is called *Devika linga*. Eventhough the entrance tower is on the south, the main shrine is facing east. Outside the *mandapa*, near the *Dwajasthamba*, is a bull (*Nandi*). The temple of *Valesam* is located near the *Nandi*. The temple of *Rishabesan* is located near the tank.

Kanchi was under the administrative control of Arcot nawab *Sadaut - Ullah-Khan* in A.D.1710, which was a period of peace and good administration. Afterwards, Kanchi was also involved in *Carnatic* wars and raided by French and British army. Robert-Clive captured Kanchi on behalf of Muhammad Ali, the nawab of *Carnatic*. According to Dr.K.V.Raman, the Ekambaresvarar temple of Kanchi which is mentioned as the *Great Pagoda* in the English records, was some time used as garrison and citadel of contending army in A.D.1763. Later the English people got the District of Chengulput from Nawab in lieu of the war expenses incurred by the British army in the name of *Jaghir* which later came to be known as Chengulput in which Kanchipuram was included. During the recent past, Kanchipuram itself became district headquarters.

INSCRIPTIONS FOUND IN THIS TEMPLE

01. C.g.478 Ref: A.R.E.1921, No 82; SII;xii No 14
Found on a pillar in a ruined *mandapa* in the third *prakara* of the temple belongs to King Mahendrarman-I; C.g. 610; record gives some of the *birdus* (titles) of the King. Fourteen titles are found here
02. C.g.479: Ref: A.R.E.:1939 to1940; No.344.
Found on a slab built across the wall adjacent to the slab in the outer-most *prakara* of the temple belongs to 7th century A.D, in the Pallava *grantha* reads as a label grthe saila
03. C.g.496 Ref: A.R.E.1939-1940; No 347
Found on a slab built into the outer wall of the temple records as nripachudamani.
04. C.g 501 Ref: A.R.E 1906, No 2.
Found on a stone built into the floor at the entrance of the *Smasanesvara* shrine in the temple belongs to the 15th regnal year of Uttama-Chola A.D.985, records the god is called as Tirumava nappurattu-Kadasul.
05. C.g. 503 Ref: A.R.E.1906, No.3
Found on the stone built to the floor at the entrance into the *Smasanesvara* shrine in the temple belongs to King Uttamachola, A.D.970, records the name of the Queen Viranarani.

06. C g 507. Ref A R E 1939-1940, No 35
Found on a slab lying near the tank in the temple belongs to King Parakesarivarman, 10th century A.D. mentions Kaverippakkam alias Amanj and refers to the big stone temple at Kacchippedu
07. C g 528. Ref A R E 1893, No 54; SII, iv No 867
Found on the west and north wall of the Smasanesvara shrine in the temple belongs to the 27th regnal year of King Rajadhi Raja- I, A.D.1045, begins with his Mei-Keerthi records gift by Thirumadinayakam five Kalanju of gold for worship and offerings during the full-moon day in the month of Masi to this temple
08. C g 529. Ref A R E 1955-1956, No 282
Found on the pavement slab in the mandapa in the outer prakara of the same temple belongs to the 27th regnal year of King Rajadhi-Raja-I, A.D 1045, seems to record a gift of Gold
09. C g 532 Ref A R E 1939-1940, No.345
Found on the five stones built into the outer walls of the temple belongs to the 33rd regnal year of king Rajadhi-Raja-I, A.D.1051, begins with Mei-Keerthi, and mentions a flower-garden belonging to the temple of Thiru-Ekamba-Udiyar and then the formation of a new village with the boundaries specified
10. C g 550 Ref A R E 1893, No.1, SII, iv, No 813
Found on the south wall of the Smanaesvara shrine in the temple belongs to the 6th regnal year of king Kulothunga-I, A D 1076, begins with his mei-keerthi registers gift of 108 kasu for certain services and offerings to the god Brahmapurattu-Mahadeva in the Thiru Mayanam temple The services included bathing of deity with 1008 potful of water on the day of Uttaravana The services to be done from the interest on 108 kasu
11. C g 558. Ref A R E SITI No 455, pp.445-456
Found on the wall of the ardha-mandapa in the temple belongs to the 4th regnal year of king Sri Vikkrama Choladeva, A D 1122, commences with his 'mei-keerthit, registers the grant as devadana of the Village by an individual who has been changed because the previous man did not pay the dues
12. C g 560 Ref A R E 1893, No II, SII, iv: No 824
Found on the west wall of the second prakara in the temple belongs to the 2nd regnal year of king Kulothunga- II, A.D 1135, begins with his mei-keerthi, seems to record a gift of land at Puduppakkam as devadana to the temple
13. C g 561 Ref A R E 1893, No 5-B, SII; iv No.818.
Found in the same place belongs to the 2nd regnal year of the same king, A.D.1135, records the gift of 64 cows and 2 bulls for maintaining two lamps in the temple The shepherd by name Taluvak-kulaindan undertook to supply the required ghee to the temple treasury
14. C.g 563 Ref SITI, i, No.443, p.434.
Found on the western corner of the prakara wall near the Agastyesvara shrine in the temple belongs to the 8th regnal year of king Kulothunga-II or III, A.D 1141, or A D 1186, registers the gift of four Raja Rajan Palan Kasu by one Namban Madhuranataka-devan
15. C g 564 Ref A R E 1893, No 9, SII, ii, No 822
Found on the south wall of the prakara of the same temple belongs to the 15th regnal year of king Raja Raja-II, A D 1161, record begins with his mei-keerthi, registers the gift of cattle (details are also furnished) by one Pallavaravar for supply of ghee to burn a lamp in this temple
16. C.g.569. Ref: A R E 1893, Nos. 7-A,7-C, SII iv: No 820
Found on the west of the second prakara of the temple belongs to the 8th regnal year of king Rajadhi Raja-II, A.D 1171, record begins with his mei-keerthi seems to record some gift to the temple

17. C.g: 577: Ref. A.R.E. 1955-1956, No. 281.
Found on the pavement slab in the *mandapa* in the outer *prakara* of the temple belongs to the 12th century A.D, records the gift of 30 kasu for burning a perpetual lamp by Ediril Chola.
18. C.8.579: Ref: SITI. No.452; p.442.
Found on the west wall of the *Sabhapathi griha* in the temple belongs to the 12th regnal year of king Kulothunga-III, A.D.1190, registers the agreement of the 56 countries beginning with Tondai-Mandalam, selecting Yedamarga Pratisthanacharya as their preceptor. The city of the Vijayanagara is also mentioned.
19. C.g:580: Ref:SITI, i No 444, P.435
Found on the wall of the *ardhamandapa* on the front of the central shrine of the same temple belongs to the 18th regnal year of king Kulothunga-III, A.D.1196, mentions the gift of gold jewels by the *maid servant* of the kitchen to the temple.
20. C.g: 581.Ref SITI, No.445, pp.435-436.
Found in the same place belongs to the same period and the same king, records the gift of *Golden flower* by one Pennillivar to the temple
21. C.g: 582: Ref: A.R.E.1893, No 10, SII, iv, No 823
Found on the north wall of the second *prakara*, belongs to the 27th regnal year of the same king A.D.1205, records the gift of 32 cows and one bull for a perpetual lamp to the deity of the temple by Sivaganon.
22. C.g:585: Ref: A.R.E.1893; No.8, SII, iv; No.821.
Found on the west wall of the second *prakara* of the temple belongs to the 2nd regnal year of King Raja Raja-III, A.D.1218, registers gift of 1000 kuli of land named Ponmevnda-kamban-Vilakam as devadana to the temple.
23. C.g:586: Ref: A.R.E:1893; No.2, SII; iv; No.816.
Found in the same place belongs to the same king, A.D 1226, records the gift of 32 cows and one bull by one Vaidumba Maharavan for a perpetual lamp in the temple.
24. C.g.588 Ref: A.R.E.1899, No.6, SII, iv; No 819.
Found on the west wall of the second *prakara* of the temple belongs to the 17th regnal year of king Raja Raja-III, A.D.1233 registers gift of *cattle* by an Officer named Kami-Navakar for a lamp to be burnt in the temple
25. C.g:589: Ref A.R.E:1893; No 5-A, SII, iv No.817
Found in the same place belongs to the 19th regnal year of the same king; A.D: 1235 registers gift of 32 cows and one bull by Vaigavandan to burn a perpetual lamp in the temple.
26. C.g: 591: Ref: SITE.No.450, pp 440-1
Found on the wall opposite to *Nandikesvara Sannidhi* in the temple, belongs to the 20th regnal year of King Raja Raja-III; A.D:1236 registers gift of *cattle* for burning perpetual lamp in the temple.
27. C.g: 595: Ref: A.R.E: 1955-6, No. 277
Found on the south wall of *Sabhanayaka* shrine in the temple belongs to the 2nd regnal year of king Viraganda gopala; A.D. 1246 registers gift of land made tax- free for offerings of plittu-sweetened flour to god.
28. C.g:596: Ref: A.R.E:1895; No.2; SII; iv; No.814.
Found on the north wall of the second *prakara* of the same temple belongs to Kakatiya King *Ganapati devan*, A.D.1250; registers gift by the king of the village of Kalatur as tax-free devadana for special pooja in the *Ganapathy Devan Sannadhi* in the temple.

29. C g 597 Ref SITI 1 No 442, PP.433-444
Found to the west of **Thirumanjana** well and opposite to the **Chandesvara** shrine in the same temple belongs to the 3rd regnal year of king Gandagopala, A D 1253, registers gift of land as **tiru-nadavana-puram** to the god of the temple.
30. C g 598 Ref SITI, 1 No 451: pp 441-442
Found on the northern wall near the **Thirumanjana** well in the temple belongs to the 3rd regnal year of king Gandagopala A D 1255, registers gift of **32 cows** and a **bull** by **Kuttan** for burning a **perpetual** lamp in the temple
31. C.g.603 Ref A.R.E:1890; No 6 27, SII,iv,No. 350.
Found on the north wall of the second **prakara** of the temple belongs to the 16th regnal year of king Vijayaganda gopaladeva, A.D. 1265, records a gift of **32 cows** and **one bull** by **Yallangilan** for a **perpetual** lamp in the temple
32. C g 608 Ref ARE 1955-1956, No 278
Found on the south wall of **Sabhanayaka** shrine in the temple belongs to the 50th regnal year of king Vijaya Ganda Gopala, records the allotment of **paddy** and **money** to some **sculptors** by the temple authorities
33. C.g 610 Ref SITE,1, No 453-00-443-4
Found on the **prakara** wall to the north of the **Tirumanjana** well in the temple belongs to the 15th regnal year of Maravarman Kulasekara-I A D,1283, records gift of **200 Panam** for burning a **perpetual** lamp to the god in the temple
34. C g 611 Ref SITI, 1, no 439, p.429
Found to the west of the same **Tirumanjana** well belongs to the 15th regnal year of king Maravarman Kulasekara- I, A D 1283, registers the grant of three villages as **devadana** for providing **agara** (meals) for **110 Brahmanas** for reciting the **vedas** in front of the god
35. C g 617 Ref ARE 1939-1940, No 352
Found on a slab lying near the tank in the temple, belongs to the 26th regnal year of Chola and records gift of sheep to the temple of **Rajasimhasvara-grihatu - Mahadeva**.
36. C g 621 Ref ARE: 1939- 1940; No 343
Found on a slab built into the wall of the outer most **prakara** of the temple, belongs to the 13th century A D, states that the **Isanadevar Madam** was the gift of **Perivanattur**
37. C.g.623 Ref ARE 1939-1940; No.350
Found on **15 pillar** of the **1000 pillared mandapa** in the temple belongs to the 13th century A D, These inscriptions are labels giving names of the donors of the **pillars**

4. ANEKA-TANGA-VATAM TEMPLE, KANCHIPURAM

This temple is also one among the five Siva **kshetras** in Kanchi sung by Sava saints. **Aneka-Tanga-vatam** means elephant signifying that lord Vinayaka had worshipped lord Siva here. To reach this temple, one has to take the route of Kailasanatha temple, from the main bus-stand, and on the left of the road near Kailasanatha temple. This temple could be seen in the midst of the paddy field. According to local tradition, **Kubera** the god of wealth, worshipped Siva of this temple. **Saint Sundara** has sung hymns in praise of this god. The name of the deity is **Aneka-tanga-vatesvarar**. The temple has a small **gopura** entrance on the east with a court-yard, covering a vast area. But the temple proper is small in size with a linga inside the **garbhagriha** Sundara's hymns in praise of the lord is very famous in **Tevaram**.

INSCRIPTIONS FOUND THIS TEMPLE

1. C.g:640 Ref: A.R.E:1890, No.24; SII ii No.77 Ibid; iv No. 347
Found on the west base of the *Anekatangavadam* temple belongs to the 20th regnal year of king Kulothunga-I; A.D:1090; records begins with his Melkeerthi and an order of the king granting three Vells of land at Damar as devadana to the temple.
2. C.g:641 Ref: A.R.E:1890; No.22; SII ii No.78 SII ii No.345;
Found on the south base of the same temple; belongs to the 34th regnal year of King Kulothunga-I, A.D: 1104; record begins with his Melkeerthi; and records that the king ordered grant of two Vells of land for defraying the daily expenses for the *Mahadeva* of the temple

5. VALISVARA TEMPLE, KANCHIPURAM

The Valisvara temple at Kanchi faces west near a tank outside the inner *prakara* of Ekambaranatha temple. Built in sand-stone (now completely plastered over with cement), this *Brahmacchanda vimana* with an octagonal *sikhara* has a simple *mukhamandapa* almost equal in width. The *aditala* carries *karnakutas* and paired intermediate *salas*, the second *tala* has *karnakutas* and *badrasalas*; the third *tala* has *recess* at the corners. Pilasters lack *vyala-bases*, and the *cellar* enshrines a panel of Siva and Uma (umasahita) not the usual *Somaskanda*. This is a characteristic of Pandya cave temples.

6. ONAKANTAN TALI, KANCHIPURAM

This temple is considered to be one among the five famous Siva *sthalas* in Kanchi sung by *Nayanmars*. The temple is located on the highway from Kanchipuram to Arakkonam near Panjupetta. In fact the temple itself is situated near the Electricity office. According to the mythical story lord Siva was worshipped here by two Chieftains namely *Onan* and *Kantan* of *Bhanasura*. Therefore the name of the god and the temple here is known as *Onakan n Tali* (tali means temple).

There are two shrines for Siva in this temple known as *Onesvarar* and *Kantesvarar* located side by side. There is one more shrine called *Salantesvara* who was worshipped by *Jalandeva*. This shrine must be a later addition in this temple. Though the temple is a small one, it is not only an ancient one but also a perfect gem of architecture. The Siva in this temple was sung by *Saiva saint Sundarar*, who was blessed by the lord with gold. There is a shrine for *Gunesha* near which a *tamarind* tree is located. *Saint Sundara* was showered with golden *tamarind* from this tree, *Sundara's* hymns in praise of Siva is found in *Tevaram* mentioning this incident. This is one of the sacred shrines of *Saivaits* and ancient one among five such Saiva temples in Kanchi.

7. KACHINERIKKARAIKKADU (Thirukkalimedu)

This temple is another *Saivakshetra* in Kanchi. It was sung by one of the Saiva saints *Thirugnana Sambandar* and it is located on the outskirts of the city, which is now known as *Thirukkalimedu*. To reach this temple one has to take the road in front of the Head-post office, which is opposite to the Railway road. One can reach this temple by any kind of transport.

The deity of this temple is now known as *Thirukkalisvara*. *Thirugnana Sambandar* in his hymns refers to this deity as "*Kachinerikkaraikattare*". In olden days Kanchi was reached by this route only and this place was a jungle of thorny bushes, known as *Kakaraikkadu* (Kadu means Jungle).

Indra and Budha have worshipped the lord of this temple. Because of this, the place is also called as *Indrapura*. The deity is also called as *Satyaviratesvaram*. Kanchi is also called "*Satyaviratha*

kshetra" after this deity. The shrine is facing west and has an ancient *gopura* at the entrance (may be of the Vijayanagara period), with three tiers. In front of the shrine is located *Nandi* and *Dwajastambha*.

The main deity of the shrine could be seen even from the entrance of the temple without any obstruction. There are no other shrines in the outer *prakara* except the one for *Navagraha*, which must be a later addition.

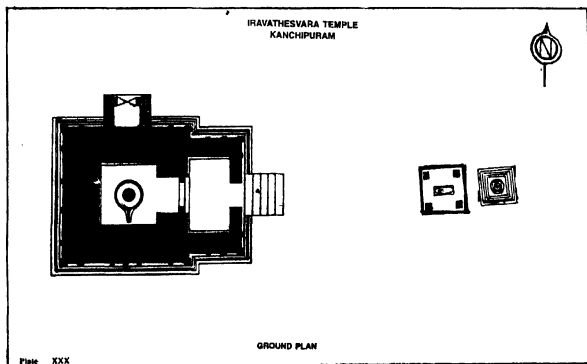
In the inner *prakara*, we come across the shrine for Nataraja with his consort Sivakami. The icons are exquisitely moulded in *Panchaloha*. Then the idols of the four Saiva saints are seen. The idols of Indra, Budha, and Bhairava are also located in this *prakara*. The idols of Ganesha, Subrahmanya with his consorts and Gajalakshmi are also worshipped here.

The bronze icons of *Somaskanda*, four Saiva saints and *Pradosha Nayaka* are kept as *Utsava murtis* (Processional deities). The idols in the *niches (deva-koshtas)* around the main shrine are *Durga, Brahma, Lingodbhava, Dakshinamurti*, and *Ganesa*.

The main linga is locally known as *Swayambu-murti*, which is made of red colour stone. The idols of goddess and Surya are also in worship in the *garbhagriha* of the main shrine. The tank is known as *Indrateertham* (teertham means water). It is also called as *Veppam kulam* (Veppam means *neem* tree) as it is surrounded by *neem* trees.

8. IRAVATESVARA TEMPLE

This temple is located on the main road from Kanchipuram to Chennai. The temple has a compound wall allround. Though the main entrance is from the east there is another on the western side also with a small tower over it.



This *Brahmaccanda vimana* has a *padabandha adhisthana* with an *upana* a toping *pattika* of granite. The *sandstone vimana* is supported by a low, plain, *upapitha*, and faces east. The end *pilasters* of the *peeta* are *vyalapada*; the paired *pilasters* are plain *Prahmakakta* type. Central *niches* have gorgeous *toranas* on a broad central face. Above the *prastura* is a *hara* formed by *Karnakutas* and

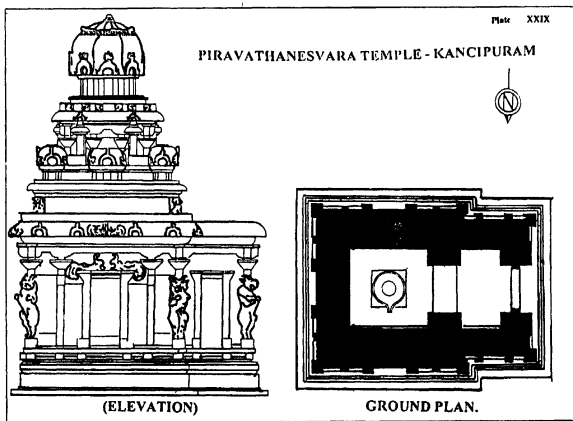
bhadrasalas, *antarala* recess between. The former two elements are represented in *shadvarga* form. The *grhapindi* has a pair of symbolic *koshtas*.

The *griva* shows *varsha* figures at the corners; the *sikhara* is square in shape. The *grihadevatas* are *Siva* (east), *Dakashinamurti* (south), *Vishnu* (west), and *Brahma* (north). This reflects *agamic* conventions. The *ardhamandapa* likewise shows *Durga* (north) and *Ganapathi* (south) as they are positioned in most later temples. The *garbhagriha* has a central *linga* and a *Somaskanda* panel on the back wall.

This temple anticipates some features of later temples but certain features relate better to other temples of Rajasimha time; the string above the *prastara*, for example recalls the *Kailasanatha* and the *Talagirisvara* temple. This temple might have been built during later period of Rajasimha or soon after his period.

9. PIRAVATTANESVARA TEMPLE

This small but architecturally beautiful shrine built by the Pallava king Rajasimha stands in a vast court-yard, in the midst of dwelling houses, on the Kanchipuram-Chennai main road. There is a dilapidated tank (due to misuse) on the northern side of the temple which once upon a time must have been in good condition and served as the holy tank of this temple.



According to the scholars the name of the deity indicates two meanings. One is *Piravattana* means one who has no birth or re-birth, that is *Siva*. The other meaning is that one who worships this lord will attain salvation and will have no re-birth. Let us now see the architectural beauty of the temple.

This small west facing *dvaitala* sand-stone temple has a short *upapita* with granite *pattika*. It is *Brahmacanda* up to the second *tala*. The *griva* is *prismatic*, the *sikhara* is octagonal. The *pattika* of *padabandha adhistana* is made of granite. The *kantha* projects at interval below the wall pilasters in

the form of upturned brackets supporting the slabs of the *pattika* course, a feature which is rather rare in Rajasimha's time.

The shrine walls have central *devakosthas* with *tofanas* above. The pillars at the corners are *vyalapada*; those flanking the *bhadra* are plain. The *devakostha niche* to the south contains images of *Daksinamurthi*; on north and east idols of Siva with Brahma and Vishnu. Figures also fill the space between the side *pilasters* and the central *devakosthas*. These contain on the north an image of Durga; on the south an image of Gajalakshmi. Iconographical details suggest that this temple was built prior to Rajasimha's reign.

The super structure of this temple has one peculiar feature now encountered in other Pallava examples. The *kutas* and *bhadrasalas* in this case do not rest directly over the *prastara* but over a wide *patta*, bearing *bhuta* figures, with a *kapota* above; seated lion figure appears at the corners (This is an aberrant position for *bhutamala*). The *grhapindi* has no central *koshta* but rather a pair of rectangular *spthuitas*. The curiously shaped *sikhara* has almost a phallic suggestion (ornament along the ribs, as well as *bhutas* on the *patta* have been omitted). Its form is partly related to that of the southern *pidariratha*, at Mahabalipuram, and to some of the *devakulikas* of the Kailasantha temple.

10. THIRUKKACHI METRALI

This is also one of the ancient Siva temples in Kanchi mentioned in the hymns of *Thevaram* sung by the Saiva saints *Appar* and *Sundarar*. This temple named as Thirumetrali is situated in *Pillaiyar Palayam* of Kanchi and street in which the temple is located. The name of the lord of this temple is *Thirumetrali Nathar* and the goddess is *Thirumetrali Nayaki*. The sthalapuranam or local saying is that Vishnu performed worship here to obtain the blessings of Siva. On the eastern end of the street there is a small shrine located for Thirugnana Sambandar facing the main temple of Thirumetrali.

There is another Siva temple called *Mukthesvarar* located in the middle of the same street. According to the mythical story, when saint *Sambandar* as a child was offered the milk by goddess Parvathi, Siva witnessed the same to hear the hymns of the child *Sambandar*. Another saying is that 108 *rudras* worshipped and did penance in this part. In support of this a few temples called *Ananda Rudresvarar*, and *Maha Rudresvarar* are seen located here even today. The shrine of *Metrali Nathar* is facing west, and the Lord is known as *Othaurugesan*.

The Lord was very much pleased with the hymns sung in praise of him by saint *Sambandar* and his heart melted and therefore the deity is called as *Othaurugesan* (one whose heart is melted on hearing the hymns). One can notice two feet (of lord) in front of the linga and this shrine is facing west.

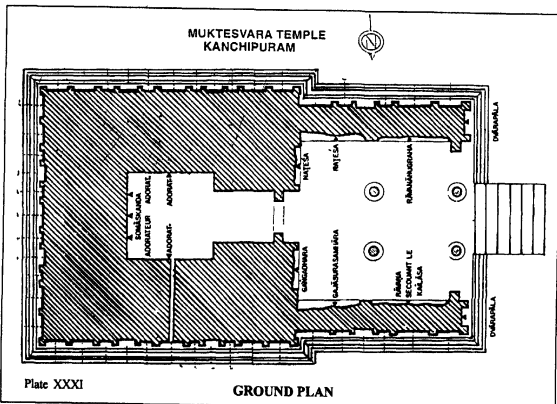
The entrance tower or *gopura* on the east has three tiers. On either side of this tower Dwara Ganapati and Muruga shrines are located. Inside the courtyard the *dwajasthamba*, *balipita*, and *nandi (bull)* are seen located. On the right side is located the shrine of *Navagrahas*.

West facing *Metrali* shrine has *niche* figures of Ganesa and Dakshinamurti. Sculptures are missing on the outside. The goddess shrine must be a later addition. One can notice many other additions and alterations also in this temple. In the *pradhakshinapatha*, the shrines of *Bhairava*, *Kasivisvanatha*, *Vinayagar* and *Subramanya* are located. The outer *prakara* has the *Nataraja mandapa*, in which we can see only the paintings of *Nataraja* on the hind wall. The main *panchaloha* icon of *Nataraja* of this shrine is now kept in *Kacchabesvarar* temple for safety. There is a shrine for *Jyesta* devi on the outer *prakara* of this temple.

The inscriptions of the Pallavas, the Cholas and the Nayakas are found in this temple which mainly provide us the information about the grants. The inscriptions mention a street which has been named after the Lord Ekamba.

11. MUKTESVARA TEMPLE (Plate LXXI (a))

Another Siva temple known as Muktesvara temple in Siva Kanchi stands on the north-west of Vaikuntha Perumal temple. This temple, in all aspects, is similar to the temple of Matangesvara. This temple is built in sand-stone with massive walls around over a raised basement, and facing west and is approached through a flight of steps in front *mukha-mandapa* which has four pillars (Plate LXXII



(a). The front two pillars are of *Yali* form and the two rear ones are cylindrical in form. The interior of the *mukha mandapa* has some beautiful sculptures in panels like the scene of *Ravana lifting Kailasa* and *Gajasurasamhara* on the north, and on the western face of the wall the panels of *Gangadhar* and *Natesa* are carved.

One would notice here that the usual sculptures of *Dwarapalas* are missing on either side of the door way of the *garbhagriha* but at the same time, these sculptures of *Dwarapalas* (Plate LXXI (b)) are seen in the niches on either side of the west face of the wall of the front *mandapa*. The panel on the southern interior wall has the sculptures of Siva and *Ravananugraha-murthi*, and Nataraja. The *garbhagriha* is entered through a passage and the linga made of black stone is seen in the middle of the *sanctum-sanctorum*.

The back wall of this *garbhagriha* has a *Somaskanda* panel. The exterior walls contain some beautiful sculptures depicting the various manifestations of Siva and Parvathi. In a clock-wise *pradhakshana*, one can see the sculptures as follows:

Exterior wall on North:

1. *Bhikshatana*,
2. *Urdhavatandava*,
3. *Durga*,
4. *Durga*,
5. *Durga*
6. *Chandesanugraha*,

- | | |
|--------------------------------|---------------------------|
| 7. <i>Dwarapalaa,</i> | 8. <i>Chandra,</i> |
| 9 <i>Gana,</i> | 10 <i>Subrahmanya,</i> |
| 11. <i>Gana,</i> | 12. <i>Hari-Hara,</i> |
| 13 <i>Surya,</i> | 14. <i>Dwarapalaa.</i> |
| Exterior wall on east: | |
| 15. <i>Dwarapalaa,</i> | 16. <i>Chandra,</i> |
| 17. <i>Gana.,</i> | 18. <i>Brahma,</i> |
| 19 <i>Gana,</i> | 20 <i>Lingodbhava</i> |
| 21. <i>Gana,</i> | 22 <i>Vishnu,</i> |
| 23 <i>Gana,</i> | 24 <i>Surya,</i> |
| 25. <i>Dwarapalaa</i> | |
| Exterior wall on south: | |
| 26. <i>Dwarapalaa,</i> | 27. <i>Alinganamurti,</i> |
| 28. <i>Gana,</i> | 29. <i>Ganapati,</i> |
| 30 <i>Gana,</i> | 31. <i>Yama</i> |
| 32. <i>Dwarapalaa.</i> | 33. <i>Sivayogini,</i> |
| 34 <i>Gana,</i> | 35. <i>Daksinamurthi,</i> |
| 36. <i>Gana,</i> | 37. <i>Nataraja</i> |
| 38 <i>Dwarapalaa</i> | |

The *vimana* which raises over the main shrine is *tri-tala* (three tires). The base has inscriptions in the Pallava-grantha. A small *nandi* stands inside the *mandapa* in front of the temple.

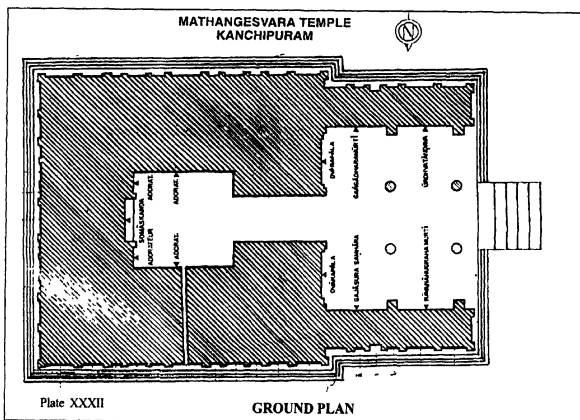
INSCRIPTIONS FOUND IN THIS TEMPLE

1. C.g.491: Ref. A.R.E. 1893 No.14 SII iv No 827
Found on the West, South and East walls of the temple belongs to 28th regnal year of Nandivarman-II A.D.759 records the gift of ten patti of land in Nayi-vatti-kulattur by one Dharmamahadevi as Devadana.
2. C.g.523: Ref. A.R.E 1893 No.15 SII iv No.828.
Found on the north wall of *Muktesvara* temple belongs to 18th regnal year of Rajendra-I A D 1030 begins with Melkeerthi (citation) records the deed by the Sabha of a village at Kanchi for the *Danamadevi Manikka Isvaram* (Mukthesvara Temple)

12. MATANGESVARA TEMPLE

This temple stands in the midst of dwelling houses on the west of Government Hospital and north-west of Vaikunthaperumal temple in Siva-Kanchi. The temple has no *prakara* or court yard around and in plan a small shrine with massive walls. The temple is facing west and is approached through flight of steps and pillared *mukha mandapa* (Plate - LXI (b)). The front *mandapa* has four pillars of the Pallava type, each with lion base, tails of which is carved up on the back of the pillar, over the lion is an ornamental band with *bhodigai* (capital) and a square *abacus* above the pillars has twisted rolls, with upright ornamental band on each face, representing pilasters on each side. These pillars show the development in ornamentation during the period of these types.

At the end of the two rows of these four pillars there are four pilasters two on either side of the side walls. The walls of front *mukha mandapa* contains panels of sculptures. The western panel on the northern side contains the sculpture of *Ravana-anugraha-murthi* and on the east of the same side panel contains the sculpture of *Gajasamharamurthi*, on either side of the doorway facing west two *Dwarapalakas* are seen (Plate - LXXIV (a)), and on the southern side wall panels contain the sculptures of *Gangadharamurti* on the eastern side and *Urdhavathandavamurti*, on the western side.



We enter the *Garbhagraha* through a passage. The *Garbhagraha* contains a linga made of black stone. The back wall of this *sanctum-sanctorum* contains the panel of *Somaskanda* sculpture in bas-relief (Plate - LX(a)). Inside of the *vimana* of this *Garbhagraha* is hollow with each successive course carved over that immediately below it.

The temple is built of sandstone, in a usual *Pallava* style, and built over a raised basement. The exterior walls over, are divided by pilasters, placed at intervals, those at the corners have *yali* and riders. The north and the east walls have sculptures of different manifestations of lord Siva. As mentioned below, the walls on the south has places for the figures and carvings. We shall see the sculptures in a clock-wise way as shown below:

Northern Exterior Walls :

- | | |
|-----------------|------------------------|
| 1. Dvarapalaa, | 2. Nataraja, |
| 3. Durga, | 4. Durga, |
| 5. Durga, | 6. Chandesanugramurti, |
| 7. Gangadara, | 8. Brahma, |
| 9. Subramanya, | 10. Siva (yoguni), |
| 11. Bhairavar, | 12. Bhairavar, |
| 13. Bhairavar, | 14. Surya, |
| 15. Dwarapalaa. | |

Eastern Wall:

- | | |
|-----------------|------------|
| 1. Dwarapalaa, | 2. Vishnu, |
| 3. Lingodbhava, | 4. Brahma, |
| 5. Durga | |

The *vimana* is in tri-tala (three tire), square in shape, with circular *sikhara* over which the *kalasam* (finial) is seen. The temple has traces of plastering over the walls here and there and it shows that the entire temple was plastered with stucco, and painted over it. There are two *nandis* seen in the temple, one between the two rear pillars of the *mandapa* and the other, slightly larger than the previous one, stands on the ground in front of the temple.

13. SRI KACCHAPESVARA TEMPLE

The temple is located in the heart of the town, on the main road near the bus stand and on the way to Kailasanatha temple in the *Sengazhuneer-oddai* street. The main entrance with a *gopura* called *Rajagopura* is located on the northern side of the temple. There is one more *gopura* called *Rishi gopura* located on the eastern side which is actually the main entrance of the temple. The temple is enclosed by a huge compound wall enclosing all the shrines and the tank.

The main temple belongs to 7th century A.D. and the other shrines and the *mandapa* have been added during the later period. The two *gopuras* belong to Vijayanagar period.

This temple seems to be originally *Panchayatana* temple as indicated in the inscriptions. In this temple there were shrines for *Vishnu*, *Siva*, *Ganesha* and *Durga*. The inscriptions of Raja Raja-I and Rajendra-I, describe the temple as *anjan-sandi ambalam*. There is a shrine for *Surya* here. A stone slab inscription on the outer wall of this shrine contains the *slokas* from *Surya Satakam* (the hymns in praise of *Surya*, the Sun god).

The *Vinayakar* temple facing north and the Vishnu, Durga temples facing south, are located separately in the court-yard. In front of the main temple the *Nandi mandapa*, *Dwajasthamba*, and *Bali pitha* are located in a row towards east and westerly direction facing the main shrine. The shrine of *Nataraja* is located near the *Rishi gopura* entrance. The idols of four Saiva saints and then the 63 *nayanmars* are found in a row. At the end of this the shrines dedicated to *Irattai Pillaiyar Subrahmanya* and *Sarasvathi* are located. The idols of *Chandikesa*, *Navagrahas* and *Vishnu* are also seen separately in this temple.

On the northern side of the inner court-yard the holy tank of this temple called *Ishta siddhi theertham* is located. The tank has proper steps around. The shrine of *Ishta-siddhisvarar* is located near the *Rajagopura* entrance

The name of the main deity (Siva linga) is Kacchapesvarar. Kacchapa means Tortoise. According to the mythical story Vishnu worshipped Siva of this place in the form of a tortoise which is called as *Koorma-avatara* one of the ten incarnations of Vishnu. Therefore, the name of the presiding deity is derived from this as *Kacchapesvarar*.

The existence of a Vishnu temple is also recorded in an inscriptions of 13th century A.D. It is interesting to note that there was another temple with five deities called *Bhoganayakar*, *Suryadeva Durgaiyar*, *Purnavishakadevar* and *Siddesvarar* as per the inscriptions of *Siddeshvarar* temple (Plate - LXXV).

INSCRIPTIONS FOUND IN THIS TEMPLE

01. C.g:510-51: Ref: A.R.E.nos:1921; No.69 SII xii No.149; A.R.E: No.80; 1921; SII: xu No.150. All these inscriptions belong to king Raja Raja- I A.D:991 found on the west wall of Durga shrine records the gift of 200 sheep on each occasion for burning lamps in the temple. The sheep were obtained by his warriors in the war.
02. C.g:515 :Ref: A.R.E.No.78; 1921. Found on the base of the north and west walls of the central shrine in the *Kacchapesvara* temple, belongs to the 18th regnal year of king Raja Raja-I A.D:1003; begins with his *melikeerthi* and

- records gift of 60 Kalanlu of gold by the residents of *Sirunanrayur* as Devadana for burning four perpetual lamps.
- 03 C.g:517: Ref: A.R.E 1921; No.74
Found on the base of the east wall of the Durga shrine, belongs to the 3rd regnal year of king Rajendra-I: A.D 1015; records gift of 95 sheep by a private individual to the temple of Durga
- 04 C.g:518 Ref: A.R.E:1921: No.76.
Found on the base of east and north walls of the central shrine in the same temple, belongs to the 4th regnal year of king Rajendra-I; A.D. 1016 records sale of land by the merchants of *Kanchipuram* for offering worship to the god *Ganapatyyar Kachipuraalagar* situated on the north side of the temple.
05. C.g:522 Ref: A.R.E.No.73; 1921.
Found on the east wall of the Durga shrine in the temple, belongs to the 16th regnal year of King Rajendra-I; A.D. 1028 record begins with his melkeerthi, gift of gold by a servant of his queen and a land for burning two lamps in the shrine of Durga
- 06 C.g:524 A.R.E.1921, No.77
Found on the base of the north and west wall of the central shrine in the same temple belongs to the 18th regnal year of king Rajendra-I; A.D.1030 record begins with his Meikeerthi, registers gift of gold by a private individual of Magaral for conducting an annual festival in Aippasi Pushya
- 07 C.g: 525 Ref A.R.E: No 75; 1921
Found on the east wall of the Durga shrine in the same temple, belongs to king Rajendra-I, A.D 1012 records a gift of sheep by a soldier called Sadavar - Attivuran for the offerings
08. C.g:546 Ref: A.R.E:1921, No.81; Ibid: Part ii, para 78; Ibid 1927; ii para 20
Found on the pillar in front mandapa of Durga shrine in the same temple, belongs to the 11th century A.D; contains six verses from *Suryasataka* of *Mayura* in praise of the *Sun god*. It is interesting to note that a *Stoka* (hymns in praise of *Surya*) has been recorded in the inscriptions.
- 09 C.g.548· Ref. A.R.E:1920-1 No 68
Found on the north wall of the central shrine belongs to the 4th regnal year of king Kulothunga-I A.D.1074; record begins with his Meikeerthi, and mentions the order of the king to exempt from the land tax for the land given to the temple by a private person.
- 10 C g: 554. Ref A.R.E. No 69.
Found on the north wall of the mandapa in front of the same temple, belongs to the 44th regnal year of king Kulothunga-I; A.D,1114, record begins with his Meikeerthi and mentions gift of 5 Vell of land for feeding 25 Brahmanas.
11. C g:557: Ref: A.R.E:1921; No 58, The Colas ii, Part ii, p 604.
Found on the south wall of the Mandapa in front of the central shrine, belongs to 49th regnal year of king Kulothunga- I; A.D 1119; record begins with his Meikeerthi, and mentions sale of waste land of 600 Kuli in extent for the Kalanlu/made tax-free by the residents for supply of potful of water to the sacred bath of the deity
- 12 C.g.567: Ref A.R.E:1921, No.19.
Found on the south wall of the mandapa of the central shrine in the same temple, belongs to the 5th regnal year of king Rajadhi Raja-II; A.D;1168 record gift of 32 Cows for a perpetual lamp in the temple.
- 13 C.g: 568: Ref. A.R.E.1921, No.60.
Found on the same place belongs to the 6th regnal year of king Rajadhi Raja-II; A.D 1169, records gift of two lamp stands by a dancing girl of the temple and by her sister and daughter for burning three twilight lamps.

- 14 C.g 572 to 576 , 578, 584, 593; Ref. A.R.E: No. 67, No 62, No. 63, No. 66, No. 65, No 64, No 57, No.61
Found in the temple of A.R.E.1921, belongs to king Raja Raja-III, except 578, which is king Kulothunga-III, registers the gifts made by various private individuals for the temple offerings mainly for burning the lamps
15. C.g:606 and 607: Ref A.R.E No.70 and 71 of 1921 belongs to king Vijaya ganda gopala, A.D 1275 and 1276, respectively.
Found on the north wall of the *mandapa* in central shrine mentions the regaining of mortgaged land by a *Manaiyali Paramesvarar Nayakar* and offered the produce of the land for the morning offerings to the *God Kacchapesvarar*. The same donor has also instituted a *Param-esvaran-Randhi*.

14. SRI CAKKESVARA TEMPLE (PERIYANDAVAR GURUNATHA SWAMY)

This is one of the ancient temples of Kanchi located on the eastern side of the main road from Kanchi to Chennai. The temple is built of sand stone but now in a completely dilapidated condition. The front *mandapas* are missing now. The roof has vegetational growth all over. At present the *garbhagriha* and *ardhamandapa* which must have been renovated in two stages with two small shrines in the front *mandapa* (without any idol all) facing north are seen. Loose sculptures like *Ganesa*, two sculptures of broken *dwarapalas* and two of *Kali* (Durga) and two images of *sapta-matrikas* are lying outside the temple. The temple has no compound wall and the whole temple is in a state of neglect.

The hind wall of *garbhagriha* has the usual Pallava sculpture in bas relief of Siva with Parvati seated on *rishabha* (bull) and *simha* (lion) respectively. A similar form of sculpture made of granite stone with *pitha* is installed inside the *garbhagriha* in front of the wall sculpture mentioned above which must be of later period.

According to the local saying, this was the *pancha-linga sthala* worshipped by *Arjuna*, one of the heroes of *Mahabharata* to obtain *pasupatastra*. The other lingas are located in and around the church nearby. They are not in worship. It is a pity that this beautiful ancient Pallava temple is not taken care of either by the Government or by private body

15. SRI CHOKKESVARA TEMPLE

As we have already mentioned, the temple building activities continued to increase during the Chola and the Vijayanagara periods, either in the form of new temples or adding new *shrines, gopuras, mandapas* to the already existing temples. Sri Chokkesvara temple, dedicated to Siva, is considered to be one of the finest examples of the early Chola architecture. The temple consists of a neatly finished *adhistana* mouldings, pilasters on the outer wall with *bhodigai, yalivarts* and beautifully carved *nandi* placed on the top near the *griva*, two each on all the four corners and a circular *sikhara* over it.

16. SRI KAUSIKESVARA TEMPLE

This famous Chola temple is situated on the north-east corner of the *mada-veedu* (outer *Prakara* street) of Sri Kamakshi temple. This temple is built in granite stone from the plinth portion to the top, including the finial (*Kalasam*). The domical *vimana* and the stone *kalasa* which reminds us of the Cholesvara temple of Mepadi is facing east. The *garbhagriha* enshrines the *linga* with *yoni peeta* made of granite stone. This temple is a protected monument under the care of state department of Archaeology, Tamil Nadu.

17. SRI KAYAAROHANESVARAR TEMPLE

On the south bank of the river *Vegavathi*, there is a temple of Siva known as *Kayaarohanesvara* temple. This place is called as *Pillayarpalayam* and is about two kilometers from the bus stand. The mythical story about the temple is as follows:-

Kaaya means the body (of lord Siva). *Arohanam* means carrying *Brahma* and *Vishnu* on his shoulders, according to *Kanchi Purana*, during the time of final deluge (*Mahaapralayam*) Siva had saved not only the universe but also the other two gods *Brahma* and *Vishnu* by carrying them on his shoulders

This early Chola temple has a *Gaja prashta* type of shrine with stucco *Vimana* over it and with beautiful architectural features. The main *garbhagraha* enshrines a Siva-linga facing east. The outer wall of the *garbhagraha* contains *Dakshinamoorthy*, *Vinayagar*, *Lingothbhava* and *Durga* as the figures in the niches (*Koshitadevathas*).

The standing idol of Subramaniya of the Chola period is beautiful. The idols of Saiva Saints *Appar*, *Sundarar*, *Manickavasagar* and *Sambandar* are also in worship in the *prakara*. Six lingas known as *Maviratha-lingas* two with and four without *yonipeeta* are also in worship. There is a shrine for *Ganesha* called *Karpaga-vinayagar* under *Vilva* tree which is the *Sthalavriksha* of this temple. The idol of Shanmugha with six faces is also in worship here.

A separate idol of *Mahalakshmi* carrying lotus flowers in her hands is also worth mentioning. The elephant, the vehicle of *Lakshmi*, is not seen by her sides. The place is famous for *Guru Bhagavan* (*Brahaspathi*), one among the *Navagrahas* who has a separate shrine in which the idol is found seated with folded hands.

This temple is sung by Saiva nayanmars and has the inscriptions of Kulothunga and Vikrama Chola who had made some endowment to the temple.

The temple has a *holy* tank known as *Thaayarkulam* (Lakshmi) or Mother goddess tank. This large tank has unusually five corners and there is a separate shrine for *Dharmalingesvara* on the western bank of this tank.

18. SRI JWARAHARESVARA TEMPLE (plate - LXXIII (b))

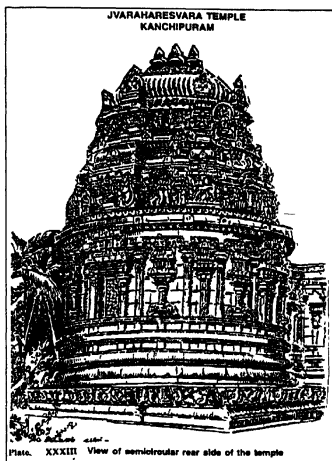
This temple is located on sannidhi street of Sri Ekambaranatha temple. This temple can be approached through a small entrance *gopura* with five *talas*. The temple has a compound wall allround and the main temple is located at the rear side of the court-yard. There is a *ball-pitha* in front as well as a four-pillared *nandi mandapa* with stucco *sikhara* over it all in granite stone.

There is another small *mandapa* with sandstone pillars constructed abutting the original front *mandapa* of the main shrine. This must be a later addition for housing a small *nandi* in addition to the one already existing.

The main temple is of early Chola period constructed in granite stone over a raised basement. The architectural beauty of this basement is feast to the eyes of even a casual visitor.

The front *mandapa* has lateral entrance on the south and north. The temple is facing east. On either side of the door way there are two miniature figures of *sankha-nidhi* and *padma-nidhi* as well as *Brahma* and *Vishnu*. On top of the door jamb the figures of *Vinayaka* and *Siva-Parvati* are seen.

While we enter a four pillared *mahamandapa* of typical Chola style and the *antarala*, we find *Ganesha* and *Subrahmanya* sculptures on either side of the door way. There is a sculpture of *Surya*



seen in *ardhamandapa*. Of the two interesting figures, one is *Kubera* on the left of the door way, (Plate LXXIII (n)) with a small female figure (*Kamakshi* according to local people) on his *jatamukuta* and the other is *Svarnalakshmi* located on the right side of the door-way.

Inside the *garbhagraha* is a small sandstone linga with a square *yoni-pitha* in granite stone enshrined in the centre, and at the rear side of this, there is bas-relief showing *Indra Siva*. The *garbhagraha* wall has openings on three sides with beautifully carved ornamented jolly work in stone. The outer walls of the temple contains beautiful *kumuda* mouldings and other ornamental work of typical Chola period.

The apsidal (*gaja prashta*, according to some) main shrine with circular *sikhara* with the finials on top is also beautifully arranged. The *sikhara* has various *stucco* figures mostly from the *puranas*.

INSCRIPTIONS FOUND IN THIS TEMPLE

01. C.g. 559. Ref: A.R.E.1910; No.229.

Found on the north base of the *Jvaraharesvara* temple belongs to the 5th regnal year of king *Vikrama Chola* A.D.1123, records the gift of land by *Sundara Chola Velara* a native of *Vishara* to this temple

02. C.g. 604. Ref: A.R.E.:1910: No.228.

Found in the south base of the temple, belongs to the 20th regnal year of King *Vikrama Chola* A.D.1270 records a gift of tax on *looms* to the temple.

19. SRI VAZHAKKARUTHISVARAR TEMPLE

This temple is located on the Gandhi road in the main bazaar. The entrance gate has no tower. The *mandapa* in front is called *Dhyana mandapa*. The temple is located on the right hand side of the entrance with a small *nandi mandapa* in front and then a *mukhamandapa* of later period. The *garbhagriha* contains a *Siva linga* which is at a lower level and front *mandapa* at a higher level. There are bronze icons of *utsvamurtis* of various gods like *Nataraja* etc.

Another shrine on the south of the main shrine is for *Somaskanda*. The idol is made of bronze. On the right side of this shrine four important *nayanmars* are installed. Further south of the middle one there is another shrine for *Parasesvara* also in linga form. The *garbhagraha* and *ardha mandapa* are also at a lower level and the frontage at higher level with a modern roof. Around the three main shrines, small shrines for *Bhairava*, *Chandikesvara*, *Durga*, *Ganesha* and *Subramaniya* are separately built probably at a later period. The three main shrines are alone of early period.

20. THE TEN SIVA TEMPLES

(Said to have been worshipped by Lord Vishnu)

- a. Maccheesam: (Maccheshvarer) :** This temple is located in Kilanda-rajaveedhi (eastern main street) for Siva called *Machesa perumal*. According to the *purana*, Siva of this temple was worshipped by Vishnu when he took the incarnation of *matsya* (fish) avatara.
- b. Kacchabesam:** Lord Vishnu worshipped Lord Siva in his *Kurma avatara* (tortoise) the second one of the ten incarnations at the temple of *Kacchabesam* (This temple has been separately described).
- c. Varahesvara Temple :***Varahesvaram* is located in Damal about 12 km from Kanchi on the way to Vellore. Siva of this temple was also worshipped by Vishnu in the form of *Varaha* after killing *Hiranyaksha*, a demon.
- d. Narasingesam siva Temple:** This Siva temple is also located in Damal. According to the mythical story the deity of this temple was worshipped by lord *Narasimha*. (also one of the ten incarnation of Vishnu).
- e. Abhiramesam of Vamanesam Temple:** This temple is located in the north of *Iratti mandapa* and on the western side of *Sankupani Vinayaka* temple of Kanchi. The Siva of this temple was worshipped by Vishnu as *Vamana* (one of the ten incarnations of Vishnu) as a *bramhachari*, a bachelor
- f. Ramanathesvara Temple:** This temple is located in Salai street near Ekambaranatha temple. Siva here was worshipped by Vishnu (as Rama) after killing *Ravanasura*. According to the epic Ramayana, Rama worshipped Siva at Ramesvaram.
- g. Suramesvara Temple:** This temple is located near the Thirumalpur Railway station about 10 km from Kanchi. The actual location of the temple is in Pallur. The idol of Lord Siva here was worshipped by *Parasurama* (also one of the ten incarnations of Vishnu) after killing *Karthaviryarjuna*.
- h. Kannesam (Siva) Temple:** This Siva temple is at present called *Mottal gopuram*, (as the tower is missing) located by the side of northern Rajaveedhi. Siva of this temple was stated to have been worshipped by Lord Krishna (Kannan). This temple has no deity and hence it is not in worship.
- i. Balabhadra Ramesam Temple:** This Siva temple is located at *Pillyarpalayam* in Krishnarayar street. Siva of this temple was worshipped by Balarama (brother of Krishna). At present only the linga is seen in the paddy field without a temple.
- j. Kalkisam Temple:** This Siva temple is also located near Krishnarayar street of *Pillyar Palayam*. Siva of this temple (at present only the linga is seen in the paddy field) was worshipped by the *Kalki avatar* of Vishnu.

21. AIRAVATESVARA TEMPLE

This temple stands at the northern entrance of the Kacchabesvara temple in Siva-Kanchi. This temple is the smallest and most incomplete one of the Pallava period. The temple is facing west and the plan is a simple shrine and a pillared *mandapa* porch. The *garbhagraha* has a linga and the back wall of the shrine has the panel of *Somaskanda* as per the usual pattern of the Pallava shrines.

The exterior wall sculptures are almost worn out. The temple has no tower over the shrine. The temple is small with few of its details remaining thoroughly intact, but the architectural and sculptural features that do still exist show the Pallava origin.

The *vimana* has a *Padabandha adhishtana* with an *upana* and topping *patika* of granite. The sandstone *vimana* is supported by a low, plain, *upapitha* and faces east. The end pilasters of the *pada*

are *Vyalapanda*, the paired plaster are plain. Central *niches* have gorgeous *toranas* on a broad central face. The disposition of the *vimana-devatas* are as follows:

On the southern side is *Dakshinamurti*, on the west are *Gajantaka murti*, *Urdhavatandavamurti* and *Chandesh-anugraha-murti* and on the north the sculptures *nriithyamurti*, *Yogamurti* and *Gangadhara*.

The *griva* shown *varsa* figures at the corners and the *sikara* is square. The *grivadevatas* are *Siva*, on the east, *Dakshinamurti* on the south, *Vishnu* on the west and *Brahma* on the north. In the *ardhamandapa* are the sculptures of *Durga* on the north, *Ganesha* on the south. The temple might have been built late in Rajasimha's time or soon after.

22. SRI MAHAKALISVARAR TEMPLE

The deity of this Siva temple is known as *Mahakalisvarar*, situated in the middle of thorny bushes on the northern side of Kamakshi Amman temple, and is found in a dilapidated condition. This temple has not even been provided with an approach road. The original Pallava temple seems to have been rebuilt by the Cholas. The roof portion is full of rank vegetation growth. On the hind wall inside the *sanctum sanctorum* we find the usual *Somaskanda* panel of the Pallava period. Inside the *garbhagraha* and in front of the same is the linga made of granite stone and a nandi (bull) also of granite stone placed in *ardha mandapa*. As per the local account this *Somaskanda* was worshipped by Rahu one of the Navagrihas in the form of a Snake. This place is said to be as important as *Kalahasthi* near Tirupati. On the right side of the *Somaskanda* panel, we find figure of a snake (*Rahu*) which corroborates the above theory.

At present this temple consists of a *garbhagriha* and *ardhamandapa*. There are two lingas found in a small miniature shrine constructed recently with R.C.C roof located on the north of main temple. Both are installed in the *gomuga* of *yonipitha* in the opposite direction facing east and west.

INSCRIPTIONS FOUND IN THIS TEMPLE

01. C.g.599- Ref: A.R.E. 1954 -5:No.309.

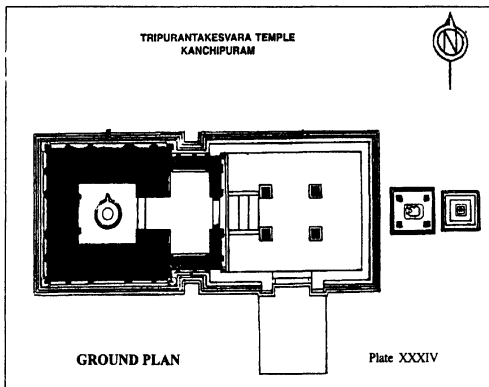
On the base of the east wall of the temple belongs to the 7th regnal year of king Ganda Gopala Deva; A.D. 1257. registers a gift of Cows and buffaloes given to an husband and wife who intend to supply *ghee* to the temple which will be measured and received by the temple *Brahmanas*.

02. C.g.600- Ref: A.R.E.1954 -5; No.39.

Found on the north wall of the second *prakara* of the same place belongs to the 10th regnal year of king Vijaya Ganda Gopala Deva; A.D:1260 records the gift of the village of *Kuttappakkam* as tax-free *Devadana* to the goddess for offering to the temple.

23. TRIPURANTAKESVARA TEMPLE (Plate - LXXVIII (a))

This small shrine is in one of the streets between the Kacchapesvara and Kailasanatha temples in Siva-Kanchi. It is square and like other Pallava temples, is enclosed by thick walls made of sandstones. The *garbhagraha* has a linga. There are two *dwarapalas* (Plate - LXXIV (b)) on either side of the door-way of the *garbhagriha*. The high mouldings of basement and *adishtana* make it appear that the temple is at a higher level. The temple facing east and its front *mandapa* have some modern brick walls on the sides. The original plan is for a shrine and a front *mandapa* only. The hind wall of the *garbhagraha* has the panel of *Somaskanda* and other sculptured panels are in the front *mandapa*. They are Saivite in nature.



In the front *mandapa* the original *yali* pillars are replaced by the modern pillars. Inside this *mandapa* are two figures of *Ganesa* and *Nataraja*. Found in other temples built by *Rajasiha* Pallava, this temple is also built of sandstone with granite slabs at the bottom in which the inscriptions are found. The sculptures have been attended to in the past and

drastic repairs have been carried out which have spoiled the original Pallava character. The interior sculptures of the temple have been in complete preservation and they are intact (Plate - LXVIII (b)).

The *vimana* is made of stone but plastered over. At each of the four corners of the top of the tower next to the *sikhara* is the usual *nandi*. Two more are seen on top of the *mandapa*. The original pillars are now lying in the courtyard of *Pandava Dootha* temple. On the east of the temple there is a *nandi mandapa* in which a *nandi* is placed on a pedestal (Plate - LXXII (b)).

24. PUNYAKOTESVARA TEMPLE

This temple is located about a kilometre away from Sri Varadaraja Swamy temple in Vishnu Kanchi. It has a *garbhagraha*, *ardhamandapa* and *mukhamandapa* belonging to the Chola and the Nayaka periods. The *ardhamandapa* and *garbhagraha* are at a lower level than the *mahamandapa* and is extended around the temple like *pradakshina*. There is a sculptured panel of *sapta-matrikas* in the southern cloister near *Ganesha* shrine.

The *vimana* of the main temple is square in two tiers with a *griva* over it, and then the circular *sikhara* on top. On either side of the doorway of the *mahamandapa*, *Ganesa* and *Subramanya* are seen and are in worship. On top of the doorway are the sculptured panels both in stone and stucco depicting the marriage of *Siva* and *Parvati* in the presence of all gods. In front of the temple there is a tank called *Punyakoti-theertham*.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 01 C g 691 Ref A.R.E 1921, No 4, Ibid, Part II P 99
Found on the base of the south wall of the central shrine belongs to king Kulothunga-III A.D 1178, records the renaming of the village and then grant of 100 *Vall* of land at the instance of *Cholath* granted as tax-free gift for the expenses of the temple.

02. C g 751 Ref A.R.E.1919; No.5
Found on the south wall of the *mandapa* of the central shrine in the temple, belongs to the 21st regnal year of king Raja Raja-III; A D 1237, records the gift made by a merchant of Kanchi to *Kshetra-Pala Pillayar* in temple of *Punya theertham Udaya Natanar*.
- 03 C g 773. Ref A.R.E.1921, No.2.
Found on the base of the north and west wall of the central shrine in the temple belongs to the 27th regnal year of king Raja Raja-III A D 1242, records the agreement given by four private individuals to burn four perpetual lamps in the temple.

25. MUKTISVARA TEMPLE

This temple is situated in the main bazaar namely Gandhi Road of Kanchipuram. This temple is entered through a small *gopura* of later period. The main shrine facing east has a *sikhara* (*Vimana*). The *garbhagriha* is enshrined with a Sivalinga, besides *ardhamandapa* and *mahamandapa*. This *mahamandapa* and the sub shrines enshrine the figures of *Ganesa*, *Subrahmanya*, *navagrihas* and *Siru Kurippu Thondar* and *Thiru Neela Kander*. The temple seems to be of a very late period, except the main shrine which seems to be of late Pallava period. There is a tank on the eastern side of the temple.

26. THAVALISVARAR TEMPLE

This small temple is located on the northern side of the Sarva-Teertham tank on the main road itself. Temple is entered through a gateway on the south with a compound wall all round.

The shrine has linga inside the *garbhagriha*, *ardhamandapa* and then a front *mandapa*. A small *Nandi* is placed in front. The temple is completely renovated at present.

27. CHANDRASEKHARESVARAR TEMPLE

This small temple is located on the eastern bank of Vellai Kulam (Tank). The *garbhagriha* enshrines a square based *linga pitha* with a *linga* which is little bent towards northern side and with a *ardhamandapa*. The images of *Ganesa*, and *Subrahmanya* with his consorts are also seen located in *ardhamandapa* on either side of the doorway of *garbhagriha*. A small *Nandi* is placed in front of the temple.

28. TWO KAILASANATHA TEMPLES OF SEVILMEDU

The village is situated on the northern side of the river Palar. On the south-western side of the village and on the east of Sri Lakshmi Narasimha temple of Sevilimedu there is a temple for Lord Siva, known as *Kailasanatha*. This small temple has a compound wall with an entrance on the southern side with a small tower over it. The temple is also facing east, consisting of a *garbhagriha* with a *vimana* of domical shape, *ardhamandapa* and *mahamandapa*. The *sanctum* enshrines the *Siva-linga* and the main deity is in worship.

There are two beautiful sculptures of *Dakshinamoorti*, and *Chandikesa* in small shrines, on the southern and northern side of the main temple respectively. Two shrines are also seen located for lord *Ganesa* and lord *Subrahmanya* on the southern and northern side of the court-yard respectively.

Another temple for Siva, also known as *Kailasanatha* is located separately in the same village. The huge linga of this temple with 16 faces is an ancient idol, but the entire temple has been renovated

in the recent past by the Sankara-Mutt of Kanchi. Another famous idol of this temple is the bronze icon of *Nataraja*, the cosmic dancer. This temple is attached to the Kamakshi amman temple of Kanchipuram Sankara-Math.

INSCRIPTIONS FOUND IN THIS TEMPLE

- 01 A R No 40 of 1900
Found on the north wall of the temple starting with Meikeerthi of the Chola king *Thirubhuvana Chakravarthi*, mentions the grant for burning of lamp in the evening, in the temple, by a private individual. One more grant for two lamps also is mentioned.
- 02 A R No 41 of 1900
Found on the same place belongs to the 2nd regnal year of king Kulothunga-II, mentions the grant of **Gold** by Uyyakondal for burning of lamps. It was agreed to by the local people and the inscriptions are written by *Sivadasa Atkondan*.
- 03 A R No 42 of 1900
Found on the same place, belongs to *Sri Raja Narayana Sambuvarayar* starting with meikeerthi; mentions the grant of land near some canal, and use the produce for offering in the temples.
- 04 A R No 43 of 1900
Found on the west wall of the same temple published in E I vol VI p 227.
- 05 A R No 44 of 1990
Found in the same temple belongs to the 10th regnal year of king *Kulothunga Chola*; refers to grants of land as Devadana to the temple.
A R No 45 of 1900
Found on the south wall of the same temple, belongs to the king *Rajananarayana* begins with his meikeerthi; mentions a grant of well for water-shed. It was given in agreement in front of the villagers.
- 07 A R No 46 of 1900
Found on the same place belongs to *Sambuvaraya*; begins with his Meikeerthi. This also mentions the grant of the same type of water-shed by another person.

29. SIVA TEMPLES AROUND THE SARVA THEERTHAM TANK

a. Kasi Viswanatha Temple, b. Jalakantesvara Temple, c. Mallikesvara Temple, d. Ramanathaswamy Temple.

On the western side of the Sarva theertham tank are located two Siva temples. The one on the northern side is called as Kasi Viswanatha temple and the other one on the southern side is known as Jalakantevara temple, both facing east. On the southern side of the tank there are two temples side by side. One is Mallikesvara temple, and the other is Ramanathaswamy temple. Mallikesvara swamy temple has a *gopura* in front and all other temples have only compound wall and an ordinary entrance without *gopura*.

All these temples have *sikhara* over the *garbhagriha*, with *ardhamandapa* and front *mandapa*. The main deity of Kasi Viswanatha is in the form of *sthamba* without *avudaiyar* and the other shrines have the *lingams* and *avudaiyar*. There is a four pillared *mandapa* located on the southern side of the tank, which is in use on the 13th day of festival called *Panguni utiram*, of *Sri Ekamba* or *Ekambarasvara* temple. On the eastern side of the tank also there is a temple for Siva with a *garbhagriha* and a *sikhara* over it besides, *ardhamandapa* and front *mandapa*. While all other temples can be easily approached, this temple has no such facility.

30. SRI SIDDANISVARA TEMPLE

This Siva temple is located on the southern bank of Sarva theertham tank facing north. The temple contains 15 inscriptions, of which the earliest one belongs to king Rajadhi Raja I, A D 1040, and 4 more of the same king and the remaining 10 have been mentioned as belonging to the 11th century A D without mentioning the name of the king, to whom they belong to. All of them mention the gifts and endowments made to the temple, formation of a Brahmana colony etc., They are published in the following numbers (Ref A R E 1935 1936 No 258 to 273)

31. SRI KAILASANATHA AND DAKSHINAMURTI TEMPLES

AT GOVINDANPADI (AGARAM)

Govindanpadi is situated 12 kilometers north of *Nagareshu Kanchi* on Kanchipuram-Arakonam road, which is famous for Kailasanathar and Dakshinamurti temples. This Siva temple is situated in the heart of the village called Govindanpadi Agaram. Though the main temple of Siva is facing east, the entrance to the temple is through southern side where a small tower is constructed during the recent past. As we enter from the south, we see the shrine of Dakshinamurti, in front of us, which is originally part of the main temple of Siva as *koshta-devatha* (niche image). This *koshta* image had an *ardhamandapa* and later was added with *mahamandapa* known as *Navagraha mandapa*. From outside, one can notice the continuation of architecture of *kumba-panchara* and *deva-koshta*, *kabhota* and *yalavari* etc., also continuing on the walls of this shrine from the main temple. The original shrine itself has the extension of walls to the *ardha-mandapa* of Dakshinamurti shrine, with doorways on either side on the east and west. Similarly the east of the main shrine has also been provided with a closed mahamandapa with doorways on the east and on the south.

In addition to this a *porch mandapa* is also provided on the east and then a small four-pillared *nandi-mandapa* with a stucco *sikara* over it. Then the *dwajasthamba* and *bali-peatam* are seen located in the same orientation. The main shrine has a *tri-tala vimana* over it in stucco with *nandis* on the corners near the *griva* portion. The *vimana* is a plain architecture without stucco figures except of Dakshinamurti on the south and Vishnu on the west and Brahma on the north.

The temple has a *tirumadil* around and there are small shrines around the main temple in the inner *prakara*. On the western side facing east, there are shrines of Ganesa and Shanmuga with his consorts, and on the north west corner is located a shrine for *Naagadevata*. On the northern side the shrines of *Chandikesa* and *Kaalabairavar* are located. Another important shrine in this temple is of Vishnu with Sridevi and Bhoodevi located on the north east corner of the *prakara* facing west. This standing Vishnu with seated Sridevi and Bhoodevi must be the deity mentioned in the inscription as *Ninarulina Perumal* (Plate - XLVI (b)).

The original Vishnu temple to which this sculpture must be belonging is not existing now. The sculptures have been brought from the original place and installed in this temple for worship. According to S R Balasubramaniam, the name of the village is *Govindanpadi* which is very much associated with this Vishnu temple and later came to be known as *Govindanpadi agaram* by annexing the nearby village agaram with Govindanpadi.

SRI DAKSHINAMOORTI SHRINE

Sri Yoga Dakshinamurti, is seen in a sitting posture on a pedestal wearing *Rudraksham*, along with *Vyaakyanna*, having been poured with *vibhooti*, in *ullasa padma peetam* showing the *dhyana* (chun) mudra possessing the holy Ganges on his head, chanting the *ekaksharam* (omkaaram) imparting

his grace to four *rishis*, destroying the *asura* named *Muyalagan* under his feet. The usual holy *vanni* tree is missing here.

THE THREE SAIVA SAINTS (NAYANMARS) OF KANCHI

1. *Siru Kuruppu Tondar*

Born at Kanchi, *Sri Ekali* was an ardent devotee of Siva. He was doing services to the *Sivanadiyars* (devotees of Siva) according to their requirement and taste. He was born in washermen community, and so he took his main job as washing the clothes of the devotees of Siva. Thus he thought is the service to the lord Himself, and hence was doing it daily without fail. One day Siva wanted to test his dedication and devotion and thus appeared before him as an old devotee of Siva and gave his cloth to *Ekali* with a condition that he should wash it and give it back before sunset.

While *Ekali* was engaged sincerely in doing his duty, unfortunately for him, there was a sudden thunder and storm and he could not return the cloth of the devotee in time as promised. Since he failed in his duty he became deeply worried and emotional. Therefore he wanted to die himself by dashing his head on the rock. Pleased with his devotion and dedication, Siva appeared before him and prevented his death. He appreciated his services and blessed him with *mukti* (attain salvation). He is one of the 63 *Saiva saints* and called as *Sirukuripputondar*, meaning one who performs services to the devotees of Siva as per their requirements. Since Siva granted him *mukti* at this place, the Lord is called *Muktisvara*.

2. *Sakkiya Nayanar*

He is one among the 63 *nayanmars* (Saiva saints). As *sakkia* means *Buddha* and *Buddha* himself was called as *Sakkiya Nayanar*, he must be a Buddhist monk living in Kanchi. Born at *Šangamanga* near Kanchi he was doing services as Buddhist monk. But he had faith in other religions also, and more so with Saivism. He was attracted by the principles of this faith. One day on his way home he saw a Siva linga by the side of the road. He wanted to worship the linga but he was not knowing the ways and means of Siva worship, so he took a small stone and placed at the feet of the linga as if he was offering a flower. From that day onwards he was doing the same thing daily on his way home before taking his food.

One day he had forgotten to do this worship and reached his home. When he was about to take his food he remembered his mistake and immediately ran to the spot where the Siva linga was located. As usual he took a small stone and put it at the feet of Lord Siva with emotion. Pleased with his devotion and dutiful mind Lord Siva appeared before him and blessed him with salvation (*mukti*) after completion of his service and life in this world. From then onwards he was called as *Sakkia Nayanar*. This incident took place at *Voraikupam* of Kanchi. Even today one can see an image of *Sakkia Nayanar* in the form of a *Buddhist monk* at the temple here which is in a dilapidated condition. Sri Veerattanesvara temple situated on the east bank of *Vellaikulam* (east) is said to have been associated with this *Sakkiya Nayanar*.

3. *Aiyadigal Kadavarkon*

According to *Periyapuranam* the Saiva saint *Thirunavukarasar* was originally a follower of *Jainism*. Later he embraced *Saivism* and also made the king Mahendravarman-I follow the same faith. His son Narasimhavarman was a follower of *Vaishnavism*. After him, Mahendravarman-II who was an ardent devotee of Siva ruled only for two years.

After handing over the kingdom to his son Paramesvaravarman he lived a saintly life. He left on pilgrimage, visited many temples and sung hymns in praise of lord Siva of those temples. He has sung hymns on lord Ekambaranathar also.

Twentyfour of his songs sung by Kadavarkon, one among the 63 saiva saints, are available in *Thevaram*. *Sekkizhar*, the author of *Periyapuranam* says that *Kadavarkon* was a great scholar in both *Sanskrit* and *Tamil*. He is very much associated with Kanchi first as its ruler and then as a Saiva sant.

32. SUBRAHMANYA TEMPLE (PLATE - XXXV)

(KUMARAKOTTAM)

This temple is located on the main road from Sri Kachchabesa temple and Sankara Math. The local tradition considers this temple as very auspiciously located one because of the Kamakshi temple on one side and Ekamba temple on the other and in between stands Subrahmanya or Skanda temple. which is in the usual form of *Somaskanda* which was very much popular during the early days of the Pallavas.

The temple is entered through a *gopura* entrance on the western side. The temple is enclosed by a compound wall of irregular shape. As we enter, we see on our right a *mandapa* where *Kacchiyappa Sivachariyar* was supposed to have revealed his great work known as *Skānda Puranam*, the story of Lord Muruga of this temple.

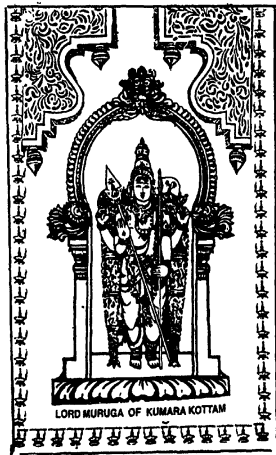
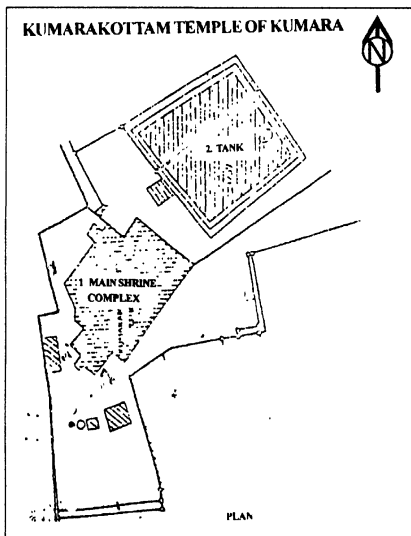


Plate XXXV

The entire temple has been renovated and rebuilt during the recent past. All shrines including the main shrine have been provided with modern materials like glazed tiles etc., Inside the *garbhagriha* we find the Lord Subrahmanya (Kumara) in a standing posture with four hands and with single head (Plate - LXXXVI (b)).

The right upper hand carries the *aksha mala* and the left one holds the *kamandala*. The right lower hand shows the *abhaya mudra* and the left one is kept on his thigh. The interesting feature of this sculpture is that Lord Subrahmanya is holding the *akshamala* and *kamandala* etc, in his hands which are usually held by *Brahma* (The Lord of creation). According to a mythical story Lord Subrahmanya took charge of creation, the duty of *Brahma* for some time, when the former punished latter for not answering his question. Therefore the present form of sculpture shows that he was doing the duty of *Brahma* also and hence with *akshamala* nor *kamandala*.

Lord Subrahmanya is also shown as a *Brahmachari* (bachelor). Hence there is no separate shrine for his consorts in this temple. But symbolically the bronze icons of *Valli* and *Deivayani* are installed in two separate *kudus* (niches) located on the eastern side of the inner *prakara* on either side of the main shrine. The main shrine is facing west.



The *parivara* shrines for various other gods in the temple are located on four sides of the inner *prakaras* around the main shrine. Interestingly a small shrine of *Vishnu* is located on the northern side of this *prakara* facing south. He is known as *Urugumulla Perumal*, sung by *Thirumangai Alvar*. Just as we have *Vaishnava divya desas* in *Ekamba* and *Kamakshi* temple, *Kumara Kottam* is also one such *divya desa*. The existence of this *Vishnu* shrine in this temple is not known to many devotees including the *Vaishnavas*.

Another interesting feature in this temple is the *navagraha* shrine which is located on the south-east corner in the inner *prakara* of the temple. Like other places the *navagraha* idols of the temple are not found in the usual positions, and direction except *Surya* in the middle. These sculptures are installed in a

different direction just like *Kamakottam*, *Puniya Kottam* and *Rudrakottam*. This *Kumarakottam* is also mentioned in ancient literature.

KACCHIAPPAR

(The Author of *Skanda-Purana*)

Kacchiappa Sivachariar belongs to the 11th century A.D., born in a Saiva family. His father's name was *Kalathiappa Sivachariyar*. He was well versed both in *Sanskrit* and *Tamil* languages. He was an *archaka* of the *Kumarakottam* temple and an ardent devotee of Lord *Muruga*.

One day he heard an *asariri* (divine voice) of Lord *Muruga* asking him to write *His* mythical story. *Kacchiappar* was hesitant because he did not know how to write the *purana* of the lord. But the Lord himself dictated him the first line as *thigada-chakkara-sem mugam*. With this first line of the hymns, of the *purana*, he started writing. Daily he wrote 100 verses on the *palm-leaves* and after the *poojas* are over, he used to keep them at the lotus feet of Lord *Muruga* before closing the door of the *garbhagriha* for the night.

Next morning to his astonishment, he saw some corrections made in the stanzas which he thought Lord *Muruga* himself had done. This became a daily practice and finally the work was

completed, and the mythical story of Lord Skanda was ready for release by the experts as was the practice in those days

One auspicious day the committee of experts gathered for approving the text of this mythical story. But one of the committee members found some grammatical error in the first line of the hymn itself (which was given by lord *Muruga*). Kacchiappar asked for a day's time to give the meaning of that first line to the committee member. On that night lord *Muruga* came in his dream and told that on the next day things will be settled. Accordingly, next day Lord *Muruga* himself came at the meeting in the form of one of the members and gave explanation and the meaning of the first line and suddenly the members have not only accepted the hymns which came to be known as *Skanda-Puranam*, but also appreciated the achievement of Kacchiappar. To everybody's surprise he disappeared

The place where the sacred *purana (Skanda-Puranam)* was released has been provided with a *mandapa* which is even today found inside the temple. There is a shrine for the Kacchiappar in which he is seen in a sitting posture and facing west in the *prakara* of the main temple.

33. SUBRAHMANYA TEMPLE

Almost like *Ganesa* worship the worship of *Subrahmanya* or *Muruga* is also very popular in Tamil Nadu, all the *Siva* temples have the images of *Subrahmanya* either in a separate shrine or on one of the sides of the doorway. In Kanchipuram, apart from *Kumarakottam*, there are two more temples found separately for this god as per the list below:

a. *Murugar temple:*

This temple is situated on the western end of *Apparao Mudali Street* in Kamala Street at Kanchi.

b. *Subrahmanya temple:*

This temple is situated in between Mandapam Street and Thiyar Kulam Road at Kanchipuram

34. KAMAKSHI TEMPLE (PLATE - XXXVI (A - D))

(KAMAKOTTAM)

a. *Situation*

Sri Kamakshi temple is located in Siva-Kanchi in the heart of the Kanchipuram town very near to the bus-stand and the Railway station. It is located at the centre of all the other important temples and mainly very nearer to the *Sankara Math*. The temple of Sri Kamakshi, Kumarakottam and Ulagalanda perumal with four other Vishnava divya desas including the temple of Kalikambal are located within the four main streets known as Rajaveedhi.

b. *History*

There is one image of *Buddha* of about 7 feet high found right in the first *prakara* of the *Kamakshi* temple. Two other *Buddha* images were also found one in the second *prakara* and the other in the temple garden. Sri T.A. Gopinatha Rao, who has studied these Buddha images has opined that the Kamakshi temple must have been originally a temple of *Taradevi* and later converted into a Hindu temple. (T.A. Gopinatha Rao loc. Cit. pp. 128, 129). The present *sannadhi* street was also called as *Buddhar theru*. These evidences prove that this Kamakshi temple complex was an ancient Buddhist site.

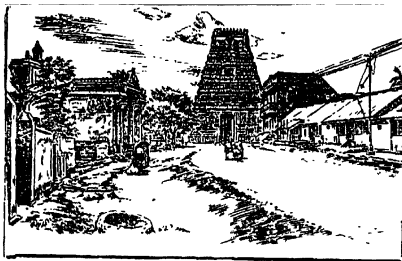
In his paper "Beginnings of Temple Architecture of Kanchipuram – Raw materials and Religious Impacts", Dr. I.K. Sharma says that Kanchi was one among the seven centres of agamika worship, a place of great sanctity and liberation, the only one referred to as such in the entire south.

*Ayodhya Mathura Maaya Kasi-Kanchi Avantika
Puri Dvaravati chaiva saptaidha moksha dayakah*

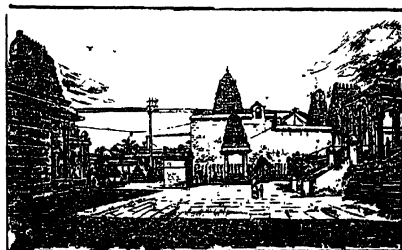
Dr. Sharma further says this was a *sthal* with a deep rooted cult of tree-temple, the *sthal*-*vriksha* being *amra* i.e., *Ekamra*, atti-tree for Varadarajaswamy and even this Kamakshi was originally stated to have been under a small amara tree. Kamakshi temple is a *Saktipitha* one among the 18 in our country. Goddess Kamakshi is the presiding deity of Kanchi with a separate shrine for

SRI KAMAKSHI TEMPLE
KANCHIPURAM

Plate XXXVI



A. View of the temple from sannathi street



B. View of the Temple From The Prakara

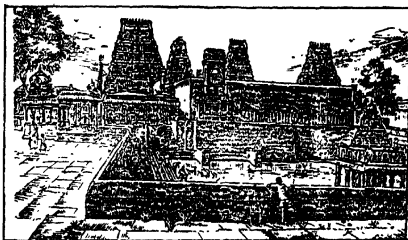
herself originally called Kamakottam though the present stone temple and the image of Kamakshi inside are later Chola consecration. The nucleus of the Kamakshi-Amman temple was originally a small *koshta* where a lotus-headed (*mastakapadam*) nude goddess somewhat similar to the *Srimadevata* or *Arupa-Lakshmi* was installed and worshipped.

This appears to be a *Naishthikkarchana* in the open. A careful observation reveals that the goddess seated on hips and legs outstretched as in the nude mother goddess now kept in the north-west *bhadra niche* of the temple (in place of Durga) is the form of goddess *Kami* or *Kamakshi* (one of amorous eyes). This setup existed under a *tree* prior to the visit of the great Advaita exponent, *Sri Adl Sankaracharya*.

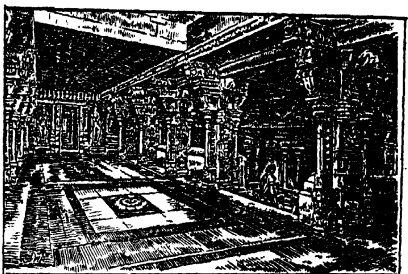
He has installed a *yantra* in *Sri-Chakra* and prayed to the goddess to give up her *Kali* aspects. The worship of *Adya-Sakti* or the *prakriti* was in vogue much earlier, say right from the *Indus Vally* civilization. In extreme

south the prevalence of *Kanya-Kumari* worship is attested to by Periplus. This then is the earliest among all the iconographic representations at Kanchi. It is now under a thick coat of butter paste, turmeric and vermilion blurring all its early features and wrongly taken as *Jyeshtha*.

The history of *Kamakottam*, which may date from the earliest period, reflects the increasing popularity in, *shakti* in Kanchi. According to K.R. Venkataraman, (*Devi Kamakshi in Kanchi*. A short historical study, Madras, 1968) the earliest *kamakottam* still exists near the *Skanda* temple

SRI KAMAKSHI TEMPLE
KANCHIPURAM

C. View of the temple from the tank



D. View of the temple from the interior mantap.

(Kumarakottam) now known as *Kaligambal* (or) *Adi kamakshj* temple, where a seated goddess with matted hair holds a noose, goad, skull and shows the gesture of fearlessness. At the base of Her image, three crowned heads in low relief face a stone bowl inscribed with a *Yantra*, now defaced. That image dates atleast from the 9th century A.D. and its *Yantra* may have been installed by the first *Sankara* when bloody *kalamukha* rites were performed. The new *Kamakottam* was built in the 11th century amidst *Jaina* and *Buddhist* temples, some of whose images it incorporated, and its present disorienting layout began in the 14th century A.D., he adds.

c. *Legendary Account*

According to the legends in the *Brahmandapurana*, *Kamakshi* incurred the displeasure of *Siva* by closing his eyes while playing the game of dice and became ugly. Her penance under a single mango tree coupled with the grace of Vishnu enabled her to recover her beauty and grace and henceforth she came to be called as *Kamakshj* or one with lovely eyes. When *Siva* released the flow of *Ganga* in order to test her, she clung to Siva's image (*Sivalinga*) and had happy reunion with him under *Ekamba* or the mango tree. This is the *sthalapurana* or religious importance of the place. This temple is sung by *Thirugnana Sambandar* and *Sundaramurti Nayanars*.

d. *Another Account*

According to one of the legends *Sri Adi Sankara* installed the *Sakti-Pitha* or *Sri Chakra* in the *Sanctum* of this temple. The accounts associate this celebrated spiritual leader with Kanchi and speak of his influence on the goddess *Kamakshj*. The tradition is that the goddess used to take the form of *Kali* at nights and wreak havoc to the people and the country. Thereupon *Sri Sankaracharya* did penance to please the goddess and restrain her from causing terror to the people. His deep devotion and prayer immensely pleased the *Divine Mother* who assured him that she would not stir out of the temple without his permission. *Sankara* has said to have consecrated the *Srichakra* in the s

of the temple. But some of the biographies of *Adi Sankara* says that *Sri Kamakshi* was converted into "*Soumya Yapu*" i.e. a graceful form by consecrating *Sri Chakra* before her and that the Devi was having a fierce aspect before.

There is a life-size image of *Sankaracharya* (Bhagavatpada) very close to the *sanctum* of the temple. Even today, as a symbolic gesture of obtaining permission of this sage, the *Utsavamurti* of the goddess is detained for a while in front of the image before it is taken on rounds on festival days. *Sankaracharya* was an ardent worshipper of *Kama-Koti Ambika*. It is believed that he spent his last days worshipping *yogalinga* and *Kamakshi* at Kanchi, but some scholars do not accept this statement and say that *Sri Adi Sankara* disappeared in the Himalayas (Kailas).

e. One among the Vaishnava divya-Desas

Perhaps, many including the Vaishnavites do not know the important aspect in this temple. It is not only a place of *Devi* worship (*Kamakottam*), but also one among the 108 *Vaishnava divya desas* called as *Thirukkallanur*, and sung by *Thirumangai Alvar* (8th century A.D.). The name of the *Vishnu* here is *Adi-Varaha Perumal* (*Thirukallan*) with *Anjalavalli Thayar* (mother or *Lakshmi*). These two sculptures are in worship and are found in the *niches* on the outer southern and western walls of the main shrine of *Sri Kamakshi Devi* as *koshta-devatas*, which is an unusual place for these deities.

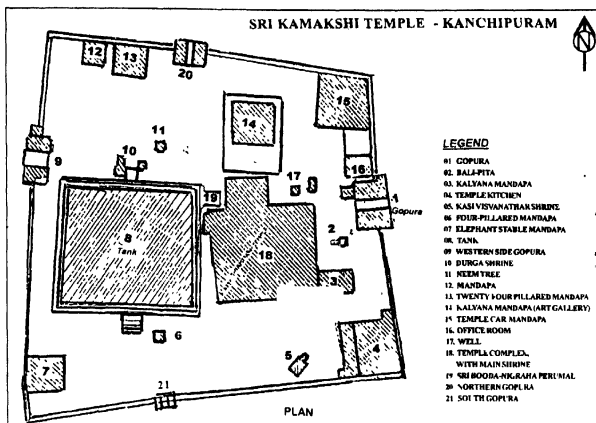
Since this deity belongs to one among the 108 *divya desas* and was sung by *Thirumangai Alvar* there must have been a separate Shrine for him and His consort. As we find separate shrines in all other *Divya-Desas* including *Nila-thundatan* in *Ekambareswara* and *Urugumula Perumal* temples in *Kumarakottam*, the sculptures must have been shifted to the present place during the time of renovation work. There is one more *Vishnu* Shrine in the complex of the temple located on the north-west corner of the temple tank called *Pancha-Ganga* (five-Gangai) rivers. This small temple is in three-stories one over the other enshrining the three forms of *Vishnu* as *Ninran*, *Irundan* and *Kidandan* (*Sthanaka*, *Asana* and *Sayana*) respectively. The name of this deity is called as *dushta-nigraha* perumal or *Bhuta Nigraha Perumal*. Opposite to this shrine there is another shrine for *Durga*. Though the place is one among the *Vaishnava Divya Kshetras*, the temple is known as *Kamakottam* or *Kamakshi* temple and is famous for its *devi* worship or *Sri-Chakra* worship, and is mainly a *Divya Kshetra* for the *devi-upasakas* (worshippers) rather than for the *Vaishnavas*.

f. The Lay-out

The temple has four entrances with a tower or *gopura* over them. The temple is facing east and entered through the *gopura dwara* entrance on the east. *Gopuras* of the Chola period with a huge compound wall encircling the shrines and the court-yard of the complex, must have undergone additions and alterations during the renovation works. We take the clock-wise *pradakshina* of the temple along the outer *prakara* and then enter the main temple complex. We find a vast open court-yard beyond which the shrines are located. On our left, we can see a row of structures such as *Balipitha*, *Dwajasthamba*, and *Simha mandapa* (Plate - LXXVIII (b)) which are oriented towards the main shrine. This is located on the eastern side of the court-yard. Further to this on the south, there is a *Kalyana mandapa*.

On the south east corner is located a very big structure known as temple kitchen (*madapalli*). Interestingly this structure has got a pillared verandah in front. On the southern side of the *prakara* there is a small shrine oriented towards south east direction enshrining the deity known as *Kasi Visvanathaswamy* (*Siva*).

On the south west corner of the court-yard, there is a tank called *Pancha-ganga-theertham* near the entrance to this tank. On the north east is located the *Thirukuta-sala* shrine for *Vishnu*. On the



western side to this the tank has a cloister *mandapa* with beautifully arranged pillars in line. Now we come again to the east near gopura. On the left side of the *gopura* is located a shrine of *Mahishamardhini* and on our right is the shrine of *Bhairava*. Now we enter the inner prakara. After worshipping the *balipitha* and *dwajastambha* one has to reach *Sukravara mandapa* (Sukravaram means Friday), through the *Vasantha mandapa*.

In this *mandapa* the festivals on important days are performed for the *utsavabera* or the processional deity. After the *Dwaja stamba* the shrines of *Ganesa* and *Vighnanivarana Ganapathi* shrines are located. Then we enter the next *prakara* where the shrine of *Siddhi Ganapathi* and shrine of *Utsavaberas* of Lakshmi and Sarasvathi are located. Next is the *Ganesa* shrine called as *Thundeera Maharaja*, and then comes the shrine of *Bangaru Kamakshi*, which is now vacant. The icon was taken to Udayarpalayam for safety during the carnatic wars and now enshrined in one of the temples at Thanjavur. Even today a similar Utsavabera is taken to the temple of *Ekamba* during the time of *Brahmotsavam* for performing the marriage festival of *Ekamba* with *Kamakshi* known as *kalyana utsavam*.

There is a legend (*sthalapurana*) about this Kalyana-utsavam. Once *Brahma* wanted to perform *Kalyanotsavam* for the Lord *Ekamba* and he requested *Kamakshi devi* as a consort *sakthi* (Uma). *Kamakshi* made to appear as consort (*sakthi*) through the third eye which is known as *Bangaru Kamakshi*.

Next to this is the shrine of *Sarasvati*. The other names of this deity are *Syamala* and *Rajamatangi* and is considered to be the minister of *Kamakshi*. Next is the shrine of *Poorna Pushkala Sameta Dharmasastha*. There is a shrine of *Sri Adi Sankara* or *Bhagavatpada*. The idol of the first Guru who was responsible for the establishment of the Matha at Kanchi is inside the *sanctum* of this shrine.

After worshipping *Annapoorna Devi*, we enter the main shrine of *Kamakshi Devi*, seated in *Yogasana* with *chaturbhuj* (four hands) (Plate - LXXVI (a)) with *Sri Chakra* in front. The worship

of this deity is feast to the eyes and peace to the mind. There is a legend that *Ka* means *Brahma* (Plate - LXXVII (a)) or his consort *Sarasvati* and *Ma* means *Vishnu* or his consort *Lakshmi*, and *Kshi* means the two eyes and thus *Kamakshi* means goddess *Uma* with *Lakshmi* and *Sarasvati* and her two eyes (blessing the devotees). Another legend is that *Kamam* means desire and *akshi* means the eyes, and *Kamakshi*, the mother of the Universe, fulfilling the desires of all, simply by her vision (eyes).

The deities in the *koshtas* on the northern side outer wall of the main temple called *Arupa Lakshmi* and *Swampa Lakshmi* are worshipped on our way back from the shrine of *Kamakshi*.

The incomplete *Kalyana mandapa* of the Vijayanagara period is located on the northern side of this temple in the outer court yard. It is a typical Vijayanagara architecture (Plate - LXXXVIII (a)) having many interesting bas-relief panels depicting the *puranic* episodes and characters. The entire temple complex looks to be covered under the ground for about 4 feet deep because the ground level outside has been made up considerably. This could be noticed even as one enters the temple where the base or *adhishtana* of the *gopura* covered by the present ground level.

INSCRIPTIONS FOUND IN THIS TEMPLE

There are 15 inscriptions found in this temple, recorded and published as follows:

01. C.g:480: Ref. A.R.E:1954-1955 No.360; Ibid; Part ii; p.16; and plate III facing P.57.
Found on a broken slab, lying in the lumber room in the second *Prakara* of the *Kamakshi Amman* temple, belongs to 18th regnal year of king Narasimhavarman -II, A.D.708; records the gift of land and Queen *Lokamahadevi* was affected by *Brahma Rakshasa*' an acharya of the *Ajivika Darshana* who afflicted the same.
02. C.g:502: Ref. A.R.E:1921; No.84; SII;xix Na:377
Found on the base of the south wall of the *Chokkeesvara* temple near the eastern *gopura* of the *Kamakshi Amman* temple, belongs to 15th regnal year of king Parakesari Varman; A.D. 985; records about the sale of land for offering to *Karikala Chola Pillayar* of the temple.
03. C.g: 513: Ref. A.R.E: 1954 - 1955; No.359.
Found on a pavement slab in the *Sasta* shrine belongs to 14th regnal year of king Raja Raja I; A.D.999, records starts with his *Melkeerthi* and then the endowments made by him to the temple.
04. C.g:519: Ref. A.R.E:1954; No.355.
Found on a pavement slab in the *Gayatri-Mandapa* in *Kamakshi* temple belongs to the 4th regnal year of king Rajendra-I; A.D.1016; records starting with his *Melkeerthi*; (citations) and records the gift of land.
05. C.g:583: Ref. A.R.E:1954-1955; No.357.
Found on the pavement slab No.4, in the *Gayatri-Mandapa* in *Kamakshi* temple, belongs to the 39th regnal year of king Kulothunga-III; A.D.1217; alias *Panchanadivannan* mentions only the name of the King.
06. C.g:605: Ref. A.R.E:1954-1955 No.314.
Found on the *Rishi gopura* in the second *prakara* of *Kamakshi Amman* temple, belongs to the 23rd regnal year of king Telugu Chola Vijayaganda Gopala; A.D 1273; records the gift of a village called *Iraivar*, for temple purpose.
07. C.g.609: Ref. A.R.E:1954-1955; No.318.
Found on the *Rishi-Gopura*; in second *prakara* of *Kamakshi Amman* temple; belongs to the same king in the 13th century; records the grant for burning lamp in the temple.
08. C.g: 613: Ref. A.R.E:1954-1955; No.310.
Found on the *Rishi gopura* in the second *prakara* of the *Kamakshi amman* temple, belongs to the 20th regnal year of king Raja ganda Gopala records the gift of two villages namely *Kutan Pakkam*, and *Madevi Mangalam* to the temple purpose.

09. C.g:614: Ref: A.R.E:1954-1955; No.324.
Found on the north walls of the same *Prakara* belongs to the 20th regnal year of Rajaganda Gopala records; on order of Madurantaka Chola pertaining to a gift of land.
10. C.g:615: Ref: A.R.E: 1954-1955; No.354 .
Found on a pavement slab No.1, in the same *prakara* belongs to Gandgopala, mentions an *Aracchalar*.
11. C.g: 616: Ref: A.R.E:1954-1955; No.345. .
Found on the north wall of the *Utsava Mandapa* in the first *prakara* of the same temple, belongs to the 38th regnal year of king Kulasekhara Deva; A.D. 1306; records the gift of *cow* for perpetual lamps.
12. C.g:620: Ref.: A.R.E.1954-1955; No.326.
A found on the base of *Utsva Mandapa* in the same temple belongs to the 13th century A.D; records that right of supervising the service was bestowed on *Alaghya-Tiruchchirrambala Mudatyan*.
13. C.g:622: Ref: A.R.E:1954-1955, No.343.
Found on the tiers of the first *prakara* of the same temple, belongs to *Bhuvanaikavira*, 13th century A.D, records verses in praise of *Bhuvanaikavira*.
14. C.g:625: Ref: A.R.E.1954-1955; No.325.
Found on the north wall of the second *prakara*, of the same temple; states that a certain king weighed himself against *gold* received as tributes and gave it away to poets.
15. C.g:626: Ref: A.R.E:1954-1955, No..529.
Found on the base of *Utsava Mandapa* in the same *prakara* records that the *mandapa* was caused to be constructed by *Adittadevar of Kappalur*, in *Mutturukkurram* in *Pondi-Mandalam*.

35. ADI PEETA PARAMESVARI KALIKAMBAL

(locally known as ADI KAMAKSHI)

The temple is situated on the eastern side of *Kumarakottam* and is entered through a gate-way on the southern side with a small tower at the entrance. The temple has a *mandapa* in front on the western side. The main temple complex is entered through a gate-way on the west, in which the main shrine is facing south. On either side of the doorway are seen two standing diminutive *Dwarapala* figures with *gada* in one hand and *kapala* on the other hand.

Two standing *Dwarapalikas* (which are nude figures) are also seen on either side of the second doorway near *garbhagriha* with a dragger in one hand, and *kapala* on the other.

In front of the main deity in the *ardhamandapa*, there is a *Srichakra* form as we find in *Kamakshi* amman temple, but without the figures of *Ashtalakshmi* in the inner face of this *Srichakra* and hence it must be *balipeeta* of *Kali* or the original one disfigured. According to some scholars this temple was the original *Kamakshi* temple and the present one was of a later Chola period.

The main deity known as *Adi Kamakshi*, is enshrined in the *garbhagriha* with four hands, the upper two holding the *Pasa-Ankusam* and the lower right hand, showing the *abhaya mudra*, while the left one is holding the *Kapala* (skull), seated in *Padmasana* over an ornamental pedestal. There are three heads of male figures peeping out of the pedestal underneath which must be corpses.

This beautiful idol of *Kamakshi* has a *krita-makuta* and the right ear ornamented with *makara kundala* and the left one with *karna kundala* with beautiful ornaments around the neck including the *kapala mala*. It is interesting to note that the protruding teeth on either side of Her mouth, the *Kapala* in one of her hands and the *Corpses* under the pedestal confirm the identity of the sculpture as *KALI*. Though the original temple is dislodged and reconstructed, the sculptures of this temple are still possessing the early character.

Of the three important sculptures found in this temple, one is *Annapurna* holding a spoon in her right hand and *akshya vessel* in her left hand, fixed on the northern side wall of inner *mandapa*. The other one is found fixed on the compound wall facing west is *Mahishasura mardhini* with 8 hands carrying different weapons in the act of killing an *asura* called *Mahisha* with Her trisula. This figure is beautifully carved. The third one is also found fixed on the compound wall facing north. This sculpture is similar to the main deity, but with a slight modification. Instead of *krita makuta* the curled hair is seen on her head and the teeth on either side of the mouth also are missing.

Three *corpses* under the pedestal are also not found. Hence this is not the *Kali* form, as we find in the *garbhagriha*, but a *sativika* form of the same deity. These three sculptures must have been belonging to some other places or shrines as the present places are not suited to them.

The main shrine *vimana* has stucco work with 5 *kalasas* (finial) on top. It is a rarity to be seen a *vimana* for the shrine of *Utsavabera* in this temple. Probably, the *garbhagriha* must have been enshrining one of the three sculptures mentioned above, most probably the *sathvika* form of *Kalkambal*.

On the whole, we find that the entire original temple has been disturbed at some stage or the other, and rebuilt during the later period, that too at various stages. It is a well known fact that *Sri Adi Sankara* had installed the *SriChakra* in the *Kamakshi* temple to bring the *Sathvika* form of *Kamakshi*. But in this temple, the *Kali* form of the sculpture is still remaining with a *Yoni-pitha* (Bali peetha) in front for the installation of *SriChakra*, but not completed. The temple seems to have been rebuilt and the original sculpture is not found in their respective places. The temple is located very close to the *Kamakshi* temple on one side and *Kumarakottam* on the other. But less popular than the other two mentioned.

36. KARUKKINIL AMARNTA AMMAN TEMPLE

The temple is located in Vishnu Kanchi in the *Karukkinil Amarnta Sannidhi* street. The main deity is *Mahishasura Mardhini* or *Kali*. According to local tradition after destroying the *Mahishasura, Parvathi* as *Kali* came and seated in this place which was dark (*Karukkil*) because of palm trees around. Thus the name of the goddess is derived from this darkness and palm trees as *Karukkinil amarnadaval* meaning the goddess seated in the darkness.

On either side of the entrance to the main temple we see an elephant on one side and a lion on the other side. Both are of the Pallava period, but these loose sculptures might have belonged to some other place. The main deity made of sand-stone has eight hands carrying weapons (Plate - LXXVII (b)) in the pose of killing the *asura* (demon) who is also seen below with *trisula* of *Kali* piercing his body. This shrine contains *garbhagriha* and *ardhamandapa*. The front portion with elevated roof and ventilation indicates that it is a later addition.

The site and the complex of the temple seems to be of very early period. There are a few *Buddha* images (Plate - LXXX (a & b)) seen under a tree in front of the main temple which is also under worship. It is learnt that the *Buddha* icons were unearthed from the back-yard of one of the houses located in the *sannidhi* street of *Kamakshi* temple. This street was originally called as *Buddha* street. The reason for shifting the sculpture to this temple is not known.

The temple has a compound wall around and entered through a gate on the eastern side but the main temple is facing north. A tiled roof building facing west is meant for the shrine of *nagas*. There is a *navaratri alankara mandapa* of late period facing east of the left side of the temple.

A *Jyesta* (elder sister) (Plate - LXXXI (a)) sculpture in stand-stone with two figures on either side of the bas-relief sculpture is also found under the tree. This sculpture also must be belonging to the

earlier period. There is a tank outside the temple complex located on the north-eastern side. It is interesting to note that this tank has lotus leaves and flowers and is well maintained.

37. TEMPLES OF GODDESS

Kanchipuram is a unique place where not a single Siva temple has a separate shrine for Goddess. The main *sakti peeta* is *Kamakottam* or *Kamakshi* temple. Even the *Kumara kottam* temple of Lord Muruga has no separate shrine for goddess as the lord is in the form of *Brahmachari* (unmarried). At the same time it is interesting to note that almost every Vishnu temple has a separate shrine for Thayar (Lakshmi) in each of them.

But we have a number of separate temples for goddess, most of which are village goddesses considered as different forms of goddess *Parvati*. We have found such temples situated at various parts of the town as detailed below.

Most of these temples must be less than 200 years old. Some of them have only a *garbhagriha* and four walls around and a few have *pradakshina mandapa* and *Sikhara* over the *garbhagriha*. The temples have neither any special architectural feature nor historical importance but they are under worship and hence enjoys religious importance.

Below is the list of such temples.

(a) *Tantondriamman* is situated in Olimohamed Pettai street on Natteri Road at Kanchi, (b) *Drowpatiamman* is situated on Tollgate road near the Tollgate at Kanchi, (c) *Gangaiamman* temple on Tollgate road near the Tollgate at Kanchi, (d) *Mariamman* temple on Tollgate road near the tollgate at Kanchi, (e) *Padavettuamman* temple at the rear side of Sri Kailasanatha temple (western side)-Shala Bhogam at Kanchi, (f) *Tantondriamman* temple in Ekambarasvarar sannadhi street, near Upperikulam at Kanchi, (g) *Kaliyamman* temple at the rear side of Kumarakottam, Sengunther Odai street, at Kanchi, (h) *Ponneriamman* temple near Ponnerikarai Railway gate towards Chennai main road, at Kanchi, (i) *Drowpatiamman* in Thihamver street near Kanchipuram Railway station street, (j) *Paranjothiamman* temple in the north mada street of Sri Vaikuntha Perumal temple (Arapperun selvi street) facing east.

(k) The temple of *Kanniamman* in Vanniyar street in Siva Kanchi (l) *Bhadrakaliyamman* temple in Vanniyar street in Siva Kanchi (m) *Drowpatiamman* temple is situated in Sheikpet sala street (n) *Adiparasakti amman* temple in Kamaraj Street near Manjal-neerodai (o) *Kanniamman* temple in Kamaraj Street near Manjal-neerodai, (p) *Angalaamman* temple in Veeramahakali amman koil street (q) *Nallathuramman* is situated in the Karukkinil Amarnthaval temple lane, near a small tank called Vellathamman Kuttai, (r) *Mariamman* temple in Narayana Palayam street (Bava pettai street) (s) *Makaliyamman* temple near Thiruvedhi Pallam tank in Iyengar Palayam street (t) *Gangaiamman* temple on the west of Thiruvedhi pallam tank in Varadharajapuram street (u) *Drowpatiamman* temple in Palani Chetty street, in Seshadri Palayam (v) *Amman* temple in Palani Chetty street in Seshadri Palayam near Manjal-neerodai (w) *Kanni koil* in Mottai Kulam street near Kusela-theertham tank (x) *Gangaiamman* temple is situated in Mottai kulam street near Kusela-theertham tank at Kanchi.

(y) *Santhaveiliamman* is located in Vellai kulam street on the south of Sarva Theertham tank. It is a temple for village Goddess (Renuka Devi) called in this place as *Santhaveiliamman*. This temple has a *garbhagriha* in which the figure of Goddess is found in torso, with an *ardha-mandapa*, *maha mandapa* all of them are modern structures. The temple is enclosed by compound wall. There are small shrines around the temple for *Veera kaliyamman*, Goddess with a linga in front and *navagrahas* in the court-yard of the temple.

38. GANESA (VINAYAGAR OR PILLAYAR TEMPLES)

Historians are of the opinion that the cult of worship of Ganesa or Lord Vinayaka in Tamil Nadu came into vogue after Rajasimha Pallava's invasion of Vatapi when he brought this form of sculpture from there and adopted the same in the Kailasanatha temple. More or less at the same period the Pandyas have also carved the figure of Ganesa in their cave temple at *Pillayarpatti*, and later it was adopted almost in every cave temple of the Pandyas. But today in Tamil Nadu, the practice of Ganesa worship has become as popular as also in other parts of our country. Each Siva temple in Tamil Nadu has the sculpture of Ganesa as he is considered to be the first son of Lord Siva. Besides, there are many separate temples constructed for Ganesa.

The Ganesa temples in Kanchi have neither historical nor architectural importance. But they certainly get importance because they are under worship. Apart from these separate temples for the Lord Ganesa, there are a number of Ganesa shrines and sculptures located almost in every Siva temple. We have described them in this chapter. In Tamil Nadu Lord Ganesa is popularly known as *Pillayar*.

In Kanchipuram, there are about 31 separate temples for Ganesa or Pillayar (according to our knowledge).

PILLAYAR TEMPLES SITUATED AT VARIOUS PLACES IN KANCHIPURAM

(1) On the western bank of Sarvatheertham tank. (2) At the junction of Kammala street and Rayankuttai in Konerikuppam (3) In Nellukara street on the northern side of bus stand. (4) In Okka Piranthan Kulam street. (5) Near Pacchaiappa's High School play ground on the northern side. (6) On the north-west of Pacchaiappa's High School play ground. (7) In Aladi pillayar koil street. (8) Near south of Sauthalesvarar temple, south of Vishnu Kanchi road and east of Vegavathi river road. (9) Near *Kulala Teertham tank* in Mottaikulam street. (10) Rettai pillayar temple is situated opposite to Sri Juraharesvarar temple in Ekambaranathesvarar Sannidhi street. (11) Thirukacchi nambi pillayar temple is situated in Thirukacchi Nambi chetty street (near Seshadri Palayam) Mettu street. (12) Pillayar near a tank is situated on the southern end of Kosavar lane.

The same God is known as *Vinayakar* in the temple situated in the following places at Kanchipuram. (13) Inside the complex of main bus stand. (14) In Kamaraj street on the southern side of *manjal-neerodai*. (15) Near Pacchaiappas High school play ground. (16) On the western side of *Thayar kulam* road. (17) On the northern side of Narayana palayam street. (18) On the southern side of Narayana palayam street. (19) On the north of Velathamman koil street, south-east corner of Thiruvidi pallam tank.

(20) Besides these Vinayakar temples, the temples of Kamalakkan Vinayakar on tollgate road near tolgate, (21) Varasiddhi Vinayakar at the end of vanniya street (Kamaraj street), (22) Chintamani Vinayakar in the middle of *mandapam* street and Thayarkulam road i.e. western side, (23) Ishta Siddhi Vinayakar temple at the junction of two roads namely Vallalar Pachiappan street and Karukkinil Amarnthaval street, (24) Sakala siddhi Vinayakar on the southern end of Gandhi Road (Adisenpet), (25) Vikata-Chakara Vinayakar near Valathisvara koil street and near Ekambaresvarar temple, (26) Thillai Vinayakar in the middle of Karukkinil Amarnthaval Koil street, (27) Somasundara Vinayakar on the southern side of Narayana palayam street, (28) Vinayakar Drowpathi amman on the southern end of Pattala street are also located in this *city of temples*.

MYTHICAL STORY OF CHITRAGUPTA

Out of all celestial objects, the Sun is considered to be the most important for the life of mankind. Though it is difficult to see him directly during the day time because of the excessive brightness, his rays

provide not only light but also keep away the diseases. The sunrise and sunset provide feast to the eyes Therefore *surya* or *sun* is considered to be a beautiful *devatha*. The *Rig-veda* mentions his name as *Aditya*.

The *puranas* say that three women were in love with him and had sons through him. One is *Kunthidevi*, the mother of *Pandavas*, and she had a son called *Karna*. The second one was *Chaya Devi* and she had two sons through him known as *Sanisvaran*, (one among the *Nava-grahas*), and *Yama* the lord of death.

The third one is an *apsara* called as *Neela Devi* who also fell in love with *surya* and through him got a son called *Chitragupta*. He was born in Tamil month of *Chithirai* and the star also *Chithirai*. Therefore he was called *Chitraguptha*.

Chitragupta was very powerful and even he took over *Brahma's* duty of creation. This has created an embarrassing situation to the gods, who went and pleaded with *Surya* to solve the problem. Then *Surya* called his son *Chitragupta*, and advised him not to interfere with the duties of other gods especially, with the duty of creation of lord *Brahma*. Instead he can be an assistant (P.A) to lord *Yama* his own brother by keeping the accounts or deeds of every individual on the earth from the time of birth to the end of his life.

Chitragupta obeyed his father and from then onwards he became the P.A. of lord *Yama*, his brother or god of death. To assist *Chitragupta* the servants of *Yama* (*Yamudutas*) and a *dove*, a *owl*, and two *four-eyed dogs* were given. Besides he was provided with the assistance of three maid servants known as *Prabhavati*, *Neelavati*, *Karnigai*. People started leading a disciplined life for fear that every good or bad deeds that had been committed in their day to day life would be noted by *Chitragupta*, for final judgement (after death).



CHITRAGUPTA
KANCHIPURAM
Plate XXXVII

39. CHITRAGUPTA TEMPLE

In our country, there are 14 temples dedicated to the worship of *Chitragupta*. There is a shrine of *Chitragupta* in Thiruvannamalai and a temple is situated in Kanchipuram. The festival of *Chitragupta* is being celebrated on the full-moon day in the Tamil month called *Chithira Pournami*. The idol of *Chitragupta* found in the temple of Kanchi is different from what has been described in the *Purana*. (Plate - XXXVII).

This temple of *Chitragupta* at Kanchi is situated on the southern Rajaveedi very near to the bus-stand. In South India, Kanchipuram is the only place where we find a temple for this god. *Chitragupta* is an accountant or personal aide to *Yama*, the lord of death. He is supposed to maintain the good and bad deeds of every individual from the time of his birth upto the end of his life. He is also supposed to maintain the time and the nature of death for each life.

There are two more legends about the birth of *Chitragupta*. According to one, when *Yama* prayed the lord *Siva* for an assistant to carry out his duties, the lord gave him *Chitragupta*. Another theory is that goddess *Parvati*, an accomplished artist, drew the image of *Chitragupta* and gave life to the drawing. Hence he came to be known as *Chitragupta* (born out of *Chitram*, or drawing). (The mythical story from the *Purana* is separately discussed earlier).

According to the astrologers, visiting *Chitragupta's* temple at Kanchi will assure mental relief to the devotees. The sculpture in the *garbhagriha* is a standing figure with palm leaves in the left hand and the right hand holding the writing instrument. (The temple is now under renovation).

40. HANUMAN (ANJANEYA) TEMPLES

The worship of *Anjaneya* in separate shrine is also very popular in Tamil Nadu. In Kanchipuram, we have come across only a few temples of this deity as described below:

a. *Thiruvadi Koil*

This Anjaneya temple called as *Thiruvadi Koil* (*thiruvadi* means the lotus feet of lord Vishnu and *Anjaneya* or *Hanuman* is known as *siriya-thiruvadi*) is located at the western end of the Sannidhi street of Sri Varadaraja swamy temple. The temple has *garbhagriha*, *ardha-mandapa*, with a closed *prakara* around. This is probably of the Chola period.

b. *Anjaneya Temple*

On the South mada street of Sri Varadaraja swamy temple, there is a small shrine for Sri Anjaneya, abutting the compound wall or *Thirumathil* of this temple. One has to climb a few steps to reach the shrine and worship the deity which is carved in the niche of the wall.

c. *Anjaneya Temple*

Another Anjaneya temple is located on the Gandhi road (Addisonpettai) of Kanchi, near the temple car (*ratha*) of Sri Varadaraja swamy temple.

d. *Chaturbhuj Anjaneya*

This sculpture of Anjaneya with four hands (*Chaturbhuj*) is located in the niche on the rear wall of the *Gangai-Kondan mandapam* opposite to the Sankara Mutt in big Kanchi.

e. *Sanjeevirayar (Anjaneya) Temple - Ayyangarkulam (Kanchi)*

Ayyangarkulam is a village situated about 12 kilometers from Kanchipuram, on Kanchipuram-Kalavai road. The temple of Sanjeeviraya (Anjaneya) is situated on the northern side of the main road, and almost on the outskirts, that is the western end of the village.

According to legend, when Anjaneya was carrying the *Sanjeevi parvatha* (hill) to save the life of Lakshmana, a small portion of it fell down at this spot. Hence, the place came to be known as Sanjeevirayar hill.

This huge temple complex with a tank behind, was constructed by one *Sri Lakshmi Kumara Thatha Desikan*, who was the Minister in the Vijayanagara kingdom from 1585 -1614. *Sri Thatha Desikan* was a philanthropist and conducted a number of marriages for poor, hence, had the title of *koti kanniyadhana lakshimi kumara thata desikan*.

He has also excavated a huge tank called *Thathasamudram* which is located on the northern side of the temple. Besides this, there is another huge well known as *nadai-vavi* excavated by him. This well has a beautiful ellipsed *cloister mandapa* around it. Lord Varadaraja is taken in procession in to *mandapa* of this tank, once in a year on the full-moon day in the Tamil month *Chithirai*. This festival is known as *nadai vavi utsavam*.

LAYOUT (PLATE - LXXIX (A))

Though the deity in the shrine is facing north, the temple is entered through a gateway on the south. At the entrance, there located a huge four pillared *mandapa* with beautiful stucco *silaka* over it. The interesting feature of this temple is that a huge pillared hall had been built adjacent to the

compound wall outside the temple itself. The *mandapa* has two rows of pillars with a *Jagathi* (platform) of about 3 feet height (raised basement) on either side of the door way to a full length of the compound wall to the width of the inner bay of the *mandapa*.

The centre ceiling of the first bay contains beautiful sculptures of dancers and musicians. The ceiling of second bay contains the traces of the Vijayanagara paintings. The entrance door way has a small tower (*gopura*) over it. As we enter on our right which is the south-eastern corner of the inner court-yard, there is a *madapalli* (temple kitchen), which once must have played an important role in preparing temple *prasadams* for free distribution. But at present it is in a dilapidated condition. The south-west and north-west corners of this court-yard, have also two huge four-pillared *mandapas* with stucco *sikharas* over them. Both these *mandapas* have *koorma pithas* (basement made like tortoise). On our right there is a huge pillared hall in front of the main shrine, which is almost connecting the northern compound wall of the temple.

Next to this *mandapa* on the south is the *mahamandapa* and then *ardhamandapa* and *garbhagriha* with stucco *sikhara* over it. The *garbhagriha* enshrines the main deity called *Sanjeevirayar* but in the form of *Bhakta Anjaneyar* (Plate - LXXIX (b)), that is in a standing posture with folded hands. This is a *bas-relief* sculpture. The *garbhagriha* has a circumambulatory around it with doorways on either side connecting the *ardha mandapa* and the main shrine. After worshipping the main deity we go to the northern side of the temple through a gate-way where we come across with another beautiful huge pillared hall, similar to the one we saw at the frontage of the temple but without *jagathi* here. Then immediately after this *mandapa* there is a semi-circular wall constructed with granite stones and brick coping which serves as a bund or bank of the tank *Thatha-Samudram* at the same time protecting the temple from the danger of water entry.

The steps to the tank are elegantly arranged with fine dressed stones, and enhances the beauty of the temple. On the eastern court yard of the temple there is another *bas-relief* sculpture of *Garuda* but standing in the open court-yard without a shrine. This sculpture is also similar in workmanship to that of Anjaneya. The exterior back wall of the Anjaneya temple contains 20 stanzas or *stokas* in praise of Anjaneya called *Anjaneya stuti*.

On the eastern and western sides of the outer *prakara* of this temple, there are two more four pillared *mandapas* located similar to the one that exists at the entrance. The *nada-vavi* well is another splendid example of Vijayanagara architecture with beautiful sculptures and inscriptions. It is a rarity to have such a huge temple complex for Anjaneya. The *utsavabera* of the Anjaneya is a beautiful icon now kept in a temple in a village for safety.



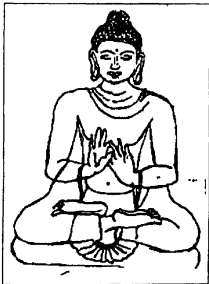
Fig. 29a

A. BUDDHIST RELIGIOUS CENTRES

Kanchipuram as already stated is a place of many religious faiths like **Buddhism, Jainism, Hinduism** (viz **Saivism, Vaishnavism**) and **Islam**. These religions had taken deep roots in the country mainly due to generous patronage of the kings. For example, due to the effort of the King Ashoka, Buddhism was spread not only in India, but also outside. After the decline of Buddhism, Jainism became a popular faith among the people, also due to its adoption by many kings of that time. The advent of bhakti movement by the Saiva and Vaishnava saints and the preaching of **Adi Sankara** and **Ramanuja** has brought about a complete transformation in the religious faiths led to the decline of Buddhism and Jainism.

Here again one must admit that royal patronage has played a vital role in the change. All these faiths have exercised considerable influence in the religious history of Kanchipuram. Therefore we shall discuss the religious centres of all faiths in this chapter.

The Chinese traveller **Huang-Tsang** who visited Kanchi in the early 7th Century AD, has mentioned that (**Kanchia-pu-lo**) Kanchipuram was the birth place of **Dharmapala Risa** who was a professor of the Nalanda University. According to him there were many **monasteries** and **Chaityas** in and around Kanchi. To the east of the city an old **sangharama**, overgrown with wild shrubs, now, built by the younger brother of king Ashoka existed (T.V. Mahalingam, op.cit,(1969), p.6). He specifically mentions a **stupa** which was about 100 feet height at Kanchi. However, none of these religious edifices are seen today in Kanchi. A few Buddha sculptures are found in the vicinity of Kamakshi amman temple and Ekambaresvarar temple in Kanchi.



T.A. Gopinatha Rao, after studying the existence of Buddha's statues in the vicinity of Kamakshi amman temple has stated that (T.A. Gopinatha Rao, OP.Cit PP127 & 6) this particular temple must have been originally the temple of **Taradevi** (Buddhist goddess) and later on converted into the temple of Kamakshi. **Manimegalai**, the daughter of **Kovalan** and **Madhavi** of **Sangam** age, had visited Kanchipuram and heard the preachings of **Aravana Adigal** (Buddhist monk). She was also said to have worshipped in this temple of **Taradevi**.

There are also Buddhist relics in the Ekambaresvara temple in Kanchipuram. C. Meenakshi, who had made a study (**Mattavilasa Prahasana of Mahendra Vikrama Varman**, edited and translated

by N P Unni, Trivandram, 1974) of all the available Buddhist vestiges in Kanchi is of the opinion that there should have been more than one *Buddhist Vihara* in Kanchipuram. From the references found in *Nagarakritagama* and other evidences, she tried to identify the *Shadviharas* (six monasteries) in Kanchi. She has also explained, with evidence, that Buddhists were living in Kanchi upto the 14th Century A D.

Unfortunately, except the above historical evidences, no other monuments belonging to this religion are found in Kanchi today. But some of the names of the streets in Kanchi like Aravana Adigal street, Arapperam selvi street, and Jttan kutti street etc., still retain the Buddhist names and testifies name that *Ilam Killi* built Buddha's temple at Kanchi. When the Municipality of Kanchipuram was established in 1865 the original name of the Sannidhi street of Kamakshi Amman temple was called *Buddhar Koil* street. From the back yard of a house in that street two Buddha images were unearthed and now kept in the Karukkini Amarthaval temple of Kanchi.

B. JEENALAYAM (PLATE - LXXXII (A & B))

Kanchipuram was an important centre of Jainism in *Thondaimandalam*. Just as Siva Kanchi and Vishnu Kanchi, there is one hamlet called *Jina Kanchi*, located on the southern bank of the river Vegavathi.

It is believed that during the period of *Akalanka*, the celebrated Jaina Philosopher of 3rd century A D who belonged to *Sravana Belagola*, the Jains migrated to south especially to Kanchi. The other faith *Buddhism* which was dominating from 3rd century B C to 3rd century A D declined in Kanchi. (The Ganges of Talakad, pp 198 & 274). Upto 6th century A D the austerity and simplicity of Jainism attracted the people of Kanchi. The bhakti movement of 6th to 9th century A D has brought about the downfall of this religion at Kanchi as also in other parts of the *Thondaimandalam*.

Many religious institutions of Jainism were established in Kanchi during this period. Kanchi became a minor centre of the Jains in the medieval period. The regular colony of Jains (jinakanchi) called as *Tirupparuthikunram* became one of the important centres of learning of the *Digambaras*.

The Pallavas of Kanchi were liberal in their religious outlook and some of them extended patronage to Jainism. Simhavarman made a grant of the village *Amanserkkai* and some lands in *Tamar* to the reputed monk *Vajranandi* of *Thirupparuthikkunram* for

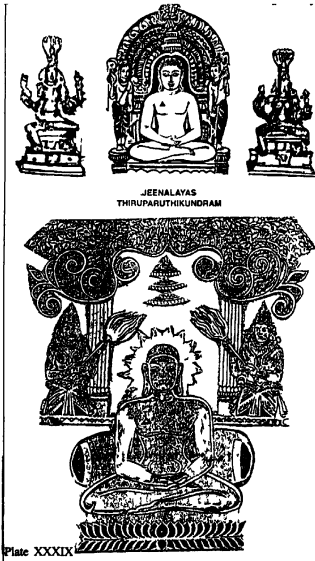


Plate XXXIX

conducting worship of the Lord *Jina* (Annual report of Indian Epigraphy A/10-1958-59). The *Periyapuranam*, while dealing with the life story of *Thirunavukkarasar*, speaks of the conversion of a Pallava king who is generally identified with Mahendravarman.

Moreover, he is stated to have destroyed a Jaina monastery at Thirupathiripuliyur (near Cuddalore) and out of its ruins built a Siva temple, *Gunabhara Ishvaram*, at Thiruvattigai (*Periyapuranam*, *Thirunavukkarasar*, V-145-1-46). Although opinions are divided about the historicity of the *Periyapurana* account, scholars unanimously accept that *Mahendravarman* was for some time a Jaina and later became a Saivaite. (C. Meenakshi, P.255, N. Subramaniam P.138). Whatever element of truth may be there in the above version, no Jaina vestige of the Mahendra period do we find in Kanchi or in any other part of his dominion

However, Mahendra makes a mention of the Jains of Kanchi in his work, the *Mattavilasa prahasana*. He ridicules the degenerate nature of the *Kapalikas*, *Pasupatas* and the *Buddhist* monks. The drunken *Kapalika* mendicant in the play is warned not to speak of the *Kapalika* means of salvation publicly in the town, for the Jains describe the way to salvation differently, thus alluding indirectly to the Jaina custom of non-eating of meat and abstinence from liquor.

There are two Jaina temples or *Jenalayas* at *Thirupparuthikkunram*, one dedicated to *Vardhamana Mahavira*, the 23rd *Tirthankara* and the other to *Chandraprabha*, the 8th *Tirthankara*. Both the temples dated from the Pallava period, but they no longer exhibit the Pallava style of architecture. The *Vardhamana* temple was considerably enlarged with additional shrines and a huge pillared hall added in later times. One of the shrines built in the Chola period is dedicated to *Dharmadevi*. Together with the shrines built in the Chola period, the entire temple complex came to be called as *Trikudabasti*.

The *Sangeetha-mandapa* in the temple complex was built in 1387-1388 by Irugappa, the famous general of the Vijayanagar king, Bukka-II (42/1890). The temple was enclosed by a *prakara* wall by one *Alagiypallavan*, who is identified with the Kadava chieftain, *Kopperunjinga* (South Indian Inscriptions, XII, No.259). The ceiling of the *mandapa* contained two layers of paintings, one was executed during the Vijayanagara rule, the other in the Nayaka times. The earlier paintings have disappeared due to the ravages of time.

The Nayaka paintings depict incidents connected with the life of *Rishabhanatha*, *Neminatha*, *Mahavira* and *Dharmadevi*. The *bala-lilas* of Krishna such as the lifting of the *Govardhana hill*, *Kaliyamardhanam* the killing of the elephant *asura*, fighting the wrestlers, killing *Kamsa*, etc., deserve special mention. Short label inscriptions in *Tamil* narrating these events are found below the paintings. (*Thirupparuthikkunram and its temples*, T.N. Ramachandran). The *Chandraprabha* temple is of modest proportions and is supposed to have been built by Rajasimha Pallava.

It has a shrine and a small *mandapa* in front. The shrine was at a later period, closed for reasons unknown to us, but the first *tala* was converted into a shrine accommodating an image of *Chandranatha*. Subsequent renovations and repairs have altered the original style of its architecture and it now resembles a modern structure (*Jaina art and Architecture*, II, P.324). However, the rampant *yalis* at the cardinals of the shrine are reminiscent of the Rajasimha style of architecture.

Besides the above two temples, yet another is known to have existed in the vicinity of Kanchipuram. It was known as *Mahilampali*. An epigraphical record of the Narasimha Pallava-II (A.D.708-A.D.709) re-engraved in the 9th century A.D., states that queen *Lokamadevi* was afflicted by a *Brahmarakshasa* and mentions an Acharya of *Mahilampali*. The acharya probably had some role in exorcising the evil spirit and relieving the queen's malady. It also seems to register a gift of land to the temple of *Ahrat* (360/1954-55). The *Mahilampali* of the epigraph does not exist now. It is not possible to locate this

Jaina temple, as the fragmentary inscription referring to it is engraved on a loose slab lying in the lumber room of the Kamakshi temple

Land grants and endowment

The Jaina institutions of Kanchi received the patronage of the members of the ruling families and pious devotees. The earliest epigraphical record referring to the Jaina settlement at *Thirupparuthi kkanram*, is the famous *Pallankoil* copper plate issued by the Pallava king Simhavarmam, (A.D.556). It records the king's grant of the villiage *Sramanasrama* alias *Amanserkai* in the Perunagar and some lands in *Tamar* as *Pallichchandam* to the reputed Jaina monk *Vajranandi* of *Nandisangha* at *Vardhamaneshvaratirtha* for conducting the worship of Lord Jaina.

The copper plate describes *Paruthikunru* as the *Dharma-tirtha* or sacred place of lord *Vardhamana* (TASSI, 1958-1959 p.4 IFT). *Perunagar* and *Tamar* (Damal) are two important places retaining their ancient names even to the present day in the Kanchipuram taluk. *Amanserkai* cannot be definitely identified since there are several villages with names like *Amanantangal Amanambakkam*, etc., (*Annual Report on Indian Epigraphy* 1958-1959, pp-3-4).

There was a monastic order at Jaina Kanchi named *Nandi Sangha*, in which lived a horde of virtuous teachers, one of whom was *Vajranandi*, who was well-versed in all sacred lore. It is evident from the *Pallankoil* copper plate that the *Vardhamana* temple at *Tirupparuthikunram* was considered a holy place for the Jains as early as in the 6th century A.D. The reference to the *Nandi singha* and the hermitage is of great importance.

The Jaina recluses formed themselves into various *Sanghas* for the propagation of their religious principles. Four types of such orders, viz, *Nandi sangha*, *Sena sangha*, *Deva sangha* and *Simha sangha*, are mentioned among the *Digambara Jains* of the south. Among them, the *Nandi Sangha* seems to have been very popular in *Tamil Nadu*. The presiding monk of the order had his name suffixed with the epithet *Nandi*. Lithic records from *Thirupparuthikkunram* bear testimony to the fact that the *Nandi Sangha* continued to be there for a long time under the succession of several Jaina Acharyas (*Traditional cultures, Jainism in Thondaimandalam* K V. Raman, 1974, pp.13-23).

During the reign of Kulothunga Chola-I (A.D.1116) **3000 kuli** of land was purchased from the assembly of *Kaitaduppur* by the monks of *Thirupparuthikkunram* for digging a canal for irrigational purposes. (382-1/1928-29). In the year A.D.1131 some lands were sold to the temple by the assembly of *Vilasar* 381-A/1928-29. A similar grant of *Pallichchandam* was also made to the temple and it was entrusted to one *Arambanandi* in A.D.1135, (381-B/1928-29). **20 Velis** of land in the village *Ambai* were endowed at the instance of Kulothunga Cholakaduvetti, for the merit of his preceptor *Chandrakirtidevar* and on the *Bhattaras* of *Thirupparuthikkundram*. (South Indian Inscriptions, IV, No.366). Endowments such as the gift of the village *Kanipakkam* as *Pallichchandam* to god *Semporkunralvar* (Mahavira) at *Paruthikkunram* and the assignment of income from the tax *Kadamai* for food offerings had been made during the reign of Rajaraja- III. (Ibid. No.367).

The same temple was also patronised by the Vijayanagara rulers like Bukka-II and Krishnadevaraya. At the instance of *Irugappa*, the minister of Bukka, the village *Mahendramangalam* was gifted to god *Trailokyavallabhar*, and provisions had been made for the repairs of the temple and the construction of a *mandapa* (Epigraphica Indica, VII.p.115-116). The *mandapa* was built by the minister at the instance of his preceptor, *Pushpasena*, for holding music concerts and was paved with granite slabs.

The records of *Krishnadevaraya* register the transfer of the village *Kotugal* belonging to the Jain temple in lieu of another known as *Uvachcheri* for the benefit of the residents of *Tirumalai Devi*

Agrahara (South Indian Inscriptions, VII.no.398). Besides a sale of some land and house sites was made by the *gurukkal* and the *stanattar* of the temple to one *Harihara gurukkal* of Kanchipuram (Ibid,IV,No.368). Later inscriptions found in the temple register the grant of **2000 Kull** of land as **Sarvamanva** for conducting regular worship in the *Trailokyanatha* temple (97/123).

The *gopura* of the temple was constructed in the 14th century A.D. by the sage *Shri Pushpasena Vamnacharya* who was the disciple of *Mallisena Vamanasuri* (98/1923). Salutations are paid to these two sages of the Jaina order in a lithic record (100/1923).

The *Chandraprabha* temple does not contain any epigraphical document registering benefactions during the Pallava period. In the 11th century A.D. the same temple received some donations during the reign of Rajendra Chola, but their details are lost (T.N. Ramachandran, p.96).

THE KURA TREE

The *Sthalavriksha* of Vardhamana temple is the *Kura tree* and a verse in praise of it is engraved on a stone on the platform of the temple. It states that the tree neither grows tall nor becomes short, protects the spectre of the King, represents dharma and stands in front of the eternal abode of *Trailokyanatha* (South India Inscriptions VII No 399).

JAINA KANCHI MUTT AND ITS ACHARYAS

Jaina-Kanchi was considered one among the the four sacred *vidyasthanas* of the *Digambara Jains*. A monastic establishment presided over by a successive line of reputed *monks* had existed at this place. But it is not possible to trace the history of the *Mutt* and its learned pontiffs.

The origin of the monastery, though shrouded in mystery, may be pushed back to the 6th century A.D. as we find mention of *Vajranadi* of the *Nandisangha* in whose favour land grants were made by the Pallava king, *Simhavarman* (*A.R.E.A.10/1958-59*).

The *Rishisamudaya* (group of monks) of *Thirupparuthikkunram* wielded considerable influence over the administration of the temple and received land endowments during the reign of Kulothunga Chola-I (382/1928-929). *Chandrakirtidevar* is said to be the Jain preceptor in the last quarter of the 12th century A.D. It was for his merit and for the other monks of *Jinakanchi*, that one *Mandiyankilan* granted **20 vellis** of land in the village *Ambai*. (S.I.I.iv.No.366).

Pushpasena, the preceptor of the Vijayanagara minister Irugappa, seems to have been in charge of the monastery at *Jinakanchi*. He impressed upon the minister to build the *Sangeetha Mandapa* in the temple and make liberal endowments (41 & 42/1890). *Pushpasena Vamanacharya* and *Mallisena Vamanasuri* were two important *Acharyas* who are glorified in the epigraphical records of the temple (98 & 100/1923). They could have headed the *Mutt* in the 15th century A.D.

The *Mackenzie* manuscript adds that the *Jinakanchi Mutt* at *Thirupparuthikkunram* was once adorned by pontiffs like *Samantabhadra*, *Shivakotiacharya*, *Puñyapada*, *Akalanka*, *Nishkalanka* etc., but due to the anarchy and confusion that prevailed in the country after the reign of *Krishnadevaraya*, the *Jinakanchi Mutt* came to an end. (*Mackenzie*, Mas.No.68). The pontifical seat was then transferred to *Chittampur* in the then South Arcot district and the *Jinakanchi Mutt* was re-established by *Virasenacharya* in the 16th century A.D. Even to the present day, the official pontiff of the Jaina seat in Tamil Nadu functions from the *Jina Kanchi Mutt* at *Chittampur* (*Chittampur Varalaru*, p.78/79).

C. ISLAM AND CHRISTIAN MONUMENTS AT KANCHI

I. ISLAMIC BUILDINGS

The Muslim invasion in South India did not make much impact on Kanchi's major religion that is Hinduism. By this time itself Kanchi became the City of temples. Besides, the other connected religious institutions like *mathas* and *mandapas* etc have already been built around the vicinity of the existing temples. Therefore there was a very little space left for occupation by the Muslims. The population of this community was also very thin when compared to Hindus. But still a few buildings like *mosques* and *Dhargas* have come up mainly in the Siva Kanchi area as described below.

The notable one among these monuments is *Bava Saheb's* mosque built very close to the Sankara-mutt and near Sri Ekambaraesvara temple. This one is comparatively bigger than the other religious buildings of this community, built in granite stones. According to some historians the stones used in the masonry are probably belonging to some Hindu temple. The mosque has minarets on all the four corners of the building with character usually found in Islamic architecture.

The interior wall of this building contains some inscriptions probably belonging to the Cholas, (not copied and published so far).

Another small mosque is found in the south west corner outside Sri Vaikuntha Permal temple (near the tank). This mosque also have four minarets in all four corners of the building.

There is one *dharga* known as *Shah Hemid Avalie durg* located in *Angalamman Koil Street* and the same is under worship.

There may be a few more religious centres of this community in Kanchi. Our effort to identify them and to get detailed information pertaining to those monuments did not yield any results. It is a pity that more information about the history and architectural details of the monuments identified above also could not be obtained.

2. ROMAN CATHOLIC CHURCH

It is located in Damalvar street at Big Kanchipuram, northern side of the bus-stand, about one kilometer distance from bus-stand and railway station.

This Church was built by Rev.Fr.Joseph Thamby in 1947. The Roman model Church has three tombs and it was built with brick and lime mortar.

This Church was dedicated to Immaculate Heart of Mary. The people believe that our lady grants all petitions and her protecting hand is upon all. In the fourth week of July the Parish celebrates the feast at Immaculate Heart of Mary. That time the people of the town congregate at the church and worship the mother Mary's statue and the same is taken in procession around the Raja vedhi.

Before 1968 the Church was maintained by the priests of the Madras (now Chennai) Mylapore diocese. Since 1968 the Church has been maintained by Oblate Mary Immaculate Fathers. The Missionaries of Charity, runs a home for the destitutes near the Church. The Bon seours convent has a school operated for the poor girls with accomodation near the Church and the Oblate Mary Immaculate father runs a Anmodhya Ashram (Indianised spritual centre), 3 kilometer from the Church.

Another Church situated on the Railway Station road seems to belong to an earlier period than the above situated on the main road itself. The main prayer hall with a slanted roof with tiles is visible from outside. Much information could not be obtained about this.

A. INTRODUCTION

The Pallavas were great patrons of arts. The first ruler of this dynasty Mahendravarman I introduced the rock-cut-architecture in Tamil Nadu and was given the title *Vichitra Chittan*. He was also known as *Chaitrahari* meaning the temple builder and *Chithrakarapull* or tiger among painters. These titles not only indicate his love for the arts but also of his personal prowess in paintings.

The traces of paintings in the form of thin lines, and faded colours are seen in some of the cave temples of Mahendravarman. For example, the cave temple of Mamandur near Kanchi contains this type of traces. Since Mahendravarman had been only the excavator of cave temples which are away from Kanchi, the art of paintings of his period are not found in proper Kanchi.

B. SRI KAILĀSANATHA TEMPLE, KANCHI

But the surviving paintings in the Kailasanatha temple in Kanchi belongs to the period of Rajasimha (A.D.700-A.D.728) who built the temple with the help of his artistic queen Rangapathaka. The first structural stone temple at Kuram and the shore temple at Mamallapuram, Talagirisvara temple at Panamalai are also among the beautiful temples that were built during his period.

The fragments of Paintings of the Pallava (Rajasimha's) period in the *Parivara shrines* of Kailasanatha temple at Kanchi and at Panamalai were discovered by Professor Jov-Vean Dubrenil in 1931 (copies appeared in Triveni and Kalaimagal v.1933 by M R Sarma). Several sculptures of these *parivara shrines* also contain colours of red and green on them. The cell on the southern corridor (cell no.18) has a painting of the head of a man. Many other painted faces are also visible in a few other cells. A noticeable feature of the paintings in the temple is the sharp and clear outlines and the bright and red colouring that characterise the Pallava paintings. Actually the entire temple was treated with painting over a thin coat of plastering on the sandstone structure including over the sculpture. This is confirmed on the



Kinnara - Kinnari, Kailasanatha Temple.

close examination of the other parts of the temple. The plastering work now seen over several parts of the temple must have been executed either after the removal of the original paintings and plastering or may be covering the original.

Very little is visible and apparent in the painting but the remains are an excellent indication of its wealth which has been lost not only due to extensive renovation work in this temple but also due to the atmospheric action. The Archaeological Survey of India had taken up the preservation work for the remaining portions of the paintings of Kailasanathar temple at Kanchi. At many places, the paintings are remarkable for the graceful curve of the arms and legs, the excellent proportions of the limbs, details such as the tassels, the folds of the garments and the ornamentation. At some places the beautiful child figure of lord Muruga in the middle of Siva and Parvathi (Somaskanda) is eye catching. The Archaeological Survey of India has exposed some of the fragments from inside the lime wash coatings and being preserved with chemical methods.

C. SRI VAIKUNTHAPERUMAL TEMPLE

The paintings in Sri Vaikunthaperumal temple must have been executed soon after the construction of the temple during the reign of Nandivarman Pallava Malla. The traces of the paintings in rich colours are visible on a close examination of the *Vimana* of the temple, says Dr. C. Meenakshi (in her work **Administrative and Social life under the Pallavas**, University of Chennai, 1977). But now these were disappeared probably due to extensive repairs and renovation works carried out to this portion in 1930. Dr. C. Meenakshi further says that it is certain that all parts of the *Vimana* must have been painted originally. The subject matter of these paintings are some floral designs. In its present condition it is difficult to make out anything, as the entire paintings are destroyed due to the reason mentioned above.

D. SRI ADIKESAVAPERUMAL TEMPLE, KURAM

The traces of the Pallava paintings are noticed in the original *garbhagriha* portions of the temple. The *dwarapala* figures on either side of the doorway of the *garbhagriha* are seen under the coatings of the whitewash. On the back wall of the *garbhagriha* also we find traces of painting. A *five-hooded Naga* (Snake) is seen peeping out of the whitewash coating.

The graceful lines and movement of these paintings resemble the fresco of Ajantha caves but at the same time, they display the essential characteristics of South Indian style. The scholars are of the opinion that the paintings of the Pallavas were to influence contemporary art. The most immediate examples are of the Pandya paintings at *Suhannavasal* and those of the Rashtrakootas at *Ellora* and later of course the Cholas of *Thanjavur*. Later the Vijayanagara rulers have also taken up this art but with different technique and colours.

After a big gap of over seven centuries, Kanchi witnessed the revival of this art again during the time of the Vijayanagara rulers. One wonders how could this fine art of paintings with rich technique of the Pallavas could disappear overnight in Kanchi and completely be missing for such a long period? Obviously they were either destroyed by the natural causes or were deliberately tampered with during the renovation works carried out by the successive dynasties. Another reason may be that the Vijayanagara rulers had the tendency of displaying their own art even by covering the existing one, if any, as they have done in *Sri Brihadisvara temple at Thanjavur*. The possibility of such an act cannot be ruled out at Kanchi also. Leaving aside this subject for the research scholars, we shall now discuss about the existing paintings at other temples of Kanchi.

E. JEENALAYAS OF THIRUPPARUTHIKKUNDRAM (Plate - LXXXII (a & b))

The earliest phase of the Vijayanagara paintings at Kanchi is noticed in the *Varthamana* temple in Jaina Kanchi which was built by Lingappa, the Minister and General of Bukkaraya II. The paintings in *Sangeetha Mandapa* depict the life of *Varthamana* such as the story of the birth of *Theerthankara*

from the womb of his mother *Priyakamini* and the bathing and anointing of the child by *Sudharmendhra* and his wife *Sachi*. The paintings are very elegant and reproduced in accurate detail, the various ideals of deportment, orientation and decoration of the period *Sudharmendra's* dance before *Varthamana* is a beautifully animated art reminiscent of the paintings of the Chola period.

The other paintings of the temple belong to the later period of the Vijayanagara art of the 16th century. Most of the paintings are seen in this *mandapa*. The Nayakas of the 17th century added to the Jaina temples various *Baala-leelas* of *Vrishaba Deva* the first *Theerthankara* of *Varthamana*, main events from the lives of Krishna, his cousin and Nemnatha and so on. These paintings are portrayed with long elaborate panels with Tamil explanation for each incident. The presentation of the *Poorna-bimba/prabha* and flowers and other objects of welcome are stressed in these descriptions while dancers and musicians occupy several lovely panels.

F. SRI VARADARAJASWAMI TEMPLE, KANCHI

The paintings of this temple are found on the walls of the outer *verandah* surrounding the central shrine known as *Vaiyamaligai* and belongs to the period of Achutha Devaraya (16th century A D). The paintings are found not only on the walls but also on the ceilings of the *mandapas*. The figures are large in size and bold but in a deteriorated condition. The paintings contain labels in Tamil and Telugu script belonging to the same period.



These scenes are from the stories of the *sthalapurana* and of *Vaishnava Divya Desas* and portraits of Alvars and Acharyas. The scenes of *Gajendra Moksha*, Lord Varadaraja emerging from the *Punyakoti-Vimana* are from the *sthalapuranam*. On the walls formed we find 108 *divya-desas* of Vaishnavism painted in panels. At a few places, Nammalvar and Ramanujar are depicted. Nammalvar as central figure and other Sri-Vaishnava preceptors

around him is another depiction here. The first three Alvars are also portrayed in a cell (at Thirukoyilur) together with the lord Thiruvikrama.

In the Andal *Unjal mandapa*, the ceiling is covered with paintings depicting the stories of lord Krishna from the *Bhagavatha purana*. Vishnu with his consorts, stories of *Gopika-Vastrapaharana*, and *Kalia-mardhana* are a few examples of the beautiful art of this period.

The Vijayanagara crests of boar and dragon, rider of palanquin, a feminine figure, riders on horses and elephants, *Rati* and *Manmatha* with *Devas* are the other depiction in the scene, in the *mandapa* of the main temple. The important panel worth mentioning is the scene of *Garudotsava* of

the Lord Varadaraja, the *Garuda-vahana* with large umbrellas on either side, representing the festival to which this temple is famous even today. The colours are faded but still some colours like red, yellow and shades are prominently seen. Recently the work of chemical treatment for preservation of these paintings was taken up with the help of UNESCO and it gives to the art lovers, that at least the remaining parts of the paintings will be preserved for the posterity.

G. SRI DEEPAPRAKASAR TEMPLE, KANCHI

The front *maha-mandapa* of Deepaprakasara temple also contains the paintings of the Vijayanagara period. On either side of the inner face wall of the *mandapa* there are some beautiful portraits representing the themes from the *puranas*.

H. SRI EKAMBARESVARA TEMPLE, KANCHI

It is interesting to note that this temple has not left any trace of the paintings of either the Pallava or Chola periods. The traces of the paintings of Vijayanagara period are however noticed here and there in this temple. The ceiling of the thousand pillared mandapa and the northern part of the inner prakaram of the main shrine contains this paintings of the Vijayanagara period but much has been lost. The typical Vijayanagara art with yellow and dark colours and beautiful eyes and side pose of various portraits are seen here.

Besides this, the ceilings at elephant-stable mandapa, near thousand pillared hall also contains the traces of these paintings. The paintings of Nayaka period also seen here.

The existence of the same paintings was discovered in the prakara of Nayaka shrine during 1977. An interesting portrait noticed here is a dancer with musical instruments. The floral designs with birds are the fine examples of the period of Krishnadevaraya.

Mayilai Sini Venkataswamy who visited the temple in 1956 says that he had noticed some beautiful paintings at Pavitrotsava mandapa in which he mentions the figures of swan, Parvathi, Siva, Lakshmi, Saraswathi, etc., But today most of these paintings are in a very bad state of preservation and much of them has disappeared.

I. SRI LAKSHMI NARASIMHA TEMPLE, SEVELIMEDU

This temple contains the paintings belonging to the period of the Vijayanagara king Achutha devaraya (16th century A.D.). The ceiling of the *mahamandapa* in the temple is covered with beautiful paintings of that period. Much has already been lost due to the nuisance of bats and other factors. The panels which are visible are stories from *puranic* themes. The *Rupabedha*, *Parimanam*, *Bhavam*, *Lavanyam*, *Satrichiyam*, *Varnighabhangam* which are specified in the *Vachayana* and *Vishnu dharmodhram* are closely followed in the art of the Vijayanagara.

As in the case of other fields, especially the architecture, this form of art (paintings) also (Somaskanda) have probably spread to other parts of Tamil Nadu from Kanchipuram and this played a major role in the renaissance of art in South India.



Adi Sankara: (Plate LXXXIV (a)) Bhagavatpada

The date of Adi Sankara is a subject of controversy, generally difficult one in Indian history. According to one section of historians Sankara was born in A.D. 788 at **Kaladi** and lived upto A.D.820. On the contrary the others have tried to establish that he belonged to 6th century B.C. Some historians and scholars are trying to narrow down this huge gap between these two schools of thought. The **Guruparampara** gives out the list of 69 **peetathipatis** (or) gurus (see tabe No.V) of **Kanchi Kamakoti Peetam**.

Both the sections are trying to provide proof from the sources of the **puranas** and inscriptions as well as other evidences. But it is a well known fact that Adi-Sankara lived after Buddha, because he condemns other non-vedic heretic sects like Buddhism. Adi Sankara's philosophy of **advaita** provided an answer to the challenge thrown up by Pondathrns.

Some scholars have arrived at another conclusion that there lived one **Dheera Abhinava Sankara Sarasvati** at Kanchi, who was the successor of **Kanchi Kamakoti peetam** and his date was from A.D.788 to A.D.840. Since this **Abhinava Sankara** was also an illustrious writer and spiritual revivalist, he has been mistaken for Adi Sankara of the earlier period.

But, whatever may be the date of Sankara we will leave this subject to the scholars and historians for their research work and we shall concentrate on the history of Sankara Math at Kanchi. Every one will agree that Kanchi is inseperable from **Kamokoti peetam** which is an important institution in Kanchi.

Adi Sankara who is also known as **Bhagavatpada** was a luminary of everlasting radiance. He undertook extensive **vijaya yatra** and preached his **Advaita** philosophy through his trusted disciples in the country addressing that there is no difference between Siva and Vishnu.

According to **Jagadguruparamparya stuti**, Adi Sankara attained siddhi (salvation) at Kanchi. The **Patanjali Charita** also confirms this and says that he spent his last days at Kanchi. According to the **Madhaveya Sankara Vijayam**, Adi Sankara constructed the Kamakshi temple and put an end to **tantric** worship and then introduced **Vedic** worship by installing **srichakra** in the temple. While a majority of tradition says that he attained **siddhi** at Kanchi, the other scholars established that he disappeared in the caves of **Kedarnath** in the **Himalayas**.

The ministry of Sankara may be viewed from three important aspects: to extirpate the **charvaka philosophy** of materialism, Buddhism and Jainism; to counter the orthodoxies like **Nyayavaiseshika** and **Sankara yoga** and to combat certain sectarian religious practices of the **shaktas, kapalikas** and **kalamukhas**. The answer to all these doctrines and sects was Advaita philosophy of Adi Sankara. Already the waves of bhakti-movement was effectively doing this in the language of the local people.

01. According to him every sectarian god is but an aspect of *Isvara*, which is in triple aspect namely *Brahma*, *Vishnu* and *Siva*. The worship of any one of these gods will lead the human being nearer to the goal.
02. This can be achieved through disciplines such as the performance of the *Karmas*, devotion to God and through *yoga* for mind control.
03. He has exhorted the sectarians to shake off their narrowness and factionalism. He restored the pure vedic religion and himself wrote the *Bhaskyas* on *upanishads*, *Brahma sutras* and on the *Bhagavad gita* wherein he expounded the doctrine of *advaita*. *Adi-Sankara* also introduced the *panchayatana* cult, the five paths of devotion (or any one of the five as chosen by the devotee) namely *Surya*, *Vaishnava*, *Ganaapatya* (*Ganesa*) *Sakta*, and *Saiva*. Hence he had the title of *Shanmatastapanacharya*, by which he has recommended one more god to be worshipped namely *Kumara*.

In the introductory part of his *Bhajagovindam*, sung by Dr. M.S Subbulakshmi, the world famous Carnatic musician, *Sri Rajaji* says that "Sri Adi sankara wrote a number of Vedantic (philosophical) verses for imparting knowledge of the science and the universal spirit. He also composed a number of hymns to foster bhakti (devotion) in the hearts of men. One of these hymns is the famous Bhajagovindam. The way of devotion is not different from the way of knowledge and jnana. When intelligence matured and locked securely in the mind it becomes wisdom. When wisdom is integrated with life and issues out in action, it becomes bhakti. Knowledge when it becomes fully matured is bhakti. If it does not get transformed into bhakti such knowledge is useless. To believe that jnana and bhakti, knowledge and devotion are different from each other is ignorance. If Sri Adisankara himself who drank the ocean of jnana as easily as one sixth water from the palm of one's hand sang in his later years hymns to develop devotion, it is enough to show that jnana and bhakti are one and the same. Sri Sankara has packed into the *Bhaja-govindam* song the substance of all vedanta and such the wonders of jnana and bhakti to melodious music".

The *pitadhipatis* of the math of Sankara are the agencies through which his philosophy of *advaita*, reached the people. For this purpose he founded institutions and *maths* in many important places like *Dwaraka*, *Kanchi*, *Sringeri*, *Puri* and *Badrikashrama*, besides many other lesser known *maths*. He nominated respected disciples to preside over the *maths*. The kshetra of the institute of the *sakthi* cult of southern region is *Ramesvaram* and the sakthi is goddess Kamakshi, and the *devata* of the institution for the southern region as *adi-varaha*, popularly known as *kalvar* or *thirukalvanur*.

The area mentioned is the present complex where the Kamakshi temple is located, the figure of *Kalvar* is seen in the niche of Sri Kamakshi amman temple, the outside the southern wall of the *sanctum sanctorum*. Sankara thus established the math for the southern region by linking *Ramesvaram* instituted in the extreme south with Kanchi which is *mokshapuri*, and the seat of both *Kamakshi* and *Adi-varaha* of *Thiru-Kallanur sakthi* and *devata*.

Thus the administrative control of *Kamakshi amman* temple came under the purview of *Sankara Math* of Kanchi. The difference between the *sanyasi* of *Sankara Math* and other *maths* is that only self-realised *sanyasi* could be the head of the *math* as emphasised by *Adi-Sankara*. According to *Guruparampara* the tradition to suffix the title names as *Indrasarasvati* with every *pitadhipatis* name is in vogue. One of the *pitadhipatis* of this *math* was dumb and he was called *Sri Muga Sankara* (muga means dumb). With the blessings of *Kamakshi* he became a poet by himself and wrote five hundred hymns in praise of *Sri Kamakshi* called as "*Muga Panchasati*".

ADI SANKARA AT KANCHI

Sri Sankara after his digvijaya of towns all over the country settled down at Kanchi. From time immemorial, Kanch has been a great seat of learning and spiritual wisdom in the country. At Kanchi, *Sri*

Sankara reached the *Viswesvara* temple on the banks of the *Sarvateertha*, the principal *teertha* of the place and worshipped the God there. The *mandapa* outside this temple is called the *Mukti mandapa*, (meaning *mandapa* dedicated to liberation or *moksha*). Such *mandapas* exist in *Kasi*, and *Puri* also. In memory of this worship of **Sankara**, even to this day, the *Acharyamurti* in the *Kamakshi temple* of Kanchipuram is taken in procession to the *mukti mandapa* on the banks of the *Sarvateertha* on the *Vyasapooja* day.

According to one tradition, **Sankara** went to Vishnu Kanchi which is also called as *Varadaraja rajadhani*, where he had darshan of *Sri Varadaraja* on the *Hastigiri*. It is stated that **Sankara** lived in Vishnu Kanchi for some months. During his stay here, he induced the King Rajasena to build the city of Kanchi in the shape of *Srichakra* with broad streets and also to repair the existing temples. The king, who was a devotee of the *acharya* did so and to this day, Kanchipuram stands in the shape of *Srichakra* with the temple of *Goddess Kamakshi* at the centre.

He then entered the new city and went to the temple of *Goddess Kamakshi*. There he consecrated *Srichakra* in *Salagramasila* in front of the *Devi*. He worshipped and prayed before *Sri Kamakshi* and the *Billakasa*. The *Kanchi kamakotipeetham* was established by him. The last remaining *Spatika linga* which he got from *Kailas* viz., the *Yoga linga* was worshipped by him in the *Kanchi Kamakotipeetham*.

Sankara's Bhashyas on the *Gita*, the *Upanishads*, and the *Brahmasutras* are praised and enjoyed throughout India, and abroad. Many exquisite sculptural expressions of *Sri Sankaracharya* are found in Kanchi and in a few other places all around. But according to the scholars these iconographical forms are not earlier than the late Pallava period.

Though the greatest exponent of the doctrine of *Advaita*, *Sri Sankara* did not denounce worship of personal Gods. As a proof of this, some of the greatest compositions of his like the *Anantanandagiri* and the *Soundaryalahari* are standing examples.

The *Bengali Viswakosha*, points out Kanchi as a great seat of worship and as the place of absolution of the *Acharya*. The *Pratistha* or establishment of *Srichakra* is one of the most notable incidents of *Sri Sankara's* stay at Kanchi. The *Chidvilaseeya Sankara Vijaya* gives a graphic description of *Srichakra Pratisthita*. It says, that *Sri Sankara* himself drew the *Srichakra Yantra*. *Sri Sadasivabrahendra* in his *Gururanta Malika* observes that *Sri Sankara* on having darshan of the temple and the swarupa of *Kamakshi* in the *Bila* or cave consecrated the *Srichakra* before the *Devi*, causing the Goddess thereby to appear as a *Soumyamurti*. *Sri Sankara* then had darshan of *Sri Ekambaranatha* beneath the mango tree and made arrangements for the proper daily worship there.

After this, **Sankara** ascended the *Sarvajna Peetha* or the seat of Omniscience. There is a tradition that the *Sarvajna Peetha* allowed no one else, except the most perfect master to ascend its steps. When **Sankara** desired to ascend the *Sarvajna Peetha*, an *asari*, divine voice arose uttering, that he was the fittest person to seat himself on the *Peetha*. It is stated that a brahmin boy from the *Tamraparani* region came to the *Acharya*, bowed before him and initiated a philosophic discussion as a test for the competence of *Sri Sankara* to ascend the *Sarvajna Peetha*. **Sankara** could easily overcome all the arguments and ascended the *Sarvajna Peetha*.

With his disciples, *Sri Sankara* lived in his *Math* near the *Kamakshi* temple, and spent his days propagating, the *Advaitic* doctrine, and worshipping *Sri Kamakshi* and *Yoga Chandramoulisvara Sphatika Linga*. A reference is given about this in the *Sankarabhyudaya* of *Rajabhadra* and *Deekshita*. Incidentally it is interesting to note that the *Naishadha Kavya* of *Sri Harsha*, a great classic in *Sanskrit*, refers to the *Yoga Sphatika Linga* established by *Sri Sankara* at Kanchi.

The purpose for which Lord Siva came to the earth as an *Avataar* in the form of *Sankara* had been fully realised. *Sankara* knew that the time of his departure was near, and he gave full instructions to his disciples regarding the propagation of *Advaita*.

It is held that it was during his last stage that *Sri Sankara*, composed the famous prayer to the Devi called the *Tripurasundari vedapadastotra*, depicting the glory of *Parasakti*. This *stotra* consists of 110 slokas and the last quarter of each sloka is a vedic saying. *Anantanandagiri* says that *Sankara* reduced himself into a pretty small figure in the *mukthi sthala* of Kanchi and became identified with the *Divine*. The *Guruparampara stotra* of *Sanyasins* of the *Bharati* order, of the *Tungabhadra* region published by Dr Hultzsch says that after establishing *Prithvidhara* in the *Sarada Peetha*, *Sankara* went to Kanchi. After consecrating *Sri Kamakshi* and appointing *Viswarupayati* to spread *Advaita* from his own *Ashrama*, *Sankara*, attained immortal bliss. According to some others he spent his last days near the *Himalayas* and finally disappeared there.

KAMAKSHI AMMAN TEMPLE AND THE SANKARA MATH

Inscriptional evidence shows that the availability of information regarding the maths starts only from the 12th century A D. The association of *Sri Kamakshi* temple and *Sankara math* is established by a few lithic records available in Kamakshi temple.

Early inscription mentions the name of Kamakshi known as *periya-nachiyar* (*The Kamakoti pitha and the Kamakshi temple- op.cit*). The *Sankara math* of Kanchi is known as *Kamakoti pitha* in honour of the goddess *Kamakshi* (A.R.E 1954-55). The first evidence of lithic record which shows the direct connection between *math* and the temple is dated A D 1463 which records a gift of land in the *Ekambaranathacharyapuram*.

Another record says that the temple was renovated in A D 1840 during the time of *Shri Chandrasekarendra Saraswati* of the *Kamakotipitam*, and the *Kumbabishekam* of the temple was performed by the *acharya* of *Sankara math* in 1976. The *Sankara math* preserves quite a number of copper plates also which record the *grants* and *manvas* given to the *math* and the temples by various kings from 12th century A D.

One Muslim king Qutub Shahi also has made an annual grant of 115 varahas to the *math* in A D.1677. A few more muslim kings also have donated grants to this *Sankara math* which are also mentioned in the copper plate records.

According to tradition, the *math* was shifted to Thanjavur due to disturbed conditions, during the *Carnatic* wars in the south. Later it was shifted to Kumbakonam. Mackenzie's collection says that he met *Sankaracharya* at Kumbakonam and saw *125 Sasanams* which were under the custody of the *Sankaracharyas*.

There was some legal problem questioning the shifting of the *math* to Kumbakonam. But it was amicably settled as the *acharyas* of Kumbakonam *math* were also called as *acharyas* of Kamakoti *pitham*. We can clearly say that the *math* occupied an important place in Tamilnadu and had forty one branches throughout the country. Later, the *math* was shifted to Kanchi and for some time the *math* was functioning from Vishnu Kanchi until it was shifted to the present place.

Contribution of Sankara Math to Society

The *math* plays an important role not only in the religious and philosophical spheres, but also in the fields of education and social reform. A university called Ghatika at Eanathur has been established for Sanskrit study and research work recently. A number of oriental schools have also been established at several places.

The *Kamakotipeetham* tries to revitalise Hindu culture, temple worship and social life. In general the acharyas of *Sankara math* have arranged for the learning of Agamas, Vedas as well as arts, crafts and temple worship for the benefit of Hinduism and the society as a whole.

The list of *acharya paramparas* of Kanchi as given in *Nagareshu Kanchi* is furnished below. (See Table - V)

THE ACARYA PARAMPARA OF THE KANCHI SANKARACARYA MATH

(The *Acaryas* of this *Math* belong to the *Indra - Sarasvati* order)

- | | |
|--|-----------------------------|
| 01. Sri Adi Sankara Bhagavatapadacarya | 02. Suresvara |
| 03. Sri Sarajathamana | 04. Satyabodha |
| 05. Jnanananda | 06. Sri Suddhananda |
| 07. Sri Anantanda | 08. Kaivalyananda |
| 09. Krpa Sankara | 10. Suresvara |
| 11. Sivananda Chidghana | 12. Candrasekhara |
| 13. Satchidghana | 14. Vidyaghana |
| 15. Gishpati Gangadhara | 16. Ujjvala Sankara |
| 17. Gaudasadasiva | 18. Yogitilaka Surendra |
| 19. Martanda Vidyaghana | 20. Muka Sankara |
| 21. Sarvabhauma Candrasekhara II, | 22. Paripurna Bodhendra |
| 23. Satchitusukha | 24. Cituskha |
| 25. Satchidanda Ghana | 26. Prajna Ghana |
| 27. Cidvilasa | 28. Mahadevendra |
| 29. Purna Bodhendra | 30. Bodhendra |
| 31. Brahmananda - Ghana | 32. Citananda - Ghana |
| 33. Satcidananda | 34. Candrasekhara |
| 35. Bahurupa Citsukha | 36. Citsukhananda |
| 37. Vidyaghana | 38. Abhinava Sankara |
| 39. Satchidvilasa | 40. Ujjvala Mahadeva |
| 41. Gangadhara | 42. Brahamanandaghana |
| 43. Ananda ghana | 44. Purna Bodha |
| 45. Paramasiva | 46. Candrananda Bodha |
| 47. Chandrasekhara (Candracuda) | 48. Advaitananda Bodha |
| 49. Mahadeva | 50. Candracuda |
| 51. Vidya Tirtha | 52. Sankarananda |
| 53. Purmananda Sadasiva | 54. SriVyasacala Mahadeva |
| 55. Sri Candrachuda | 56. Sarvajna Sadasiva Bodha |
| 57. Paramasivendra | 58. Visvadhika Atma Bodha |
| 59. Bhagavannama Bodhendra | 60. Advaitatmaprakasa |
| 61. Mahadevendra | 62. Candrasekhara |
| 63. Mahadeva | 64. Candrasekhara |
| 65. Sudarsana Mahadeva | 66. Candrasekharendra |
| 67. Mahadevendra | |

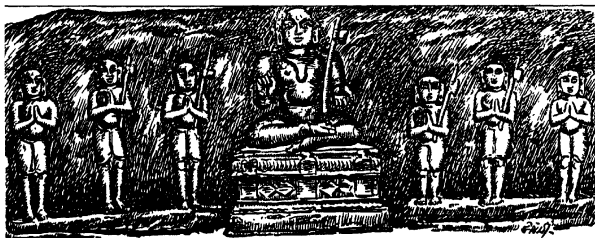
68. SRI CANDRASEKHARAENDRA SARASVATI PARAMACHARYA

(A.D.1907 - A.D.1994) (Plate - LXXXIV(b))

This Acharya became the 68th head of the Peetha in his 13th year in 1907. He toured extensively from Cape Comorn to Varanasi. He was a versatile scholar in Sastras, arts and modern sciences as well. He was well versed in many of the Indian languages and in some foreign languages too. He was extolled as a *living god* by the vast mass of devotees. He shone as the greatest spiritual luminary of this century. Many foreign scholars and thinkers who had met him and had long interviews with him, were impressed by his erudition and saintliness. He started various trusts for the study of the *Vedas* and the *Sastras* and for the good of priests of temples etc. He attained eternal bliss at Kanchi on January 8, 1994.

69. SRI JAYENDRA SARASVATI

Initiated into the ascetic order by the illustrious 68th Acharya in 1954 and nominated as his successor, Sri Jayendra Sarasvati has toured almost throughout India. He has visited Nepal twice at the request of the king of Nepal. This Acharya has founded a number of institutions and trusts for the welfare of the poor and weaker sections of the society. This acharya too has taken in a successor by name *Sankara Vijayendra Sarasvati*, some fifteen years ago. The young Acharya (70th) is assisting his preceptor in the activities of the Math and in the proper functioning of the various religious and charitable trusts established by his preceptor and grand-preceptor.



Sri Adi sankaracharya with Disciples in the Pajasthan at the Kamakoti Sankaracharya Matha - Kanchipuram

Notes: Books consulted for the above chapter:

- | | | |
|-------------------------------|---|---|
| 1. N. Ramesan | : | Sri Sankaracharya. |
| 2. Sreevatsa Swaminatha Sarma | : | Sri Sankara Bhagavatpadacharya. |
| 3. V. Mahadevan | : | Kanchi kamakotipeetam Jagadguru
Sri Sankaracharya swamigal thiru marabhu
arul varalaru. |
| 4. N. Krishnaswami | : | Some judicial references and some adminis-
trative records regarding Sankaracharya mutts. |
| 5. A. Kuppaswami | : | Sri Sankaracharya and his connection with
Kanchipuram. |
| 6. Premalata | : | Mystic saints of India - Sankaracharya. |

7. Madhava : Vidvaranya - Sankara - Dig - Vijaya, The Traditional life of Sri Sankaracharya.
8. Lakshmi Venkataraman : Kanchi mutt from historic evidences, Kanchi - a heritage of art and religion edited by Nanditha Krishna.

Upanishad Brahendra math at Kanchi.

Another important but less known math called Upanishad Brahendra math is situated near Kailasanatha temple, Kanchi. Born to Sadasiva and Lakshmi at Brahmadesam, near Kanchi, he was known as Sivaraman in his younger years. He became an eminent scholar in Sanskrit and wrote commentaries on all the 108 upanishads and hence came to be known as Upanishad Brahman. He established a math at Kanchi to preach the Advaita philosophy. Kanchi Paramacharya of Sankara mutt used to spend a few hours in meditation in this math.

Upanishad Brahman was the guru or teacher of Saint Thyagaraja. Thyagaraja's father Ramabrahman was a friend of Upanishad Brahman. Once Thyagaraja was introduced to Upanishad Brahman who became his teacher and guide. He was already a devotee of Sri Rama and trained in music by Venkataramana who was a Thanjavur court musician. Both Thyagaraja and Muthuswami Dikshitar were highly influenced by Upanishad Brahman. Upanishad Brahman's influence can be seen in many kritis of Thyagaraja.

According to one version, Thyagaraja went to Tirupati and could not have darshan of the lord there. He came back to Kanchi where he was advised by his guru to go again to Tirupathi, as this time he could have the darshan of the Lord. It was the song known as *Thera-theeyagaratha* in which he prayed to Lord Venkatesvara to remove the screen of anger, annoyance and jealousy. If some one once said the name of god is honey for his mouth, melody for his ear, joy for his heart and also a medicine for salvation, Thyagaraja, who is the product of Namajapam has shown the easiest way to salvation in Nadopasana of which Upanishad Brahman too was a votary.

Later Thyagaraja attained his samadhi at Thiruvaiyaru. Upanishad Brahman was not only a follower of Advaita philosophy of Adi-Sankara but also gave to the posterity two illustrious composers - Thyagabrahman and Muthuswami Dikshitar.



INTRODUCTION

The temple means a place of worship. As per the Agamas, a temple consists of several parts like sanctum sanctorum (garbhagriha), antarala, ardha mandapa, maha mandapa, nritha mandapa, mukha mandapa. One or two of these parts may be missing in some temples. There will be a gate with a tall tower over it at the entrance of each temple. The garbha griha also have a tower called as Vimana generally in stucco work.

A Temple must have three important items. One is a murthy or an idol to worship inside the garbha griha. The idol may be in any form suited to Hindu worship, secondly there should be a sthala - Vriksha (Sthala means place, here it means the temple, Vriksha means a tree of sanctity which is also in worship). Generally the sthala vriksha of the Siva temple will be Bilva tree and in some cases this may vary. For example in the case of Ekambaresvarar temple, a mango tree is considered sthala vriksha. In Arulala Perumal temple the Atthi (glomaratha) tree is the sthala vriksha.

The third important item we find in the temple is a holy-tank known as pushkarini. These tanks are generally seen in one of the corners in the courtyard, prakara except in the south east corner which belongs to god of fire (Agni)

Sometimes these holy-tanks are situated outside the temple also as in the case of Yathothakari temple tank called Sarvathirtham etc., These tanks get water either by rain or from nearby river or lake through an underground canal. Since the rain falling over the sikara, gopura and other parts of the temple are collected and taken to the tank the water of these tanks considered to be holy because this rain water bathes the entire temple structures. The tanks are generally square in shape with stone steps around. The pilgrims take a dip in the tank and purify themselves before entering the temple for worship.

A Hindu generally believes that a dip in the temple tank fetches him the punya and reduces his sins. Even if one is not in position to take a dip in a tank, even a little water taken in his palm and sprinkled over his head is beneficial.

Since Kanchipuram is the city of temples we find a large number of holy tanks attached to them. We describe them here as follows.

THE TANKS**1. Sarvathiertham Tank : (Plate - LXXXIII (b))**

This holy tank is located at the entrance of the city from west of Kanchipuram on the road side near Ekambaresvarar temple and *Sankara math*. *Sarva-theertham* means the sacred water of all holy-rivers. The tank occupies a vast area with proper stone steps around and with a *nirazhi mandapa* in the middle of the tank. The *mandapa* has a *sikhara* with stucco figures which is a later addition. But

the tank probably belongs to the Pallava period. The steps and the *parapet* wall around the tank are built of sand-stone of that period. Recently, the authorities replaced the original sand-stone parapet wall around it with a brick wall and barbed wire fencing over it. Bathing in this tank on Saturdays is considered auspicious.

2. Sivaganga Tank in Sri Ekambarasvarar Temple (Plate - LXXXIII (a))

This holy tank also occupies a vast area on the northern side of the temple complex. It has neatly dressed granite stone steps and then the pillared *cloister mantapa* built over the steps on the eastern side and upto the middle of the northern side of the tank. The tank has a rare architectural beauty. There is a four pillared *mantapa* in the middle of the tank with a beautiful stucco *sikhara* over it.

3. Kamba (Nath) Tank in Sri Ekambarasvarar Temple

This tank is located outside the temple complex on the south west corner near the Pallava *gopura*. This tank is closely associated with the *sthala purana*. Originally this was stated to be a river on the bank of which *Parvati (Kamakshi)* did *penance* under a mango tree. To test her penance, Lord Siva frightened her with floods in the river. Afraid of the surging waters goddess *Parvati* immediately embraced the *linga (siva)* and by this the lord and goddess had the re-union. But today, the river is not seen instead only a small tank is found.

4. Panchaganga Tank in Sri Kamakshi Temple

This tank is located on the south west corner inside the complex of *Sri Kamakshi Amman* temple at Kanchi. This tank is well maintained with steps made of granite stones on all sides. On the north-east corner of this tank there is a three-storied structural temple for *Vishnu* with three shrines one over the other, housing the three forms of *Vishnu*, namely standing, sitting, and reclining (as we found in Vaikuntha Perumal temple). The deity of this temple is known as *Dushta Nigrahara Perumal* (or) *Butha Nigraha Perumal* (one who could destroy the evils). Opposite to this small temple on the northern side of the tank is located a temple for *Durga*. On the western side of this tank is a beautiful pillared *mantapa* along side of the steps.

5. Ananthasaras Tank in Sri Varadaraja Swamy Temple

This tank is located on the north-west corner of the outer *prakara* of the temple, occupying a vast area, on the northern side of the main *gopura* and by the side of 100 pillared *mandapa*. This tank has been provided with beautifully dressed granite stone steps around with a 16 pillared *nirazhimantapa* in the middle of the tank which has a stucco *sikhara* over it. In addition to this there is another four pillared *mantapa* also located on the southern side of this big *mandapa*. There are also two small four pillared *mandapas* located one on the western side and the other on the southern side at the edge of the steps. The original wooden idol of lord *Atti Varadar* is placed in the four pillared *mandapa* under the water. This idol is removed out from the water of the tank once in 40 years and worshipped for 40 days and again kept in the same *mandapa* inside the water. On the western side of this tank is located the *Elephant's stable* and on the eastern side is the famous shrine of *Chakrathalvar (Sudarsana)*.

6. Potramaralkulam in Sri Varadaraja Perumal Temple (Golden Lotus Tank)

This is another tank at *Sri Varadaraja Perumal* temple located near *nandevanam* (garden) adjacent the eastern entrance. An inscription found in this tank dated A.D.1524 records a grant of money for the repairs to this tank.

7. *Punyakotesvaran Koil Tank*

This small tank is located on the eastern side, but outside the temple of *Punyakotesvaran* temple in Vishnu Kanchi. This tank has granite stone steps on all four sides but without any *mantapa* in the middle. This is also a holy tank of the temple.

8. *Udayamana Kulam (Udayam=sun rise or Dawn; Kulam=Tank).*

This huge tank is located on the outskirts of the city of Kanchi on the way to Palar river from Vishnu Kanchi. Every year the utsavabera of Lord Varadaraja is taken during festival to the river Palar and kept for a night in a *mantapa* called *Orikkai mantapam*. (Actually in Tamil it is *oru eravu erukkai*, which means a stay for a night). It will be sunrise or dawn when the procession reaches the tank for the Deity's return journey. From this the name of the tank is derived as *Udayamana Kulam*.

9. *Kailasanatha Temple Tank*

The famous Kailasantha temple of Rajasimha Pallava is also provided with a tank, which is located on the north-east corner of the temple towards the right side of *nandi mandapa*. It has dressed granite stone steps around.

10. *Sri Vaikuntha Perumal Temple Tank (Aayinum Theertham)*

This tank is located outside the temple on the south-western side. It is provided with stone steps around. The entrance to this tank is from the east, so that the worshippers can use the same from the temple itself. On the south-east corner of this tank there is a mosque of later period. It is learnt that the tank is also to be used by the worshippers of the mosque once in a year, at present it is not properly maintained.

11. *Kosala Kulam in Vishnu Kanchi*

This tank is located in a temple garden at Sri Ranga Raja Veedhi in Vishnu Kanchi. This small tank is beautifully built with stone steps around and shelters from the top up to the ground level.

12. *Rangaswamy Tank*

This is also one of the biggest tanks in Kanchi, located near temple car on Gandhi road. One can see the tank even from the main road itself. The tank has proper steps in granite stone. The name of the tank may be due to its association with Sri Ranganatha temple which is located on the southern bank of this tank.

13. *Poigal Tank*

This is located on the northern side of the *Yathothakari* temple in Vishnu Kanchi. According to tradition Poigai alvar took his birth in this holy tank. (*Avathara sthala*). Poigai alvar is one among the three early alvars of 7th century A.D. At present the tank looks to be in a dilapidated condition.

14. *Thayar Kulam*

Thayar means goddess Lakshmi. This tank is named after the name of goddess Lakshmi enshrined in the Kayaaroganesvarar temple. Located on the rear side of the collectorate building on the western side, the tank occupies a vast area and is built with beautiful stone steps. The interesting feature of this tank is that it is neither circular nor rectangular, but with five cornered faces almost looking like a square shaped one.

15. Mangala Teertham Tank

This tank is located on the rear side of the Ganga Kondan mantapam near Sankara math. This holy tank has been renovated recently and the water is protected from pollution. The tank is known as **Mangala-teertham**.

16. Chakkara Teertham Tank

This tank is located in front of **Pravalavannar Perumal** temple on western side in a vast area with proper steps around. It is also known as **Ashwini tank**.

17. Ulagalanda Perumal temple Tank

This tank is located in front of the temple and on the western side of the road. It is also known as **Mahabali teertham** (tank) and one among the holy tanks in Kanchi. It has been provided with proper steps on all sides of the tank. This tank is also known as **sesha-teertham** or **naga-teertham**.

18. Ashtabhuj Temple Tank

This tank is located on the north west corner outside the temple complex. It occupies a vast area and has been provided with proper granite stone steps around. This holy tank water is called **Gajendra teertham**.

19. Veppam Kulam, Thirukalimedu

The tank is surrounded by **veppam** trees (neem trees). The tank is rarely used hence not being properly maintained. It is known as **Indira teertham**. There is another small tank by this tirtha which is in use now.

20. Jwaraharesvarar temple Tank

This tank is located outside the temple and being surrounded by residential buildings. At present it is in good condition.

21. Karukkinil Amarntha Amman Temple Tank

The tank is located on the eastern side of the temple. This tank has proper stone steps around, and it has full of lotus creepers and flowers.

22. Machchesvarar Temple Tank

This is one among the holy tanks of Kanchi located near Machchesvarar temple on the eastern Rajavedhi.

23. Muktsvarar Temple Tank

This temple tank is located on the eastern side of the temple complex. It has proper steps around and is maintained properly.

24. Vellaikulam, (White Tank)

This tank is located on the south-western side of **Sarvathirtham** tank, occupying a very large area. The tank looks like a lake, without proper steps from any side of the tank. The tank is overgrown with trees and foliage and therefore it is difficult to use the tank water from any side. This massive tank should have been provided with proper steps and kept in good condition.

25. Jatayu Teertham at Thirupputkuzhi (Baluchetty chatram)

This holy tank is located on the eastern side of the temple of Sri Vijayaraghava Perumal at Thirupputkuzhi. Since Jatayu attained moksha (salvation) by the blessings of Sri Rama in this place the

tank water is considered a sacred one. There is a four pillared *mandapa* at the centre of the tank with stucco vimana over it. This holy tank is also called as *Kritapuskarani*. There were many other holy tanks in Kanchi like *Mottaikulam*, *Narasimha perumal* tank at Velukkai etc., which were in course of time filled up and not existing now.

26. Raja Kulam (Kulam means tank; Raja denotes for Varada Raja or Deva Raja)

This is the tank of Sri Varadaraja Perumal temple situated about 8 kilometers from Kanchipuram on Chennai high road. One has to take deviation towards south from the main road, and drive or walk about 500 meter distance to reach the tank. The tank occupies a vast area and is in a square shape with beautiful stone steps around. There is a stone pillared mantapa located on the eastern bank of this tank which is now in a dilapidated condition. But on the northern side of the tank there is another mantapa which is now in use during the festival time. On the full-moon day in the Tamil month of Masi (which falls in the middle of March) every year, Lord Varadaraja is brought here in a palanquin and after the festival of bathing (thiru-manjanam), the floating festival in the tank is conducted during the night and thus the tank is considered to be very sacred.

27. Ramanuja Teertham in Sevilimedu

Ramanuja was so intelligent that even his acharya (preceptor) was jealous of him. So, he hatched a plan to take Ramanuja to Kasi and to drown him in the river Ganges. Ramanuja came to know of this through his cousin and while on his journey in the forest he escaped from the trap, but he could not find the way out of the forest. The Lord Varadaraja with his consort came to his help as a hunter. He brought Sri Ramanuja and showed him the way to Kanchipuram and left him near a well at Sevilimedu where he wanted to quench the thirst of the hunter couple as well as his own.

But when he came out with water, to his surprise, the hunter and his wife had disappeared. This well is situated in *Sevilimedu* at the border of Kanchi, near Palar river and it is considered to be a holy one. To celebrate the occasion of this re-birth of Sri Ramanuja, even today every year Lord Sri Varadaraja is brought to this place and a festival is conducted. Daily a pot-ful of water from this well is carried to the temple of Lord Varadaraja for bathing the lord as was the practice in Sri Ramanuja's time.

28. Kumarakottam Temple Tank

This tank is situated on the eastern side of the temple complex. And it is the holy water of the Kumarakottam temple.



CHAPTER-11

TEMPLE FESTIVALS IN KANCHI

INTRODUCTION

The festivals in Kanchi temples were famous even during the Sangam age. The Sangam literature, *Perupanatrupada*, authored by Rudrakannanar of 2nd century A D describes Kanchi as a fortified city, full of groves and gardens, mansions and religious establishments where many gathered to worship and celebrate colourful festivals. It also mentions the temple of Vekha (Yathothakari).

There are many temples of pre-Pallava period celebrating festivals throughout the year. From the time of the Pallavas of 6th century A D upto the Vijayanagara rulers of 16th and the 17th century A.D, not only the existing temples were developed into a very large complexes but also new temples were constructed and the present Kanchi, the city of temples has blossomed through the ages. Side by side the temples and other institutions instituted festivals and other rituals.

Religion gives mental peace to every human being. The festivals constitute a necessary aspect of any religion. Besides the religious aspects, the festivals develop harmony in the society. In India these festivals are encouraged both by urban society and rural communities not only for mental peace but also for social, economical and spiritual purposes. The temples are the centres where people collectively participate in the festivals and rituals.

During important festivals a large number of devotees participate in various rituals and programmes. In Kanchi there are certain festivals which are common to Saivaites and Vaishnavites. But many are celebrated separately by each group when the purpose of them is not common to both the sects. There are many *avatara utsavas* dedicated to alvars and nayanmars associated with each temple, besides the festivals for gods and goddesses of each temple.

In the ancient times the festivals received generous royal patronage. Today festivals are being conducted by the temple committees, merchant guilds, traders, and others for the general welfare. In addition to these, the State Government through H.R & C E department is making arrangements for the smooth conduct of the festivals.

Because of the existence of numerous temples in Kanchipuram, not a single day is passed without a festival. We furnish the details of festivals conducted month-wise, irrespective of the Saivite and Vaishnavite temples.

THE FESTIVALS

Chitrai (Mid April - Mid May)

An important festival called *Thiru-avatara Utsavam*, is celebrated to commemorate the manifestations of Lord Varadaraja perumal in the yaga of Brahma on the Hasta star. The next one is on the full moon day of the same month called *Chitrapournami*, when lord Varadaraja is taken in procession to the banks of the river Palar for the *utsava* called *nadathari* or *nadavavi-utsavam* conducted near *iyengar kulam* by the Thathachar-family. Thousands of people gather and celebrate this occasion.

This festival is mentioned in the epigraph dated A.D 1471 and A.D 1473. *Chitrai Uthiram* festival in *Sri Kacchabeswara* temple is celebrated for 13 days during this month. The festival of *golden chariot - Kumara Kotta maha utsavam* is also celebrated. In the same month *Kamakshi Amman* temple celebrates *Sankara jayanthi* (the birth day of Sankaracharya)

Vaikasi (Mid May - Mid June)

In this *Vaikasi* month the *Brahmotsavam* of *Varadaraja Perumal* is celebrated for ten days. During the famous *Garudotsava* on the third day of the festival lakhs of people gather for the darshan of lord *Varadaraja*. *Vedanta Desika* emphasized this in the *Varadaraja panchasat*. This *utsavam* finds an esteemed place in the compositions of great scholars and music composers like *Paddacharya* (16th century A.D), *Thyagarajar* and *Muthuswami Dikshitar* (18th century A.D). The car festival or *rathotsava* on the 7th day of this festival is another important day for the worshippers.

The *avatara utsava* of *Nammalvar* also falls in this month. On this day lord *Varadaraja* honours the alvar symbolically. The 12-day annual festival called *Vaisakha utsavam* is being celebrated for Lord *Muruga of Kumarakottam*. *Kumarakotta valli kalyanam* and floating festival of *Ekambareswarar* in *Sarvatheertham* tank (the *theppotsavam*) are also celebrated. *Brahmotsavam* of *Sri Vaikuntha perumal* temple is yet another important event of this month.

Ani (Mid June - Mid July)

The *Jyeshthabhisheka* festival (bathing of *utsava bera* or lord *Varadaraja perumal*) is celebrated in this month which is mentioned in the epigraphs of the *Pandya* and the *Vijayanagaras*. *Sri Varadarajaswamy Garudotsavam* and *Ekambaresvara* temple *Nataraja car festival* are also celebrated in a grand manner.

Adi (Mid July - Mid August)

In this month some of the *Vaishnava* temples celebrate the festival of *Thiruvadipuram* (the birth day of *Andal*) which culminates in the marriage of *Andal* the divine maid and the Lord. The *Gajendra moksha* and *Garudotsavam* festival are also celebrated on the full-moon day of this month. *Utsava* of *Sundara Nayanar's* journey to *Kailasa* on elephant is also celebrated in *Ekambareswarar* temple.

Avani (Mid August - Mid September)

In this month *Pavitrotsavam* or purification ceremony is celebrated in all the *Vishnu* temples. Lord *Krishna's* birthday is celebrated as *Sri Jayanthi* or *Gokulashtami* and *Ekambareswar* temple festival is also celebrated in the *Avani* month. The *brahmotsavam* of *Pandava perumal* temple starts on *Gokulashtami* day.

Purattasi (Mid September - Mid October)

In this month the *Navaratri* festival is being celebrated in almost every temple. Special mention must be made of celebrations at *Varadaraja* and *Kamakshi* temples. *Vedanta Desika's* birthday is celebrated on *sravana* day of this month. The *Thirupuram* festival of *Kamakshi* temple also falls in this month.

Aipasa (Mid October - Mid November)

In this month the festivals for *Mudhal alvars* (*Poigal alvar*, *Bhuthatalvar*, *Peyalvar*) and *Manavala mamunigal* are observed. *Skanda-shashti* is the famous festival celebrated for six days in *Kumarakottam*. The festival of penance by *Sri Kamakshi* in *Ekambaresvara* temple and the marriage

festival of lord *Muruga* with *Devayani* are also celebrated. *Poigai alvar's avatara utsavam* at *Thiruvekha* is another important festival.

Karthikai (Mid November - Mid December)

The *Karthigai Deepam* festival is observed in all the temples. It is observed both in *Saivite* and *Vaishnavite* temples. The full-moon day of this month is being celebrated as the birth-star of *Thirumangai alvar*. *Ekambaresvara Sangabhisekam* and *Lakshadeepa* are also celebrated. At *Deepaprakasara (Vilakoli-perumal)* temple this festival is celebrated on a grand scale

Margazhi (Mid December - Mid January)

The month of *Margazhi* lends a festive charm to almost every temple (both Vaishnavite and Saivite) from the early hours of the morning. The *pasurams* (hymns) of *Sri Andal* and *Manicka Vasakar* are sung respectively in every *Vaishnavite* and *Saivite* temples. *Arudra darsanam* of lord Nataraja's procession would be an important festival in every Saivite temple. During this month recital of *Vedas* and *Divyaprabandham* is done in all Vishnu temples. *Vaikunta Ekadasi* is another grand festival observed in all Vaishnavite temples.

Thai (Mid January - Mid February)

Go pooja (cow-pooja) festival, and *Silver-rishaba* (bull) *vahana* of *Sri Ekambaresvar* temple are being celebrated in this month. *Sri Varadaraja perumal theppotsavam* (floating festival) in *Ananta saras* tank also falls in this month.

Masi (Mid February - Mid March)

The *Brahmotsavam* of *Kamakshi* amman temple is being celebrated in this month and the *Sivaratri* festival is the main festival in all Saivite temples especially the *Kailasanatha* temple where it is celebrated in a grand manner. The *Brahmotsavam* of *Sri Vijayaraghava* perumal temple at Thiruputkuzhi is another grand festival in this month.

The floating festival or *theppotsava* of Lord Varadaraja perumal at Thenneri will be celebrated on the full moon day. The three-day festival called *Davana-utsavam* for lord Varadaraja with his consorts is also celebrated in the temple garden. *Kumarakottam Kanchiappa Sivachariyar* festival, the *Dhavana utsavam* of Ekambaresvara and Kacchabesvara temples and *theppotsavam* of Varadaraja temple in Rajakulam are other important festivals in this month.

Panguni (Mid March - Mid April)

In this month the marriage festival of Siva and Parvati is an important feature of the *Brahmotsavam* of Ekambaresvarar in Kanchi. The marriage festival of the deities is generally celebrated in almost all the temples of both Saivites and Vaishnavites.



In the previous chapters we have discussed the glory of Kanchipuram and its temples. In this chapter we shall study the present condition of **Kanchipuram and its temples**

CONDITION OF THE TEMPLES

In ancient days the kings and the people took pain and interest to construct huge temple complexes with unique architectural splendour. They have not only built the temples but also endowed them with lands and gifts for proper maintenance and up-keep. We come to know from the inscriptional evidences that even for burning of lamps in temples gifts were given not only by the kings but also by ordinary citizens. Services to the temple were also voluntary without any expectation of remunerations. For example, Ramanuja used to bring daily a potful of water from *Salai Kinaru* for bathing (*Thirumanjanam*) of lord Varadaraja. Thirukkacchinambi used to offer voluntary service to temple. Many of us do not know about the *uzhavaram* (Grass-scrapper) which always used to be carried by Thirunavukarasar. He was using this instrument for periodically cleaning the court-yard and removing the thorny bushes etc., so that the pilgrims do not have any difficulty in going around the temple.

Today this kind of voluntary services to the temple is conspicuous by their absence and the temples are not properly maintained even by the paid servants. For example, the *nandavanam* or the garden of Sri Varadaraja swamy temple is overrun with jungle and thorny bushes. One cannot even walk bare-footed in this garden. Similarly the court-yard and outer *prakaras* are not in usable condition. Many temples including the great temple of Ekambaresvarar are poorly maintained. A few exceptions are there like Kamakshi-amman temple, Kumarakottam and also the temples which are under the care of A S I.

Another eyesore is the vegetational growth over the *thirumadhil* or compound wall of several temples. This vegetational growth has its roots penetrated into the masonry joints of the wall and slowly expands inside the core and the result will be falling of the wall itself. Construction of this kind of wall requires several crores of rupees these days. Therefore it is our primary duty to remove the vegetation upto the root level and preserve the structure. Several parts of the structure of many temples have either already fallen or on the verge of collapse due to lack of maintenance. For example, the *Vahana mantapa*, the temple kitchen and the shrine of *Sri Rama* together with its *mandapa* of *Sri Lakshmi Narasimha* temple at Sevilmedu have already crumbled down. No action has been taken even to clear the debris. The beautiful *gopura* in front, a part of which has already fallen, is also in a precarious condition.

The *gopura-dwara* has been closed with masonry wall and a side entrance has been provided for the entry of the pilgrims and worshippers. Sri Mahakalesvara temple which is very close to Sri Kamakshi temple is also facing the same kind of danger. Several other temples like Punyakoteesvara temple, Deepa Prakasar temple etc., can be given as examples of this kind. If immediate measures are not

taken to renovate/repair these temples, they will remain only in the history and we will be failing in our duty to preserve them and pass them on to the posterity

Many of these temples are under the care of H.R & C.E department of the State Government. But government alone cannot tackle these major problems without the co-operation of the general public. The religious heads should also participate in this great task, appoint committees not only for collection of funds but also for proper reasonable expenditure in the maintenance and accounting.

A few officers like the present Collector are able to remove the encroachment and to bring back the old glory of Kanchi. Many wonder why others also could not follow suit in the interest of preserving our past glory. There are many stone *mandapas* built in Kanchi in those days for the benefit of pilgrims who had come to witness the festivals of various temples, but these beautiful *mandapas* are now let out on lease mainly for firewood shops. Even the famous *Gangaikondan mandapam* is also facing the same fate. This may fetch income to the temple, but the original glory of Kanchi is affected by such careless acts.

THE HOLY TANKS

In one of our chapters we had detailed discussion about several holy-tanks in Kanchi. While many of them are in good state of preservation, some of them are in a very bad condition. In fact a tank belongs to Thiruvelukhai temple has completely disappeared due to the filling of debris and filth and one has to search for its where-about.

As regards the Sarvatheertham tank, the original sand-stone parapet wall around the tank belonging to the Pallava period was completely dismantled and removed in order to provide new fencing to prevent the misuse of the tank. This could have been done even without the removal of the original parapet wall. The removal of the original wall is a permanent loss to the ancient structure.

The *Potramarai Kulam* inside *Sri Varadarajaswamy* temple, the tank of Punyakoteesvara temple and the tank of Sri Ulagalantha Perumal temple are covered with jungle growth and one cannot even enter these tanks and the water is also unusable. The tank called as Poigai-tank which is the holy place (birth place) of Poigai alvar has not only dried up completely but also being filled with debris etc., by the local residents. If the present condition is allowed to continue, in due course, this tank also will disappear.

The Chakra tank of Pravalavannar temple is virtually a play-ground. A few more tanks like Vellaikulam etc., are being slowly pushed back as encroachments are taking place around the tank. These tanks are not only holy in nature but have also maintained the water level of the wells in the neighbouring area.

If these tanks go dry, not only drinking water will be scarce but it also will have adverse effect on huge buildings like gopura, Mandapa etc. They will get uneven settlement and develop cracks in them. Therefore, it is necessary to see that the tanks are revived and maintained with clean water as it was the part of the past glory of Kanchi.

Recently the author had noticed the revival of Majalneer Kalvai which is an ancient canal running in the heart of Kanchi by clearing the silt. This famous canal of Kanchi became the ditch due to the poor maintenance in the past and filling of debris. Now action has been taken to bring back its past glory.

Another important factor which is causing grave concern is the slow disappearance of Vegavathi river which was once flowing as a tributary of the river Palar. The mythical story says that it is the incarnation of goddess Sarasvathi, the consort of Lord Brahma. But today one has to search for the course of this river as it has become a small canal and existing only at some places. For example, a portion of it can be seen on the way to the collectorate and on the way to Jina - Kanchi.

The accumulation of debris and encroachments here led to the gradual disappearance of this river. The water of this river plays an important role in the production of Silk Sarees for which Kanchi is famous. The silk yarn is drenched in the Vegavathi river and the colour is added. The water has the capacity not only to strengthen the yarn but also to provide the fast colour. Therefore, atleast for this scientific reason the revival of this river is essential.

The Buddha statues lying scattered here and there, some of them in a broken condition, should be collected and preserved safely at suitable places.

The present condition of the Jinalayas at Kanchi is also in a pitiable state. Though it is stated to be maintained by the State Department of Archaeology, it is in a very bad state of preservation with cracks developing on the walls, and some portions have already fallen down due to vegetation on the structure. Only a few people belonging to this community are living in this area and therefore these temples are not being maintained. As these monuments also belong to an ancient culture of Kanchi steps must be taken to preserve them in a fitting manner.

THE REMEDIAL MEASURES (SUGGESTIONS)

It is always the duty of a critic to find out and suggest the methods for solving the problems

1. For maintenance of the temples and keeping them clean and for removal of rank vegetation etc., a voluntary organisation comprising persons belonging to the area in which the temple is situated can be formed and they can themselves perform the kar-seva or uzhavarapam once in a week without depending on the Government alone.

A trust can also be formed by these voluntary organisations to collect fund/or donations for the repair and renovation work of any temple which are badly in need of such remedial measure.

2. Regarding the tanks the general systems adopted in those days was to have an inlet and outlet for each tank. While the inlet serves the purpose of bringing the water from the nearest sources say a river or a lake, or any other means of perennial water to fill up the tank, the outlet which is at the higher level serves the purpose of discharging the excess water from the tank. Therefore, after clearing the shrubs and debris from each tank, the inlet and outlet spots should be found out and made to function as was in the olden days which will help to maintain water level in the tank.
3. The Sangam literature mentions the names of the each division in Kanchi where the important temples are located. For example, the four Kottams (Divisions) such as Kamakotam, Rudrakottam, Kumarakottam, and Punyakottam, besides places like Thiruvekha, Thiruthanga, Thiruvelukhai, Thirupadagam, Thiruperagam etc , are also mentioned. Today these ancient names are not known even to some of the local people of Kanchi. Therefore proper direction boards with a map are to be displayed at respective places for the convenience of the public and tourists.

Sevilimedu is the ancient name of the village situated on the south bank of river Palar at Kanchipuram. Here there are two important temples, one for Vishnu (as Lakshmi Narasimha) and the other for Siva (as Kailasanatha). One more small temple for Siva is also located here which we have already discussed in the related chapter.

Recently, a direction board on the road side of the village has been provided in which the name of the village is mentioned as Sivalingamedu. Since the village has both Siva and Vishnu temples, installing such name boards will create confusion and bias. Besides the

temple of Vishnu, the place is also important for Vaishnavites as the Salai-kinaru is situated here from where Sri Ramanuja used to bring daily a potful of water for the abhisheka of Lord Varadaraja. Every year on the full-moon day, of Chittirai month, known as Chitra Pournami, the Utsavabera of Varadaraja makes a night halt here after the floating festival at Iyengar kulam, which is on the other side of the river Palar.

Moreover, the revenue records also shows the name of the place as Sevilimedu and not as Sivalingamedu. Therefore, it is needless to point out here that the old name should be restored. This would avoid confusion in the minds of tourists and pilgrims.

4. At present the tourism department has arranged a package programme only for few temples in Kanchi, within a stipulated time. The tourists are not even informed about the existence of many other temples. The tour may be arranged in such a way that a tourist or pilgrim should be able to visit important places of Kanchi. I am not an authority to say all these things, but as a citizen and observer I have only pointed out the present condition and suggested the remedial measures with the intention of preserving the edifices and the past glory of Kanchi so that it can be passed on to the posterity.

Our ancestors have struggled a lot and created these monumental and cultural treasures in Kanchi and their successors have developed and preserved them and passed on the same to us. Therefore it has become our primary duty to preserve them for the future generation. Otherwise we are afraid that the present generation will be cursed by both the past and the future.

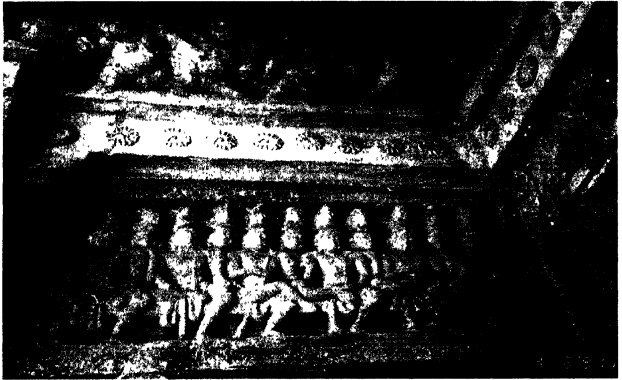
5. A large area, believed to be historically important site, known as **Pallavamedu** was protected by the Archaeological Survey of India for excavation. Several years have gone by, but no excavation has been conducted so far. Nearly half of the area has been encroached by unauthorised occupants and several new houses have come up there. At least the remaining area could be provided with fencing to save this historical place from further encroachment. However it is expected by the historians that the excavation here may throw some more light on the history of the Pallavas and Kanchi. Therefore the Archaeological Survey of India should take up immediate action on this aspect.



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Kailasanatha Temple



Main Temple with Mukha Mandapam



Ganesha with Chandesa



SRI VEDANTA DESIKA

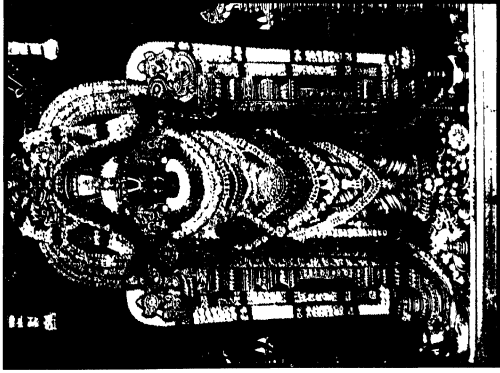


SIVA TANDAVAM

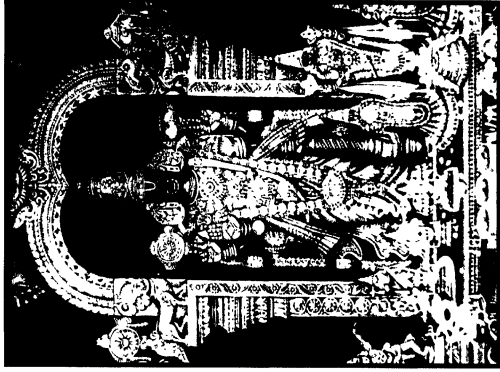
GANGADHAR WITH PARVATHI



Sri Varadarajaswami Temple
Kanchipuram

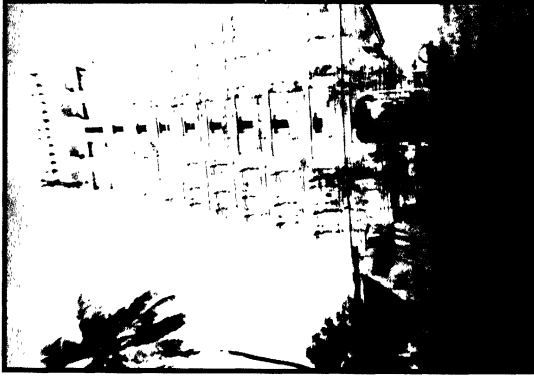


Athi Varadarajaswami
Wooden sculpture
(inside the tank)



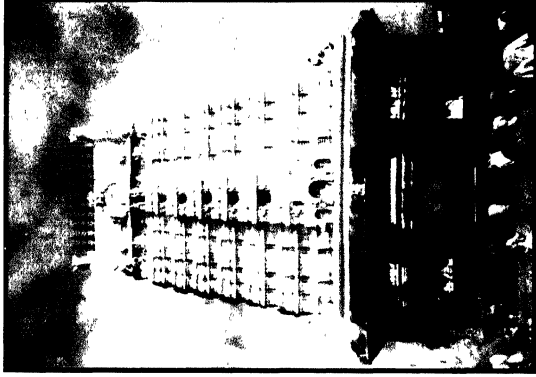
Moolabera in worship

Sri Ekambareswara
Temple

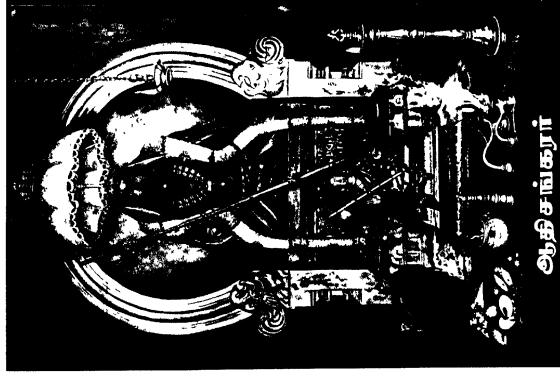


View of Southern Gopuram

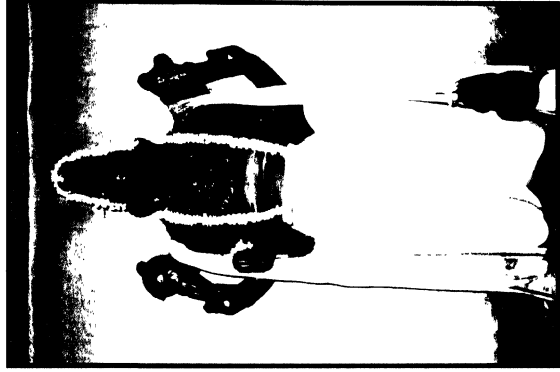
Sri Varadarajaswami
Temple



View of Eastern Gopuram

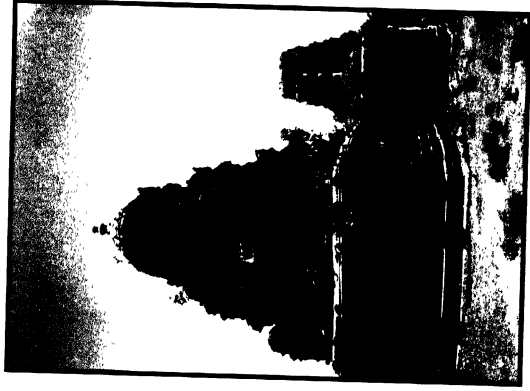


Adi Sankara



Sri Ninarulina Perumal (Maha Vishnu)
Govindanpadi

Sri Lakshminarasimha Temple
Sevilimedu

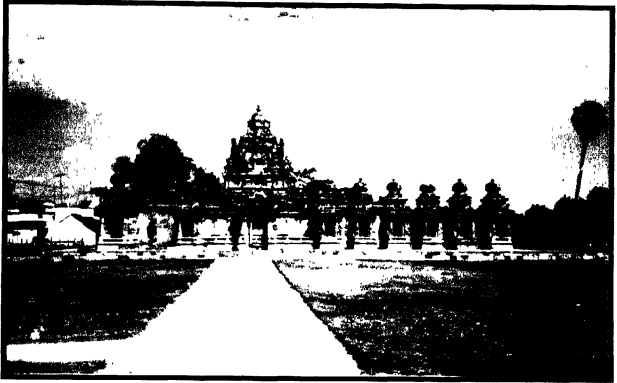


Temple Vimana

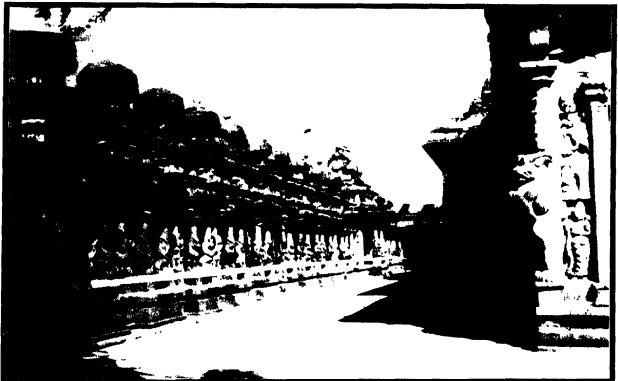


The Lord with His Consort

Kailasanatha Temple, Kanchipuram



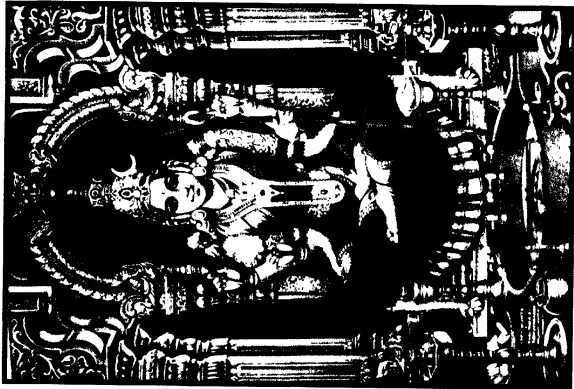
General View on the Temple



View of Parivara Shrines on the South



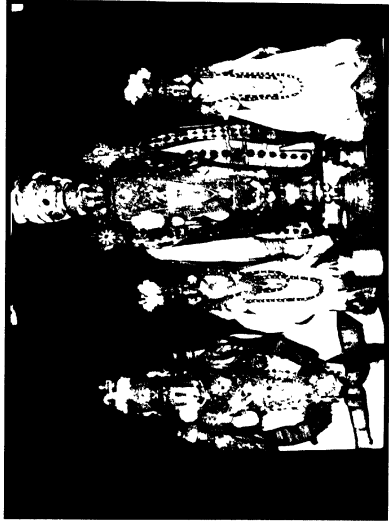
Sri Karukimilamarndava



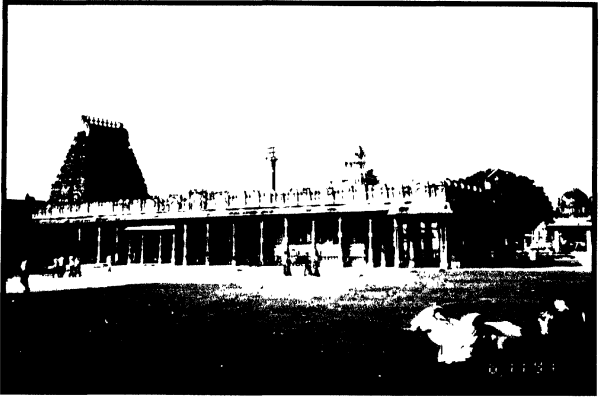
Sri Kamakshi



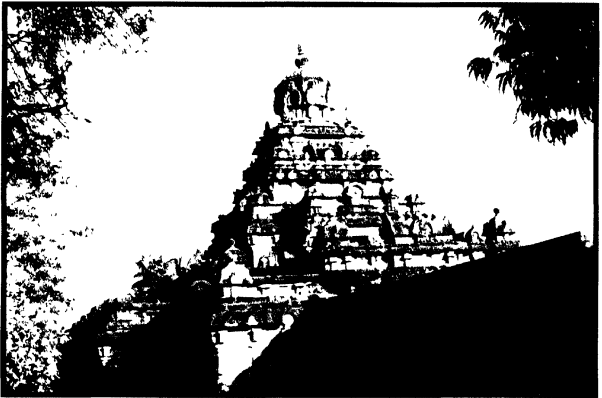
Sri Ramanuja



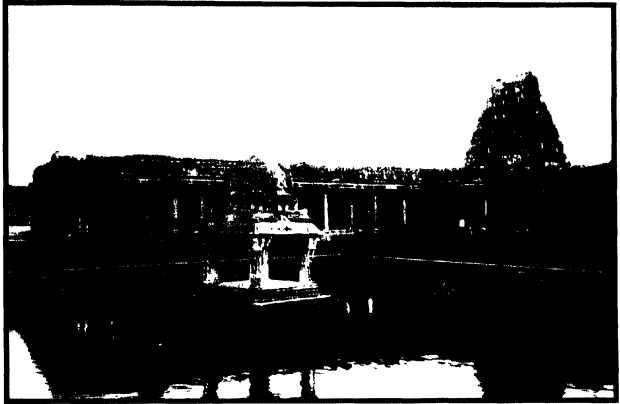
Utsava Bera of Sri Varadaraja Temple



Sri Ekambareswara Temple



Sri Vaikuntaperumal Temple



Holy Tank of Sri Ekambareswara Temple



Saravatheertham Tank



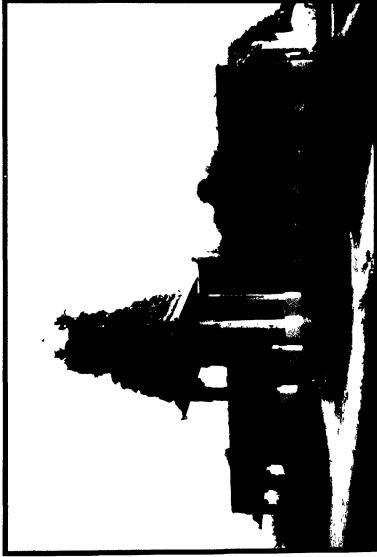
Vimana of Kurathalvan Temple



Kurathalvan

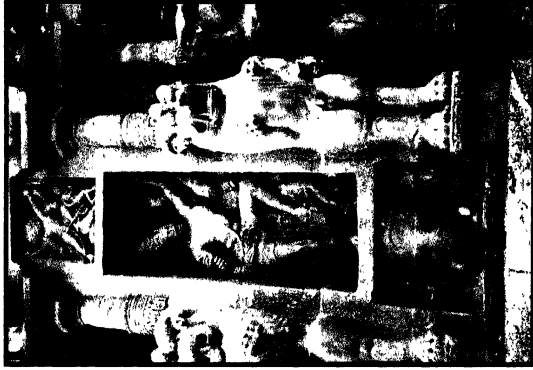


Bronze image of Karikala Chola
- Sri Ekambareswara Temple



Ayyanarkulam Sanjeevaraya Temple

Kailasanatha Temple



Siva on the wall facing north
(between shrines No.4 and 5)

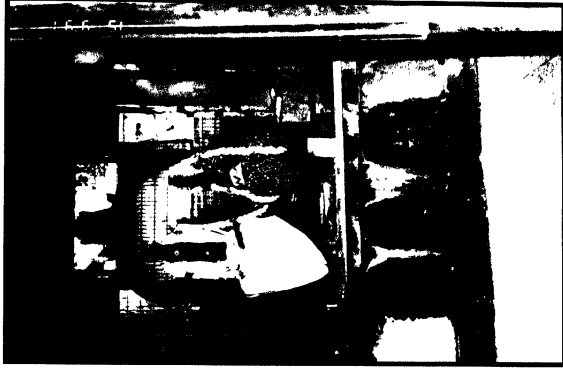


Siva on the northern exterior wall
(Shrine No.8)

Sri Ekambareswara Temple
Rudrakottam

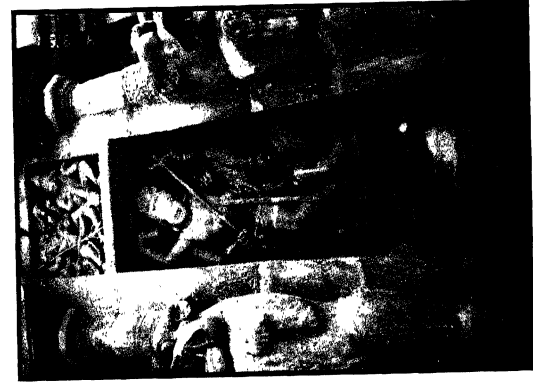


The Sacred Mango Tree



Somaskanda Under The
Mango Tree

Kailasanatha Temple, Kanchipuram



Lord Siva on the North Wall of the Shrine



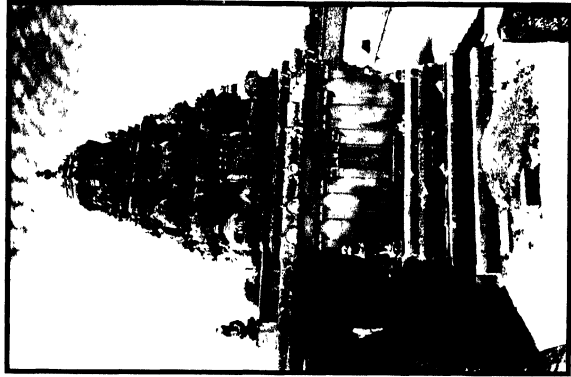
Lingodbhava Murthi
Between Shrines 3 & 4



Kailasanatha Temple, Kanchipuram.

Shrine Around the Main Temple

- A. Between 4 and 5 Siva is shown kneeling and dancing with three - hooded snake
- B. Between 7 and 8 Parvathi seated on a lion with ten arms



Sri Adikesavaperumal Temple
Kuram



Matangesvara Temple
View of Front Mandapam

