The foregoing chapters on Thiruvilāṅthar temple at Thiruvilīlimalai, reflects the hoary past of the temple in various aspects. It is obvious that this temple played an important role in the history of South India, particularly in Tamil Nadu.

This temple even now retains its own religious, architectural and sculptural significance. The historical antiquity of the temple is revealed through the myths pertaining to the presiding deity and the tīrtha of the temple. Due to the mythical importance of this temple, even today people repose their full faith on the Lord of this temple. For instance, Swēthakēdu, the King is said to have worshipped the Lord of this temple for the longevity of his life and obtained it. Even now the people of this locality and far-off places throng this temple in order to get longevity of their lives. There is another myth related to the marriage of Lord Śiva with Goddess Pārvati at this
place. People have the confidence that the worshipping of this deity shower grace on the devotees to have marriages.

The saivite nayanmars like St. Thiru, nanasambandar, St. Appar, St. Sundarar and St. Mānickavācagar visited this temple and sung songs in praise of this Lord. These devotional songs provide a secondary source as to trace out the origin and evolution of the temple. The sanctity of the temple is highly enhanced due to the visit of the aforesaid saints.

The inscriptions of this temple serve as the primary source to understand the historical importance and the growth of the temple through the ages starting from the Imperial Chōlas to Mahrāṭtas of Thanjavur. The role of the former was a noteworthy one. During their period, this temple attained considerable importance in various aspects. The Chōlas contributed much for the architectural growth of the temple. The earliest inscription of the temple belongs to the Chōla King Vijayalaya who might be the founder of this granite temple. It is gleaned from the inscriptions that the goddess Shrine was constructed by the Chōla King Parantaka I. It was he who had reconstructed and renovated the main shrine also. The contribution made
by Parantaka I is treated as a milestone in the history of the temple. It was during his reign the flower gardens like Umai Nangai Nandavanam and Thiruthanthroni bhattarar Nandavanam had been formed. The contribution made by Rājarāja I is also a laudable one. His period witnessed the construction of the second prākāra and the inner gopura. A few pillars in the inner Veranda carry inscriptions of Rājarāja I and itself indicates the contribution of Rājarāja I to a considerable level. The temple activities during the reign of Rājadhirāja I was also commendable one. It was during his reign nine Nandavanams (gardens) and sub-shrines like Risabavāhandēva and Araseri Iruntha Pillaiyar made their appearance. It was during Rājadhirāja II, the Mahāmandapa of the Adichandeswaradeva Shrine located within this temple complex was constructed out of the granite stone. During the reign of Kulottunga I was constructed the north gopura of the third prākāra. The contribution made by Vikrama Chōla further enlarged the temple. During his period a separate temple devoted to the Goddess Pidāri, adjacent to the main temple was constructed. The sub-shrines like Vandănēswaramudaiyār and Pārvatiswaramudaiyār were constructed during the period of the King Kulottunga III. He also caused the construction of Thirunavukkarasu Kugai (Cave) of this
temple. During the period of Rājarāja III the sub-shrines like Munnai Vinayaka, Thanithayanēswaramudaiyar, Thiruvēgambamudaiyar, Nīnararulīya Nāyanār and the shrine devoted to Nāyanmārs and the third gōpura of this temple, were constructed. Further a garden in memory of St.Sambandar was also formed. During the period of Rājēndra III, the muṭṭs like Thiruthondar Thogaiyan Thirumadam, Alagiya Thiruchchirampala Mudaiyar Mutt and Thirunavukkarasars mutt came into existence. The services rendered by the Imperial Chōlas to the development of the temple was to considered to be a highly significant one.

After the Imperial Chōlas the temple came under the patronage of the Pāṇḍyas. It was during the reign of Jaṭāvarman Sundara Pāṇḍya III the Hoysala King Narasimha constructed the pavilion called “Thirukkaikōṭṭi” for the purpose of reciting Dēvāram hymns by the Dēvāram reciters. It shows that the devotion of the Pāṇḍyās on the Dēvāram hymns. The second gōpura was constructed during this period. Gift of lands were also made for the religious performances of the temple. After the Pāṇḍyās, the maintenance of this temple came under the control of the Vijayanagar Kings. During the reign of Viruppanna
Udaiyar, the second enclosure wall was constructed. After the Vijayanagar period, the Nayaks of Thanjavur took interest in the development of this temple by constructing the hundred-pillared mandapa. After the periods of both the Vijayanagar and Nayak rulers, the temple falls under the patronage of Mahrāṭās who evinced keen interest in the proper maintenance of the temple. At present this temple is under the control of the Thiruvaduthurai Adeenam. The individuals in and around Thiruvilimilalai even now contribute liberally to the development of the temple. Inscriptions of the temple mention the political division and as per the inscriptions, the location of Tiruvilimilalai is a place at Veṇṇadu which came under the great division called Uyyakoṇḍavelanādu. This political set up was commenced from the days of Vijayalaya down to the period of Mahrāṭās Vijayanagar, and altogether it came roughly to 700 years.

The architectural style of the temple also attracts everybody's attention. The architectural growth was started from the period of Chōlas, and get further development during the periods of the Pāṇḍyas, the Vijayanagar and the Mahrāṭās of Thanjavur. Most of the structures could be dated mainly on the basis of
architectural styles. But the Vimāna could be dated to Parāntaka I of 10th century A.D. on the basis of both the inscriptions and the architectural styles. Even from the appearance of the architectural styles of this temple, one can understand the contribution of the dynasties like the Chōlas, Pāṇḍyas, Vijayanagar, Nāyaks and Mahrāṭṭas.

The stone, bronze, silver, stucco and wooden sculptures of the temple speak the artistic richness of the temple. Among the stone sculptures Kalyānasundarar with His consort in marriage form, present inside the garbagriha, goddess Alagiya Māmūlai, Sōmaskanda, Daksināmūrti, Chandikēswara, Lord Sūrya, St.Thirugnānasambandar belong to the Chōla period of 9th Century A.D. and their artistic execution is a superb one. Further they exhibit artistic dexterity and delicacy. The bronze images speak the artistic scholarship of the Chōla sculptures. Some other sculptures speak of the artistic calibre of the Vijayanagar sculptors. The bronze images of Alagiya Maṇavāla with Goddess Pārvati exhibit the workmanship of the Chōla sculptors of 9th - 10th centuries A.D. The icon of Naṭarāja with Sivakāma Sundari are artistically well designed. The presence of silver images add sculptural value to this temple. The stucco as well as the wooden images further
speak sculptural value of the temple. Even though, they are of late period, their artistic execution is par excellence. The stucco images of the main vīmāna are beautifully depicted. The wooden images are also artistically well refined. The vehicles of the gods and goddesses are the best example of wooden art and they are dated to 18th century A.D. The presence of paintings also highlight the cultural importance of the temple. Eventhough, the paintings are of late period, they exhibit the traditional artistic stylistic features. They neither belong to the fresco nor tempera techniques of earlier periods. Thus the sculptural value of this temple can be treated on par with Architecture.

The Pūjas and festivals of the temple are important. The inscriptional evidence indicate that during the time of the Chōlas, the Paṇḍyās, the Vijayanagar and the Mahrāṭṭas of Thanjavur, the pūjas and festivals of this temple were elaborately performed without any break. Both the members of the royal family and common people donated liberally for the performance of the regular conduct of pūjas and celebration of festivals.
The pūjas and festivals were performed only according to the Agamic rules. The festivals have cultural importance. At the time of the festivals, people of this village and also the neighbouring villages congregate, and make the festivals as successful. The Chittirai festival is performed for ten days once in a year. The festivals promote social harmony. People of different castes, creeds participate in the religious activities of the temple.

The temple Management and Employees of the temple in the past and in the present are of considerable importance. Epigraphy is the main source to understand the management and Employees of the past. The present daily administration is under the control of the hereditary trustees of Thiruvavaduthurai Adeenam. Thus the well systemised management and employees of this temple in the past as well as in the present speak the standard of the temple.

Further the social and economic conditions of this locality and neighbouring areas are elaborately discussed. The inscriptions of this temple help a lot to reconstruct the socio-economic status of the people. At present also, the
temple maintains the same status. The social importance of the temple is also an appreciable one.

The main vimāna resembles the vimāna of the Sattanathar temple at Sirkāli. The entire central shrine is depicted just like a ratha or car having wheels on either sides. The mythical account states that this vimāna is driven by Lord Indra in the sky. The temple lacks separate shrines for Navagrahahas and in this aspect, the temple differ, from others. The artistic speciality of the Dvārapālakas is that they are depicted without any weapons. They are carved in the pose of inviting the devotees to witness the marriage function of the Lord of this temple without any fear.

The uniqueness of the bronze-images of Kalyānasundarar with Goddess Pārvati is due to the fact that they are two handed. In the other examples at Thirumananjēri and Thiruveṅgādu, they are four-handed.

The absence of Muyalaka under the feet of Daksināṃśrthi is also new depiction. In all the other examples Muyalaka is present. In the example present in the Art gallery at Thanjavur, only snake is present.
As regards the present administration of the temple, the officials are being low paid. The salary of the officials and the servants has been very low for their maintenance. The low salary and the poor maintenance may be attributed to the low income of the temple.

The tenancy rights and social reforms of the Government are mainly responsible for such a state of affairs. Taking advantage of these reforms the tenants have gone to the extent of keeping them of their own do not show interest to pay the necessary dues to the temple. This in turn led to the poor salary of the temple servants. To remove such a state of affairs the Government should take drastic steps or even empower the temple authorities to collect the temple dues properly. It may even enact the laws of empower the authorities concerned to remove the tenants from the lands who failed to pay the dues to the temple.

If the attitudes of the temple officials are conducive and warm the people are even now ready to contribute their best to enhance the income of the temple. The temple officials may even arrange for periodical meetings of the
prominent persons of the locality irrespective of caste and chalk-out the means as how to improve the finance of the temple, and maintain its glory. They should make the people realise that the temple is their own property and it is their utmost duty to maintain it at any cost. If these suggestions are duly followed it would attain its former glory and grandeur.

As regards the proper conduct of pujas and celebration of festivals at present they are not elaboratly conducted as it was done in early days. It is really a pity that such a great and historically important temple is not able to attract large number of devotees. The car festival also does not take place nowadays. The lack of funds and the peoples preference to the minor deities such as Lord Ayyappa and Muruga are the reasons for the non performance of pujas and the car festival properly. Steps like conducting cultural programmes like music and dances may be taken for the proper conduct of pujas and celebration of festivals. Steps should also be taken to renovate the car and revive the car festival to promote social harmony.
This temple will ever maintain its artistic and religious importance, due to the proper administration of the officials. The artistic and architectural expositions of the temple will ever attract the art connoisseurs from different regions. Due to the religious importance of the temple, pujas and festivals are being maintained and people make liberal donations.

The valuable information of each and every chapter in total highlight the multi-sided importance of this temple.