CHAPTER I

TOURISM AND CULTURAL HERITAGE SITES

India is a populous country known for its renowned cultural traditions. It can boast of some five thousand year of civilised life, and as such it must be ranked as one among the great civilisations of absorbing traditions of the past. These reasons enable a foreigner who visits India to have a profound cultural impact. So in this first broadest sense, it is evident that all tourism aspects in India involve an aspect of cultural tourism. Cultural tourism has special significance in the promotion of national integration and international understanding. Thousands of archaeological and historical monuments scattered throughout the country provide limitless opportunities to learn about the ancient history and culture.

Realising the scope of Cultural Tourism, in order to harness the rich potential that the monumental heritage holds for promotion of tourism the Government of India in 1968 invited an expert Dr.Allchin through UNESCO.¹ His study aimed to define the various aspects of cultural tourism in India and to review them in the light of prevailing conditions.

Awakening of government in order to promote cultural tourism in Tamilnadu is laudable because this country has limitless potential for this kind of tourism, which had been never cashed earlier. In Tamilnadu, the cultural tourism owes a great merit because of its past civilization.

Cultural aspects of traveling in Tamil Nadu is an important motivating factor in comparison to other aspects. Tourism in Tamilnadu involves a large content of cultural contacts and no foreigner visiting Tamilnadu will be unaffected with the culture of Tamilnadu. Historical and archaeological monuments, life style, religion and diversity found in Tamil society continue to be the biggest attraction of tourists from each part of the world. Pacific Area Travel Association (PATA) in 1968 held a survey and confirmed this fact. Department of Tourism also arrived at the same conclusion after having made a survey in 1968-69 and in 1972-73 The Latter Survey placed “curiosity” (42%) and “Indian art and civilisation” (34%) as the major factors influencing travel in Tamilnadu.

Vattakottai (Circular Fort)

Vattakottai is situated at a distance of six kilometers north east of Kanniyakumari. The Tamil term Vattakottai means circular fort. The whole fort is covered in three acres and fifty four cents of land including the surrounding wall. Vattakottai was mainly built for the defense of the coast of Cape Comorin (Kanniyakumari) from the depredation of pirates and sea buccaneers. The defense of the fort was planned by De Lannoy, a captain of the Dutch Regiment during the time of Maharaja Marthanda Varma (1729-1758 A.D.), the greatest ruler of modern Travancore. Ramayyan, the Chief Minister of Travancore also took efforts to build this fort. It was built in 1757. The height

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of the entrance hall is 22 feet. The Travancore state emblem is engraved at the entrance. A decorated arch stands majestically at the entrance to welcome the visitors.\textsuperscript{5} The Vattakottai is built upon a small patch of calcareous sandstone full of marine shells.\textsuperscript{6} Rubies of large size have been used in its construction. In certain portions burnt bricks have been used. There is a stone platform for carrying the war weapons from the bottom to top during the time of war. It is believed that an underground passage existed between Padmanabhapuram and Vattakottai. The sea front at Vattakottai is charming and majestic. The shore is lovely and rapturous with the unending music of the waves over the rock. Vattakottai is at present maintained by the Archeological Department of India. It has been declared to be a monument of national importance under the Ancient Monuments and Archeological Preservation Act of 1958.

In 2003, 6,26,099 domestic tourist and 870 foreign tourists visited the historical fort.\textsuperscript{7} But the rate of arrival of the tourists at Vattakottai drastically declined in the year 2004. In this year domestic tourists visited to this fort stood 3,27,200 while 750 foreign visitors saw the place.\textsuperscript{8} The Tamil Nadu Government has planned to make huts and to establish boating facilities from here to Vivekananda rock memorial in Kanniyakumari to enhance it's charm.\textsuperscript{9} It is proposed by the State Government of Tamil Nadu to declare it as one of the tourist beach centers in Tamil Nadu.

\textsuperscript{5} Monument Study Series, No.3, Nagercoil, 1980, p.2.
\textsuperscript{7} Department of Tourism, Government of Tamil Nadu, 2003.
\textsuperscript{8} Department of Tourism, Government of Tamil Nadu, 2004.
\textsuperscript{9} \textit{Dinamalar}, Tirunelveli, 16th March 1989, p.7.
Padmanabhapuram Fort

Padmanabhapuram fort is one of the historical monuments in Kanniyakumari District, and situated about a mile to the north of Thakalai. It played a major role in the fortunes of the local powers like the Ays, the Cheras, the Pandyas and the Cholas. The Venad has its direct impact over the people. The Ay kings ruled this region up to the beginning of the third century A.D., the Cheras from the third century A.D. to seventh century A.D., the Pandyas from seventh century A.D. to early part of the tenth century A.D. Then Cholas ruled up to the early part of the twelfth century A.D. and most important of all, the Venad ruled from the early part of Twelfth century A.D. to Indian Independence in 1947. Venad is better known as south Travancore. The etymology of Venad is interesting. The term Venad original from Vanavanad. Another opinion is that it is probably named after Vel-Ay who governed it during the Sangam Age.¹⁰ The Venad is derived from the Vel and Nadu. Vel and Ay refer to the same dynasty. Purananuru, a Sangam work reveals clearly that Vel was the family name of Ays.¹¹ There goes a tradition according to which the Chera family which ruled over Kerala broke into splinter and one branch migrated to the south to settle in Padmanabhapuram and this splinter group from the Chera family established the Venad dynasty.¹²

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¹¹ Purananuru : 133-135.
Padmanabhapuram fort might have been constructed before seventh century A.D. of Malayalam Era (M.E.). According to the Mudaliyar Manuscript of Azhakiapandiapuram, both Padmanabhapuram and Udayagiri forts were planned in 776 M.E.(1601 A.D). A Cadjan record in Malayalam also confirms this. It says that, "a palace with fort in mud and with trenches was built at Padmanbhapuram in Kollam Era (1601 A.D)." It took several years for the completion of this work. However the fort attained a better status, significance and improved structure under Maharaja Marthanda Varma. He converted the old fort into a granite fort in 1745 A.D. An interesting fact is found in Nittu or Mudaliyar Manuscript that the people of Nanchilnad contributed for the construction of the fort- "a less of the Panam of every Ma of the land under the cultivation". This amount was utilised for the digging of moats (around the fort) the felling of poles and posts and the buying of palm leaves for thatching the walls.

It was under the rule of Srivira Ravivarman (1595-1609 A.D) the fortification work was started. He issued a Nittu in the Tamil month of Karthigai 26, 776 M.E. (26 November 1601 A.D). The successive Travancore king namely Maharaja Ramavarma did the work of strengthening its position by adding fresh

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14 *Administrative Report of Archaeological Department, 1110 ME*, p.5.
15 *Monument Study Series*, No.1, Nagercoil, 1979, p.2.
16 A Land Measure of 13/40 of an acre.
fortification to it.\textsuperscript{19} Around 1740 A.D.,\textsuperscript{20} the Kalkulam fort was demolished and reconstructed as Quadrangular fort. The fort was reconstructed on the basis of the plan submitted by Taikkattu Nampudri. The construction work started in the Tamil month \textit{Chitra}, 915 M.E. \textit{Mannary}, 1744 A.D.\textsuperscript{21} Within the fort there runs a tunnel which goes up to Charade which is two Kilometers away from the fort. The secret tunnel was used by the royal family for escaping at the time of danger from the attacks of chieftain and the invasions of foreigners.\textsuperscript{22}

Since the fort functioned as the capital of Travancore rule and the rest of the Royal House until the middle of the 18th century upto the time when it was shifted to Trivandrum in 1745.\textsuperscript{23} So the fort comprises of extensive buildings, a palace and two temples (Ramaswami temple and Neelakandaswami temple) there are several streets of houses, bazaars, rice fields and tanks.\textsuperscript{24} In order to provide water facility for the inhabitants of the fort area, Maharaja Marthanda Varma under his personal supervision constructed the Puthen Dam.\textsuperscript{25} He was responsible for demolition of the mud fort and the reconstructions of it with granite. The renovated fort was renamed as Padmanabhapuram fort in \textit{Tai}, 919 M.E, January 1744 A.D. The present appearance

\textsuperscript{19} \textit{Travancore Archaeological Series}, Vol.VII, p.126.
\textsuperscript{21} \textit{Idem}.
\textsuperscript{22} Emily Gilehriest Hatch, \textit{op.cit.}, p.202.
\textsuperscript{23} \textit{Tamil Arasu}, Vol.II, March 16th 1972, p.23.
\textsuperscript{24} T.K.Velupillai, \textit{op.cit.}, p.643.
and elegance of the fort blossomed into full prominence and significance in all its grandeur in the last phase of the construction work during the reign of Marthanda Varma.

**Udayagiri fort**

Udayagiri fort is situated about half a mile South East of Padmanabhapuram fort and thirty three miles from Trivandrum.\(^{26}\) It was the most important military station of the Travancore rulers when they were having Padmanabhapuram as their capital. It was originally built about the year 1600 A.D. Marthanda Varma rebuilt the fort according to the plans prepared by Taikkattu (Thaikkad) Nampudri.\(^{27}\) It is also believed that the Maharaja's army chief, Dutch captain De Larney prepared the plans. The reconstruction was completed in three years (1741-44 A.D.).\(^{28}\) This well fortified fort was captured by Col. St. Leger during the time of Veluthampi. East India company’s troops were stationed there till the middle of the 19th century.\(^{29}\) The fort is enclosed by an area of about 90 acres and contains in isolated 260 feet height which affords a panoramic view of the surrounding country. The tombs of De Lannoy, his wife and son can be seen inside as a partly ruined chapel in the fort.

**Hill Fort (Malaikottai)**

The Malaikottai in Dindigul once acted as a military base and military regiments were stationed there. This was constructed

\(^{29}\) *Idem.*
Padmanabhapuram Fort

Madurai: Thirumalai Nayak Palace
and possessed by different rulers at different times from Pandyas of Madurai till the British. The Pandyas of Madurai, Nayaks, Nawab of Arcot, Mysore rulers and the English developed it. There is a temple at the top of the hill fort. According to the inscriptions found there, in 1538 A.D., Achuthrayyan from Vijayanagar had constructed this temple.\(^{30}\) The old fort was constructed by Muthukrishna Nayak of Madurai (1601-09 A.D.) in 1605 A.D.\(^ {31}\) Ranimangammal of Madurai built 600 steps to climb up the Hill fort.

Dindigul as a main centre for so many war, it had a prominent chapter in history. From 1623 to 1792 A.D. a number of wars had been fought in this place. During those days military regiments were kept in this fort. In 1755 A.D., Hyder Ali captured and converted this fort in to a great military post (base). An arsenal was also built here with the supervision of French Engineers and experts. From 1792 A.D. onwards till 1801 A.D. this Fort was under the control of the British East India Company. After 1801 Dindigul was brought under the control of Governor of the Madras Province. A number of under ground subways were supposed to have been used as hiding place of soldiers to attack the enemies. Now these subways are closed. There are separate places for storing weapons and explosive materials and commons besides a minting place and the resting place of Tippu Sultan and Hyder Ali.\(^ {32}\) Everyday number of local tourists and devotees visit here to see the fort and to worship the temple.

Ramanathapuram Palace

Ramanathapuram was the capital of Ramanathapuram Zamin, Regunatha Sethupathi alias Kilavan Sethupathi (1674-1710 A.D.) transferred his capital from Bogalore to Ramanathapuram. It was also the capital of the district in 1795 A.D. The extensive palace of Kilavan Sethupathi in the centre of the fort (Ramalinga vilasam) was built by Kilavan Sethupathi in the centre of the fort with high stone walls which still exist. Some of the old artillery are kept in the palace as exhibits for the visitors. Sethupathis are accustomed to take their seats during ceremonial occasions. Ramalinga Vilas is an ancient building of Moorish style with Byzantine arches containing wall painting of historic events like battles etc. It is in this building there is the sacred square block of stone on a platform on which Sethupathies sit when they are crowned. On 25th January 1893, Swami Vivekananda visited the town during the reign of Baskara Sethupathi and stayed at Sankaravilas which exhibits on oil painting of Swami Vivekananda commemorating his stay there. Now this palace is maintained by the Tamilnadu Government and declared as protected monument under Tamil Nadu Ancient and Historical Monuments and Archaeological Sites and Remains Act.

34 Pamphlet: "Rameswaram National Pilgrim Centre", Department of Tourism, Government of Tamil Nadu, Chennai, 1999, p.i.
Thirumalai Nayak Palace

This palace was built in 1636 A.D. by Thirumalai Nayak (1627 – 1659 A.D.), the greatest of Nayak rulers of Madurai. Thirumalai Nayak was a great patron of the arts and Architecture. He revived the traditional architecture and sculpture. His regime is considered as age of cultural renaissance. Thirumalai Nayak palace is considered the most marvelous secular building south of Bombay and is a good specimen of Indo–Islamic Architecture. An old map of Madurai town shows that the palace building originally occupied a space larger and four times bigger than what it is today. This palace contains two parts namely Swargavilasa and Rangavilasa. Apart from these two royal residences, there were a theater, a palace shrine (dedicated to Goddess Rajarajeswari and other Gods), Queens apartment, an armory, a building for housing palanquins, quarters for relatives and servants, a pond and gardens etc. The whole was enclosed by walls on all the four sides. The most imposing remnant is a huge Audience Hall opening into a courtyard with elaborately ornamented arches. Since 1971 this palace is preserved as a monument by the Tamilnadu State Department of Archaeology. Sound and light show is an important feature of this palace. It attracts both foreign and domestic tourists. State Archeology department started this programme in the year 1981 when Fifth World Tamil Conference was held in Madurai. The sound and

light shows depicting the story of Thirumalai Nayak and the *Silappadikaram* (a Tamil epic) can be seen here daily.

**Kulasekaran Kottai**

It is located in the west about 28 kms away from the Madurai and nearer to Vadipatti is situated at the foot of the Southern most parts of the Sirumalai. Kulasekara Pandian (1268 – 1308 A.D.) one of the powerful Pandyan ruler who constructed a fort at Manaur. This fort is called Kulasekaran Kottai after the name to Kulasekara Pandyan. Today this port is in a damaged condition. Some inscriptions are found incomplete and because of Muslim invasion, many inscriptions have been damaged and dislodged to different places and are misplaced here and there in this fort. In Kulasekaran Kottai there is a big temples named Meenakshi Sundareswara. It is founded on Agama Principles. In this temple the Sundareswarar was faced towards east and Goddess Meenakshi was south. The Archeologist believed that there is a subway from the north of Meenakshi Sundarashewara temple Kulasekaran Kottai to Madurai, Sholavandan and Alagarkovil. It is one of the archaeological interest tourist centers in this area.

**Kazhugumalai**

Kazhugumalai “the hill of the Vulture” is a half way station on the 38 kms of local fund road which connects Kovilpatti with Sankarankovil may be located one km around by the massive dome of naked rock with some 300 feet height which over looks the village. The place is deservedly famous for its rock cut

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40 *Dinamalar*, Madurai, 18th August, 1997.
Kalugumalai: Rock Cut Temple (Vettuvankovil)

Gangaikonda Cholapuram
temple. Vettuvankovil, as it is locally called just near the Jaina figures is a rock-cut monolith, which forms an admirable shelter from sun and rain.\textsuperscript{41} It is large enough to form a comfortable habitation and worthy place for visiting. It is a protected monument under the control of Archaeological department of the Government of Tamil Nadu.\textsuperscript{42}

**Gangai Kondacholapuram**

Gangaikondacholapuram is one of the most famous places in Southern India. It was the capital of powerful Chola dynasty during the reign of Rajendra I, (1012-44 A.D.).\textsuperscript{43} At a later date this city was occupied by the Pandya King Maravarman Sundara Pandya who boasts of having performed the anointment of heroes and victors there. Rajendra I, was a great military commander like his father Rajaraja I, and he was the first Tamil Chola ruler to venture northwards. He built and dedicated the city to Siva as a monument to commemorate his conquest over the kingdoms ling on the banks of the river Ganges.\textsuperscript{44} It is also stated that the victorious Rajendra I directed the vanquished Chiefs to carry water from the Ganges to the lion faced well, Singakkinaru, dug out in the northeast corner of the shrine. This city seems to have been in ancient days one of the

flouring centre of trade. This place is frequently referred to in inscriptions as "Gangapuri" and 'Gangakunda'.

Rajendra I built a Siva Temple on the model of Thanjavur's Brihadishwara Temple having the same architectural peculiarity of possessing a lofty stone erection over the sanctum, unlike most of the other edifices, which have the largest gopura at the main entrance. The crown over the tower is said to have been formed of a single block of stone. The inscriptions in the temple and the Tamil poem Kalingattupparani depict the exploits of King Kulottunga I, grandson of Rajenda Chola, the founder of the shrine.

The sculptures over the outer wall of the temple are of fine workmanship. One of the most outstanding is the panel depicting Shiva blessing Chandesha, a devotee of Siva in a most appreciative manner in a niche in the northern wall. It is called Chandesanugrahamurthi. The sculptures of the Ashta Digpalakas (guardians of the eight direction), Ekadasas (the 11 forms of Shiva), Saraswati, Kalyanasundara and Nataraja are also splendid examples of Chola art.

In the interior of the temple a monolithic representation of the Navagrahas (the 9 planets) is installed in the shape of a chariot with a lotus flower at the top. Surya occupies the top most place in the chariot and Saturn is the driver. The other planets occupy places of the sides. There is also a fine sculpture

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of Mahishuramardini, the Goddess in the aspect of the slayer of the buffalo demon.

**Thanjavur**

The city of Thanjavur or Tanjore, lies in the fertile Cauvery Delta, is referred to as the "Rice bowl of Tamil Nadu". For nearly a thousand year, this grant town dominated the political history of the region as the capital of three powerful dynasties the Cholas (9th - 13th centuries), the Nayakas (1535-1676) and the Marathas (1676-1855). The magnificent Brihadeesvara Temple, is the most important Chola monument, while the Royal Palace dates to the Nayak and the Maratha periods. Today, Thanjavar's culture extends beyond temples and palaces, to encompass classical music and dance. It is also a flourishing centre for bronze sculpture and painting.

**Brihadishvara Temple**

Rajaraja I, the Chola ruler, ruled during the period of 985 to 1014 A.D. He built the magnificent temple of Brihadeeswara or Rajarajesvaram. The Rajarajesvaram was built entirely during the lifetime of Rajaraja himself. Started in the year 1003 A.D., Rajaraja consecrated the temple with a copper-pot (*Kalasa*), meant to serve as the finial at the top of the *Vimana*, in the 25th year of his reign (1009-10 A.D.). In his 29th year, he engraved on the temple walls the elaborate administrative and financial procedures of the temple. Built entirely of stone, quarried and brought from a considerable distance, the great temple is a fitting

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47 Madhulita Mohapatra and others (Ed.), *op.cit.*, p.596.
tribute to the Dravidian Sthapati's skill.\textsuperscript{48} It was the richest temple of its time. The king and his royal entourage lavished their wealth on it. The quantum of gold gifted to the temple amounted to over 41,500 Kalanjus; 50,650 Kalanjus of silver; and jewels at 10,200 Kasus were gifted. The revenue from land grants yielded an annual income of more than 145,889 Kalams of paddy, and cash income amounted to 1,308 Kasus. Almost 800 persons were employed in the temple as full-time functionaries. They were given attractive grants in the form of lands, houses and cash.\textsuperscript{49}

The temple complex covers an overall area of 240.79m East to West and 121.92m North to South. Surrounded by a vast courtyard (tiruch-churru-maligai) there are two walls - the outer wall being a defensive one with bastions. It was called the Krishnan Raman Tiruch-churru-maligai, after his commander-in-chief, who got it built. This is the first of defence instance works in any South Indian temple. The sanctum is built on a basement five metres in height. Over this base rises the towering structure of the Srivimana of thirteen story's (Talas). The Srivimana is topped by a single block of granite of 7.77m sq and it is a 89 ton stone.\textsuperscript{50} But Dr. Sethuraman, Professor of Art History, Madurai Kamaraj University, discovered the crown sikara is made upon six pieces.

\textsuperscript{48} Geeta Vasudevan, \textit{The Royal Temple of Rajaraja}, New Delhi, 2003, p.44. 
\textsuperscript{49} Idem. 
Thanjavur : Brihadishvara Temple

Dharasuram
Rajaraja built the temple complex complete with additional shrines for Candesvara and Nandi-mandapa, eight shrines for the *Ashta Digpalakas*, shrine for the royal preceptor, Karur Devar and the two walls surrounded by a moat. The shrines for Amman, Ganesa and Subrahmanya were later additions. The simple, unitary and yet majestic plan of the complex speaks volumes of the aesthetic taste of its creator, Rajaraja and the religious cults which he renewed and incorporated in the complex.  

**Royal Palace**

The palace in the heart of the town within the Fort cover an extent of about 30 acres of land. The structure of palace, is resembling the shape of a flying eagle. This palace was built originally by the Nayak rulers as their royal residence and was subsequent by remodeled by the Marathas. A large quadrangular courtyard leads into the palace. There are two Darbar Halls, one known as the Nayak's Darbar Hall and the other as the Maratta Darbar Halls. Of these, the former should have been constructed anterior to 1614 A.D as Vijayaranganatha Nayak is said to have been enthroned in the "Lakshmi Vilas "now known as the *Nayak Darbar Hall*. There is mention of this fact in the Sanskrit Work *Sahitya Ratnakara* by Yagyanarayana Dikshitar, son of the famous Govinda Dikshitar, Prime minister of the Nayak kings.  

The splendid Maratha (Mahratha) Darbar Hall, built by Shivaji II in 1684 A.D., has elaborately painted and decorated pillars, wall ceiling. A wooden canopy embellished with

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52 Madhulita Mohapatra and others (Ed.), *op.cit.*, p.596.
glittering glass pieces and supported by four wooden pillars stands above a green granite slab on which the Royal Maratha throne once stood. The other buildings include the **Sadir Mahal**, which is still the residence of the erstwhile royal family, and the **Puja Mahal**. The bathing tank known as Krishna vilas with its fine status is another object of attraction.

The Rajaraja Museum and Art Gallery in the Nayak Durbar Hall, was established in 1951 and has an impressive collection of bronze and stone idols dating from the 7th to the 20th centuries. Particularly noteworthy are the images of Siva, such as the Kalyanasundaramurthi, which depicts the wedding of Siva and Parvathi and the Bhiksatanamurthi, which shows Siva as a wandering mendicant, carrying a begging bowl and accompanied by a dog.

Adjacent to the museum, the Saraswathi Mahal Library was constructed by the Maratha rulers. This is one of the most important reference libraries in India, with a fine collection of rare palm leaf manuscripts and books collected by the versatile scholar Serfoji II. The Royal museum occupies part of the private quarter of the Maratha palace and exhibits the personal collection of Serfoji II. Nearby is the **Sangeetha Mahal** (Music Hall) built by the Nayaks and specially designed with acoustic features for musical gatherings. Thus Thanjavur is a renowned tourist centre of cultural value and the historical monuments have improved their tourist importance.

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53 *Idem.*
54 *Ibid.,* p.596
Mamallapuram

The UNESCO world Heritage site of Mamallapuram was once a major port city, built in the 7th century by the Pallava King, Narasimha Varman I also known as Mamalla, the Great wrestler. This spectacular site lying in 12° 37 north latitude and 80° 14 east longitude, is situated at a distance of about 35 miles to the south of Madras and comprises 15 cave temples, 10 monolithic shrines, three structural stone temples and four bas relief sculptured rock panels. It is also known as the 'seven pagodas' which name was probably given by the European sailors on account of the seven stuffs or pinnacles of the Hindu temples.

The other names by which Mamallapuram is called are Mahabalipuram, Mavalipuram, Mallai, Kadanmallai, and Mahamallapuram. Thirumangaialwar refers to this place as Kadanmallai and gives a graphic description of the harbour with its large anchored ships laden with treasure huge elephants and the nine gems. Therefore it is clear that in the early part of the eighth century, the place was a busy harbour. The place, as Mallai, is known to be the birth place of Bhuthattalwar who receded Thirumangaialwar. It is also locally said that the name

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Mamallapuram: Sea shore Temple

Mamallapuram: Arjuna’s Penance
Mahabalipuram is in a way connected with Mahabali the mythical demon destroyed by the God Vishnu.\(^6^1\)

The architecture of the monolithic \textit{rathas} is based on an entirely different idea. They are derivation from the older Bhuddhist Viharas.\(^6^2\) The only exception is the Draupadi Ratha, dedicated to Draupadi, the queen of the Pandavas, the heroes of the Mahabharata. It is the simplest and smallest of them being an artistic replica of the hermit's hut containing only a cell. The \textit{rathas}, fashioned after the \textit{Vihara} or monastery are all square or oblong in plan and pyramidal in elevation. There are five of this category varying in size and minor details. The largest of them namely the Dharmaraja Ratha, combines the characteristic features of the Pallava temple the pillars in the portico with rampant lions the pyramidal tower and the turreted roof.\(^6^3\) The Bhima, Ganesa and Sahadeva rathas are oblong in plan and are based on the architecture of the Chaitya Hall. Two or three storey high, they are surmounted by a barred roof with the Chaitya fable at the ends.\(^6^4\)

After the monoliths, the caves scattered in and around the hill on which the light house stands, contain temple of various gods. The \textit{Varaha} cave representing Vishnu in the boar incarnation gently raising Lakshmi, as earth from the ocean, has a deep as well as sensuous suggestion.\(^6^5\) The Mahishasuramardini

\(^6^3\) \textit{Idem}.
\(^6^5\) Madhulita Mohapatra and others (Ed.), \textit{op.cit.}, p.579.
is located in the Olakannesvara (Iswara) Temple belonging to 8\textsuperscript{th} century A.D. i.e., Rajasimha period. During the British rule (18\textsuperscript{th} -19\textsuperscript{th} century), this temple was used as light house.\textsuperscript{66} The Mahishasuramardini cave temple has a graceful portrayal of Goddess Durga on her lion mount, subduing the buffalo- headed demon Mahisha, on the northern wall. This panel seems to emanate life and motion, in contrast to the one on the southern wall, where Vishnu reclines in deep meditation before creating the earth.\textsuperscript{67}

The second Varaha cave which has been obscured by a modern fade contains the most delicate sculpture of all, to be seen unfortunately by such light as the \textit{Pujari} (priest) of the temple waves. In addition to Varaha there is an utterly sensuous carving of Lakshmi, as she is bathed by two elephants, while her hand - minds stand by. There are also two reliefs of the rubber with their two wives carved so finely that every line is alive and warm. The Trimurti cave temple, northwest Bhahiratha's penance (Arjuna Penance or Descendance of Ganges), is dedicated to three gods Shiva, Vishnu and Somaskanda. The shrines are guarded by statues of graceful doorkeepers. A sculpture of Durga standing on Mahisha's head is on outer wall.\textsuperscript{68}

In the Arjuna's penance or Bhagiratha's penance, which is sculptured on the rock for nearly 100 feet in length and 15 feet in height, Arjuna one of the five Pandava brothers of the \textit{Mahabharatha} is seen standing on one Leg quite emaciated with

\textsuperscript{66} \textit{Madras Information}, Vol.X, \textit{op.cit.}, p.96.
\textsuperscript{68} Madhulita Mohapatra and others (Ed.), \textit{op.cit.}, p.579.
uplifted arms and in a penitent attitude. Next to him is the figure of Siva holding the *Pasupatastra*. In another place, on the same rock, is shown the scene of king Bali, holding his darbar attended by warriors, Rajas and several wild animals. This representation is *Patala-loka*. (the nether world) whether he was sent down by the *Vamana-Trivikrama Avatar* (the dwarf incarnation of Vishnu) to rule over the place. In the middle of the same rock is shown Vasuki (Lord of Serpents) in the aspect of a dragon under a canopy. The other figures are his daughter Ulupi seated below, and another a penitent.

The shore Temple dates back to the second half of the 7th century during the Rajasimha's times. This temple complex consisting of three temples, two of them dedicated to Lord Siva and the other one to lord Vishnu. The Vaishnava work 'Nalayiraprabandha' mentions this seashore temple as the *Talasayana (Stalasayana)* of Kadal Mallai (Sea Rock), the old name of Mahabalipuram. With the exception of the shore temple all the other existing monolithic building are known out of the rocks which rise abruptly above the surrounding sandy plain. The Vaishnava saint Tirumangai Alwar mentions that the God Siva was living there with Vishnu and so one could find the shrines of both these Gods situated close to each other in this temple. It is now a protected monument under the Archaeological

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69 One of the seven worlds of the Hindu's Theology. The seven worlds are *Alala, Vitala, Sulata, Jakatala, Rasatala, Mahatala* and *Patala*.

70 Note from the Archeological Survey of India, dated 27 June 1988.

71 P.V.Jagadisa Ayyar, *op.cit.*, p.159.

72 *Idem.*
Mamallapuram: Five Rathas

Kancheepuram
Survey of India.\textsuperscript{73} Thus the various attractive art features of the Pallava period available at Mahabalipuram have turned out that renowned seashore centres a captivating tourist spot.

\textbf{Sithannavasal}

Sithannavasal is situated 16kms away from Pudukkottai. Perhaps it is one of the oldest inhabited sites in the district with its annals dating back to pre-historic times. Megalithic monuments abound with burial urns, stone circles, cairns, dolmens and cists. Here a hill running north to south rises to the height of about two hundred feet. On the western face there is the celebrated Jain cave temple with relic of painting which have a notable place in Indian Art history. On the eastern face there is a natural cavern with seventeen birds on the floor, used by the Jain ascetics performing their several vow of slow starvation, \textit{Salekhana}.

The natural cavern on the east is called \textit{Eladippattam} named so either from the seven difficult foot holds along a narrow ledge leading from the western face of the rock or because of the maximum measurements of the (rock) beds which yield a length of seven feet. Many of the beds in the natural cave are with pillow arrangements on one side cut on the surface of the cave. The bed surface is polished. Most of the beds contain inscriptions. The first has a Tamil record in Brahmi character ascribed to the second century B.C., which is one of the oldest lithic records of south India. Such Jain centres with brahmi

\footnote{The Director of Tourism, "Tamil Nadu Splendour of India", Department of Tourism, Government of Tamil Nadu, Madras, 1993, p.31.}
inscriptions are available in and around Madurai, Yanamalai, Tirupparankundram, Kongarpuliyanakulam, Muthupatti, Vikkiramangalam etc. are such centres. So it becomes a must to have a visit to such cultural tourist centres.

Kancheepuram

Kanchi or Kancheepuram is one of the seven sacred cities of India and the other six being Ayodhya (U.P), Mathura (U.P), Maya or Harwar (U.P) Kasi or Varanasi (U.P.) Avantika or Ujjain (M.P) and Dwaraka (Gujarat). The history of Kanchi can be traced back to several centuries before the advent of the Christian era. The place finds its name in Patanjali’s Mahabhashya written in the second century B.C. Manimekhalai, the famous Tamil classical work of the post Sangam age, and Perumpanarruppadai a great Tamil poetical work, which vividly describe the city at the beginning of the Christian era. Purananuru speaks of Kanchi as a place where festivals are celebrated all through the year. Kalidasa refers to this city as the city of par excellence and the Saiva Nayanmars and the Vaishnava Alwars have sung in praise of Kanchi and its remarkable structural temples. Tirunavukkarasar has described the city as a place of limitless learning. Sambandar has noted Kanchi as a city of high building and Tirumangai Alwar refers the ramparts of the city.

Tamil works, composed by Appar and Sambandar in the middle of the 7th century A.D. In the opinion of Dr. Burwell, Kanchi is a Sanskrit word and Hieun-Tsang calls this city as Kin-Chi- Pu-le and states that it was the capital of Ta-le-picha (i.e Dravida). In the inscription of Nrupathungavarman dated in the 15th regnal year, Kancheepuram also finds a place, in the Talgunda inscription of the Kadamba Kakushtavarman, had called Kanchi as Pallavendrapuri. 79

Kanchipuram served as the capital of Tondaimandalam. Tondaiman Ilanthiraiyan ruled over Kanchi during the 2nd century A.D. From 3rd to 9th century A.D, Kanchi was the capital of the Pallavas who ruled over the territory extending from the river Krishna in the north to the river Kaveri in the south. 80 In Kanchi, the Chola rule continued till the 14th century. Followed by the Cholas, the Vijayanagar kings established their supremacy over the southern part of India after vanquishing the Muslim rulers of the Bhamini dynasty. The Vijayanagar rulers held their sway over this part of the country till the 17th century. 81 In the Middle of the 18th century the British conquered it and used the temple forts for defense during the Carnatic wars. The city was sacked by the French twice before it came under British rule. 82

Buddhism took deep root in Kanchi about the 1st century A.D. Its influence began to decline in Kanchi and in South India when there was a great awakening among the Hindus under the

79 Ibid., p.1698.
Vaishnavaites and Saiva Nayanmars. The lack of royal patronage for Buddhism under the Pallavas, the Cholas, and the Vijayanagar kings greatly undermined the vitality and popularity of these religions. However, sporadic preaching of the principles of Buddha Dharma continued to exist till the end of the 13th Century. During Hiuen Tsang’s visit, when the country was under the Pallavas, there were hundred of Sangharamas (Hotels) and ten thousand Thera priests lived there.83

**Kanchi, the City of Temples**

Kanchipuram is sacred to Saivites (devotees of Shiva) as well as to Vaishavites (Workshippers of Vishnu). The town is divided into two distinct zones, with the Saivite temples to the north and the Vaishnavite temples to the southeast. Among the sacred Vaishnavite Diviyadesams or places on the earth, 18 are located here and among the 1008 Savite Kshethrams 108 are said to be found here.84 It also has the Kamakshi Amman Temple, situated northeast of the bus stand. Among the existing temples of Siva, the most important is that of Ekambaranatha temple.

**Ekambaranatha Temple**

The most famous ancient Siva temple at Kanchi is the Sri Ekambaranatha Temple (or) Sri Ekambareswara Temple which is worshipped in the form of Prithivi Linga (Earth Linga) and it has been renovated by the Pallavas, the Cholas and the Vijayanagar Kings. Pallavas constructed 16 Pillared mandapa in front of the sanctum sanctorum of the temple.85 The largest

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gopuram was built by Krishnadeva Raya (1503-1509), the Vijayanagar Kings.\textsuperscript{86} The other four of this groups are Jambukeswaram (Tiruvanaikaval) of appu or water, Kalahasti in Andrapradesh of Vayu or Air, Tirvannamalai or Tejas or fire, and Chidambaram of Akasa or Ether.\textsuperscript{87} Legend says that the Goddess Kamakshi, as part of her penance for disturbing Shiva’s meditation, created a Linga with earth taken from under a mango tree. At present, the temple complex, while on the western side of the shrine stands the sacred mango tree which is said to be 3000 year old. In the prakaram round the mango tree is an idol of Lingam which is a composite of 108 lingas and another one of 1008 small lingas. There are idols of 63 Nayanmars are found near the sanctum. There are two tanks inside the temple. The large one near the inner entrance is known as Sivaganga, while the smaller one in the south west corner of the outer most prakara is called Kampasaras.\textsuperscript{88}

Sri Kamakshi Amman Temple

The temple of Sri Kamakshi stands almost in the centre of Siva-Kanchi, popularly known as Big Kancheepuram. The presiding goddess Sri Kamakshi is also known as Kamakoti and Kamakoty Ambika.\textsuperscript{89} Its tower is said to have been built by Krishna Devaraya, the Vijayanagar king.\textsuperscript{90} The space in which

\begin{itemize}
\item \textsuperscript{86} *Madras Information*, Vol.IV, No.9, September 1950, p.29.
\item \textsuperscript{87} K.S.K.Velmani (Ed.), *op.cit.*, p.1709.
\item \textsuperscript{88} Madhulita Mohapatra and others (Ed.), *op.cit.*, p.582.
\item \textsuperscript{89} K.S.K.Velmani, (Ed.), *op.cit.*, p.1705.
\item \textsuperscript{90} C.S.Bhatt (Ed.), *The Encyclopaedic District Gazetteers of India*, Southern Zone, Vol.2, New Delhi, 2001, p.987.
\end{itemize}
the sanctum is found, is known as *Gayatri Mandapam*. There are also some *mandapas* such as the *Navaratri Mandapam* etc., in the outer precincts of the temple. There is a tank inside the temple in the northern *prakara*. This temple was rebuilt in the 14th century, during the Vijayanagar period. It has four colorful *gopuras* and main sanctum has a gold plated roof. The annual festival takes place in the Tamil month of *Masi* (February-March) on the 9th day, the silver car festival is held. *Poora Nakshatra* in the Tamil month of *Aippasi* (October–November) is the birth day of Sri Devi when special *abhishekams* or rituals are conducted.

**Srivaradaraja Temple**

The temple of Varadaraja in Kanchi ranks as one of the most important temple dedicated for the worship of Lord Vishnu. The *garbhagraha* (sanctum) where the Lord enshrined is on the top of a rock, reached by a flight of steps. The *Vimana* above the sanctum is called *Punyakoti Vimanam*. The principal festival occurs in the Tamil months *Vaikashi* (May–June). The Important days of this *Brahmotsava* are the days of *Garudotsava* and the Car festival. During the festival days thousands of devotees make visits. The temple's jewel a valuable gold necklace, said to have been presented by Robert Clive. It adorns the deity during the *Garuda* festival.

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92 Madhulita Mohapatra and others (Ed.), *op.cit.*, p.582.
95 Madhulita Mohapatra and others (Ed.), *op.cit.*, p.582.
Kanchipuram : Kailasanathar Temple

Kanchipuram : Ekambaranathar Temple
Kailasanatha Temple

This is one of the earliest structural temples built entirely on sandstone in Tamilnadu. It was built by the Pallava King Narasimhavarman II, who bore the title Rajasimha and ruled between A.D 700 and 728. At the center of a large prakara is a Vimana housing the sanctum with axial mandapas. The prakara is punctuated by another shrine built by Mahendravarman III son of Rajasimha. There are seven sub-shrine in a row near the entrance facing each which were constructed by some of the queens of Rajasimha including his chief Queen Rangapataka. An epigraph (No.2 of 1888) in Sanskrit, found on the first, second and third tiers in the inside prakara (precinct) of Rajasimhasvara shrine gives a string of about 700 titles of Narasimhavarman II.

Kacchapesvara Temple

Kacchapesvara temple is another important temple of Kanchi. The sacredness of this temple is attributed to Vishnu in the form of Kanchapa (Tortoise) worshipped here. Hence, the Linga got the name Kacchapesvara and the place obtained the appellation Kacchapedu. Besides the principal shrine of Siva, there are the important sub-shrines of Ishtasiddhisvara and the special sub-shrine of Surya (Sun God). There is a tank known as Suryatirtha near the main entrance. Since this temple is classified along with some other temples like the Kailasanatha

96 K.A.Nilakanta Sastri, History of South India,(From Pre-historic Times to the Fall of Vijayanagar), Madras, 2000, p.462.
98 P.V.Jagadeesa Aiyar, South Indian Shrines, Madras, 1922, p.79.
temple of the Rajasimha group, it can be presumed that this one was also constructed by Rajasimha.  

**Vaikuntha Perumal Temple**

Sri Vaikuntha Perumal temple is famous for its architecture. It was erected by the Pallava King Nandivarman II and this unique structure has three main sanctums, built one on top of the other. Each of them enshrines an image of Vishnu in a different form standing, sitting and reclining. The hall in the lower shrine has panels depicting the genealogy, coronations and conquest of the Pallava Kings. On the occasion of *Maha Sivaratri* day thousands of devotees visit and take holy bath in the temple tank.

**Piravataneswara temple**

This temple was built of sand stone during the reign of Pallava King Nandivarman II(A.D 700-728). The temple faces west and is dedicated to Siva. It consists of a square *Vimana* with octagonal *Sikhara*. It has a sanctum and rectangular *mukhya mantapa*. On the back wall Somaskanda panel is depicted, which is flanked by Brahma, Vishnu and other divinities. The exterior wall of the sanctum contain figures of Durga, Lingodbhava, Brahma, Vishnu, Nrithyamurthi, Gajalakshmi and other.

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100 Madhulita Mohapatra and others (Ed.), *op.cit.*, p.582.  
102 *Idem.*
Jvarahareswar Temple

This temple, is one of the most significant temple built during the time of Kulothunga III (1178-1218 A.D). It is Known for its ornamentation and miniature decorations. The temple consists of a sanctum, *ardha mandapa*, *maha mandapa*, *nandi mandapa* and large alter. The temple was in a ruined condition earlier, but it is renovated recently in original form.

Kailasanatha temple, Kausikesvara temple and Jvarahareswara temple are protected under Ancient Monuments Protection Acts of the Government of India. Kausikeswara temple was built by ruler of the Chola dynasty. Recently, this temple has been renovated and its Kumbhabhishekam was performed in 1991 by the head of the Kanchi Mutt.\(^{104}\) Being the capital of the Pallavas of Tondaimandalam, a renowned centre of Sanskrit and a popular centre of Saiva and Vaishnava temples this city attracts the tourists largely. This centre of silk sarees too captivates the attention of the tourists.

Thirumayam

Thirumayam is situated at a distance of 19 kms from Tondaiman Pudukottai in the Trichy - Karaikudi bus route. It is an important place to study the art and political history of the region. The fort, a couple of rock cut cave temples dedicated for Siva and Vishnu temples are the attractions for the tourists. The fort played an important role in the history of Tondaiman rulers of Pudukottai and the British. This fort erected in 1687 A.D, is


\(^{104}\) Note from K.Kuppuswami Aiyar, Kancheepuram, dated 2 December 1991.
attributed to Sethupathi Vijaya Ragunatha Thevar, the Sethupathi of Ramanathapuram.\textsuperscript{105} The rock cut cave temples located side by side are dedicated to Siva (Sathyagreeswarar) and Vishnu (Sathyamoorthi) and were built by Mahendravarman and his son Narasimhavarma Pallava. The Siva temple has some inscriptions of music. There are two shrines in the Vishnu temple, and the one of the lord is the largest of its kind in the country. On the walls behind the idol are beautiful carvings depicting Vishnu and his serpent Adisesha chasing away \textit{rakshasas} (demons) by spewing fire and poison.\textsuperscript{106} This rock cut cave temples assigning regard to religious toleration and the fort available in it are attractive centre for the tourists. Further this was the birth place of Sathyamurthi, the Veteran Congressman and freedom fighters that too invites tourists in large numbers.

**Vellore**

This centre of historic importance is the headquarters of the Vellore District of today. The Vellore fort, have been built in the 13\textsuperscript{th} Century and an impressive example of military architecture.\textsuperscript{107} The fort has a turbulent history. This formidable structure has withstood many battles, including an ill fabled mutiny led by the son of Tippu Sultan in 1806 against the British East India Company. Today, part of the fort houses some government offices, including the Archeological Survey of India (ISA), district courts and a prison. A museum within has a small

\textsuperscript{105} S.C. Bhatt and Gopal K. Bhargava (Ed.), \textit{op.cit.}, p.398.

\textsuperscript{106} \textit{Tamil Nadu Splendour of India}, Publication Division, Government of Tamil Nadu, Chennai, 1993, p.76.

but good collection of historical objects found in the area. The major structure to survive in the fort is the magnificent Jalakanteshvara temple, constructed by the Nayakas, Governors of the region under the Vijayanagar Kings, in the mid 16th Century. This Shiva temple is located near the fort’s northern wall. In the early 20th Century, the temple was used as a garrison and its linga was removed from the sanctum. This was reinstated in 1981 after which worship recommenced. This temple is known for excellent pieces sculpture and pillar architecture. Just near it lies Vellimalai, Sathanur dam etc. The golden temple, newly erected is yet another tourist attraction.

Athisamankottai

Athisamankottai is located 8kms from Dharmapuri and the Central Archeological Department has taken over the site and is being protected by them. At the centre of the fort site, an old temple called Chennakesava Perumal temple is located which is believed to have been constructed both by the king Krishna Devaraya and Hoysala kings. Paintings depicting Ramayana and Mahabharath scenes are found inside the temple. All the paintings are belonging to 13th century. The place acquires its name after the Tamil King Athisyanan Neduman Anji who ruled the Thagadur (the present Dharmapuri) area. The recently discovered Jambai Brahmi inscription bears the want Satyaputha Adhiyanan Nedumananji, who is mentioned in the 10th rock

\[108\] Madhulita Mohapatra and others (Ed.), op.cit., p.584.
edict of Asoka. Such facts indicate the archaic nature of this place. Such facts point out the tourist significance of this place.

Tiruchirappalli

Tiruchirappalli is located on the southern bank of the river Cauvery. The town’s history is interwoven with the political fortunes of the Pallavas, Cholas, Nayakas and finally the British, who shortened its name to Trichy. Dominating the town is the massive Rock Fort. This impregnable fortress was constructed by Krishnappa Nayaka-I (1564-1572 AD), a Nayak ruler of Madurai, who made Tiruchirappalli as their second capital in the 16th and 17th Centuries. They also expanded the temple of Lord Thayumanavaswamy and Goddess Mattuvar Kuzhali. This is the principle shrine on the Rock fort dedicated to Lord Shiva. This temple is also called Mattrubudeswara in Sanskrit.

The steps emerge from the entrance of the Thayumanavaswamy temple into the open air and there on the left chamber of the rock is covered with inscriptions. At the base of the Southern rock face there are two Pallava cave temples. The lower one dates to the 8th century and the other cave is called upper rock cut cave. It is the reign of the great Pallava ruler, Mahendravarman (600 - 630 AD). The history of Hindu architecture in Tamil country begins with Mahendravarman-I, perhaps from here. This contains one of

\[110\] Census of India, 1981, Series 20, Tamil Nadu, Part XIII A, District Census

\[111\] Madhulita Mohapatra and other (Ed.), op.cit., p.600.


\[113\] Imperial Gazetteer of India, London, 1922, p.46.

the great wonders of Pallava art, the Gangadhara Panel, depicting Shiva holding a lock of his matted hair to receive the River Ganga as she descends from the heavens.\textsuperscript{115} Further up, on the summit, is a small Ganesa temple, known as \textit{Uchchi Pillayar Koil}.

During the medieval period, in 1310 AD, this place was affected by the onslaughts of Malik Kafur who was the Muslim General of the Khilji emperor Alla-ud-din Khilji. Moreover, Trichy retained its old grandeur during the reign of Vijayanagar rulers. Many of the temple in and around Tiruchirappalli district served as a garrison during the seizes and also in Carnatic wars between French and English. During the siege of the town by the French in 1751 - 1754, the English stationed a man permanently there with a telescope to observe the enemy’s movements.\textsuperscript{116}

The Nawab’s Palace under the Tiruchirappalli Rock is now much altered. It was partly erected of materials taken from Tirumalai Nayak’s splendid palace at Madurai which Chokkanatha ruthlessly despoiled. Now this palace houses a school, a police station, taluk office, post office etc. The portion used as the town hall was formerly the audience hall and is a fine building of plain and massive architecture, surrounded by Colonnades. This is the Ranimangammal’s Audience Hall and it is left untouched.\textsuperscript{117} Thiruvanaikkaival Siva temple, Sri Renganatha temple of Sri Rangam, the Mariamman Temple of

\textsuperscript{115} Madhulita Mohapatra and others (Ed.), \textit{op.cit.}, p.600.
\textsuperscript{117} \textit{Ibid.}, p.1614.
Samayapuram, the Vayalur Murugan Temple are all located within 20 kilometres radius from Trichi. Kannanur Koppam, Poyyaleeswar temple, a renowned centre of Hoysala Art is also located just adjacent to Samayapuram. Kallanai constructed by the king Karikala, the Sangam Chola ruler is located just 10 Kms. away from Trichy. All these places of historical value are significant tourists spots.

Gingee Fort

In the Tamil Country the forts at Dindigul, Tirumayam, Namakkal, Kilanellikkottai etc reveal the war strategies of Tamilnadu. Gingee fort is also a popular one. Gingee fort (or) Kottai is familiar to the Tamils and Andhras, and it is a remarkable example of military engineering. Its three citadels, dramatically perched atop three hills (Krishnagiri to the north, Rajagiri to the west and Chandrayandurg to the south east) are enclosed by solid stone walls to form a vast triangular shaped area extending more than 1.5km from north to south. According to the ballad, Raja Tej Singh or Desing, born in 1693, was an independent ruler of Gingee. He ruled Gingee for purely ten months and was fatally defeated by the jealous Nawab of the Carnatic, Saadat-Ulla-Khan, in 1814 in his 22nd year.

Gingee was the stronghold of the Vijayanagar dynasty, at the height of its prosperity at the beginning of the sixteenth century fill finally over known by the allied Muhammadan Sultan


\[119\] Idem.
of Deccan in 1665.\textsuperscript{120} In 1677 the Fort fell in to the hands of Sivaji, the famous Maratha (or) Marathas ruler, and remained in Maratha hands for over twenty years.\textsuperscript{121} In 1690, the crimes of Delhi Emperor Aurangazeb, who was jealous of the growing strength of the Marathas laid seize to the Fort and captured it after a prolonged campaign for eight years, i.e., in 1698.\textsuperscript{122} In 1750, the Franch took hold of the Fort and for 11 years the garrison was in their hands. It was passed on to the English in 1761 and finally in 1780 Hyder Ali captured it.\textsuperscript{123}

This once famous fortress city is dotted with dilapidated arcaded chambers, mosques, \textit{mandapas}, small stringer, tasks and granaries. Many temples dedicated to Vishnu, survive as well. These include the deserted temple in the main citadel prominent; however, is the great Venkataraman Temple in the foothills of the outer fort, near Pondicherry Gate. This was constructed by Muthialu Nayaka in the 17th century.\textsuperscript{124} Its original pillars were removed by the French and used in the government square at Pandicherry. Near the gateway are panels depicting scenes from the Ramayana and Vishnu Purana.

A Ranganatha temple and Krishna temple both smaller than the Venkataramana temple are located or the Krishnagri Hill, as is the Durbar Hall. The Durbar Hall has balconies expending to the expending to the edge of the hill which provide good views of the surrounding country side. The fort's finest

\textsuperscript{120} Idem.
\textsuperscript{121} Idem.
\textsuperscript{122} Idem.
\textsuperscript{123} \textit{Madras Information}, Vol.IV, No.9, September 1950, p.32.
\textsuperscript{124} \textit{Ibid.}, p.39.
monuments is the *Kalyana Mahal*, a square hall built for the ladies of the court. The building has a central eight-storied pyramidal town with a single large room as each flour. There are also traces of a network of natural springs and tanks that provided an excellent supply of water to the citadel. One of the tanks, Chettikulam, has a platform where Raja Thej Singh, a courageous 18th century Rajpat chief and *vassal* of the Mughal emperor, was cremated.\(^\text{125}\)

Thus the availability of monuments, temples of different types, forts etc are things which had made the Tamil country as a paradise of the tourists. The beach resorts at Chennai, Mahabalipuram, Cuddalore, Cape Comorin, the summer resorts at Ooty, Kodaikanal, Valparai, Munar etc are concentrated centres of Tourism. Thekkadi, Courtallam, Suruli falls, Papanasam are known for their natural scenic importance. All the above rites are Rintabh illustrations for the cultural heritage of the Tamils. Gandhi Museum of Madurai, Vedanthangal bird sanctuary, Pitchavaram, Saraswathi Mahal library, Sivaganga garden, the palace at Jangole, Thirumalai Nayak palace and Mangammal choultry at Madurai, The Ramalinga Vilas palace at Ramanathapuram, the cultural heritage city Kanadukathan of Chettinadu etc are few other centres of heritage of the Tamils. It is no wonder they depict the Tamil culture and attract tourists to Tamil Nadu.

\(^{125}\) Madhilita Mohapatra and others (Ed.), *op.cit.*, p.585.
Gingee Fort

Tharangambadi : Danish Fort