CHAPTER IV

Architecture and Culture
The word ‘art’ is derived from the Latin word, ‘ars’ which means ‘still’. Art, as an expression of a word of thought and feeling, is trying to portray the relationship between God and man. Art can also be defined as the use of skill and imagination in the creation of aesthetic objects, environments or experiences that can be shared with others. Hence, art is well defined as the production or expression of what is beautiful, appealing or more than significant. Each nation has its own mode of expression of its art, i.e., architecture, sculpture, painting, music and dance though the culture of each nation is different.

Art can be divided into two main categories, visual arts and graphic arts dealing with architecture, sculpture, painting, dance and music. The most imposing among visual arts, architecture has developed into two forms which are secular and religious. The survival rate of secular specimens through the ages is compared to the religious multi differential buildings. Graphic arts comprise of wood cuttings, engraving on bone and ivory carving, floral and animal motifs over ceramics.
Art in India has an aesthetic expression as a matter of delight and enjoyment leading to nothing beyond that.¹ The Indian art especially the Hindu art is based upon the belief that creative nature is the manifested force of God, which is represented in Hinduism by the Trinity of Brahma, Vishnu and Siva symbolize the powers of creation, preservation and destruction. Hence the consciousness among the people of India had its origin in the early years of Indian history and it gradually evolved itself into an ideal based experience. This art of India is not a wealth of particular dynasty or region and possesses migratory character due to political, social, religious and economic factors.

Architecture is the most finite, technically exact and visually impressive medium of the aesthetic legacy compared with other categories such as sculpture, painting, dance and music. The study of the temple architecture helps to understand how the variegated architectural components of temples underwent development, experimentation, influence, mutual exchange and standardization due to various factors in different chronological phases. South Indian art is known as Dravidian style, as there are garbhagraha, the sanctum of the main deity, with a vimana, over it with an additional corresponding one in many cases for the Goddess. The mandapams or pillared halls are in front of the garbhagraha

within the inner compound wall. There are kitchens, prakara walls with gopuram or entrance tower, tirtha, subsidiary shrines to the main gods.²

In India, art is the servant of religion to the Indian mind, the creation of beauty has been a form of worship. One of the greatest achievements of the Indian artist was his ability to produce figures of his gods in bronze, often creating the most fantastic shapes by adhering to a rigid code which lay down in every move yet perfectly ordering them to fulfill aesthetic purpose.

Architecture is the art and the technique of building employed to fulfill the practical and expressive requirements of civilized people. Almost every settled society that possesses the techniques for building produces architecture.³ Architecture has been described as the art of organizing space. The architect takes an area of nothing but air surrounds it with walls and roofs and they organise space creating rooms, halls, verandas, domes, round this air. Architecture thus is an art of organizing space not only functionally but beautifully. Architecture is just as painting sculptures only. Poetry is a result of prevailing attitudes and fashions and each age brings forth a style that is characteristic of the people reflects like a clear mirror, the taste of the makers, their faith, their hopes, their ideals, their stage of civilization. Architecture like other arts of sculpture and

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painting remains as the principal visible and material records marking
definite change in the intellectual evaluation of man. Each great cultural
movement has made its own particular contribution to the art of the
building, so that the aspirations of the people and even their way of life
stand revealed in substantial form.

Architecture is a mirror though not a passive art reflecting the forces
and ideas of a time. It is an art having a practical basis which is posed
through building since building much suits the way of life of the people
who use them.

Sculpture is also very important like architecture as an illustration of
the progress of the art; it is tied down to the reproduction of the immutable
human figures. Besides, the multifarious aspirations of the human mind are
also expressed through sculptures.

Painting is an intermediate art between thought and expression. The
message conveyed through picture is painting or drawing. Even though
there is a lot of differences between pictorial and political versions both are
to be considered as an art. Since those two can convey something valuable
and useful in the artistic way. The main difference lies in the fact that
painting conveys through pictures where as poetry through language and
ornamentation of words.
Art can generally be classified into two types on the basis of its characteristics. The one static and other plastic. Dance and music are plastic. While architecture is static, time and space are also the basis in categorizing the art into different classes. By this way, the art is classified into three major divisions. They are the art in time, the art in space, and the art in time and space. Of this the sculpture comes under the static art which depends upon time and space. Sculpturing is one of the oldest and most widespread arts of the world. It may broadly be defined as the art of carving, modeling, belting or otherwise representing observed or imagined objects in solid materials and in three dimensions. There are two general types. The statutory in which figures are shown in the round and the relief in which figures project from a ground.\(^4\)

Thus two types may otherwise be defined as bas-relief and high relief. In the high relief all sides of the sculpture can be observed where as in the former the front and the side posture alone can be seen.

In Tamilnadu, art has been the most spectacular and satisfying entity for national and international understanding. This migratory character is not a sudden invention of the Tamils but transformed from the north. Navakailasam temples have massive structure with lofty mandapas. The present forms of the temples were constructed by the early and later

Pandyas. Later Nayaks built more mandapams\textsuperscript{5}. So these temples have the architectural impact of the period of Pandyas of second empire and the Nayaks of Madurai. The correct date and year of construction of these temples are not available. But on various times by various rulers, these temples were constructed. Generally, the temples were constructed facing the east according to Hindu agamas. \textit{Navakailasam} temples were also constructed facing the east. These temples were exclusively constructed by stones.

\textbf{ART AND ARCHITECTURE OF NAVAKAILASAM}

The layout is the beginning stage in the construction of temples. This is the first stage in accordance with the principles laid down by the \textit{Silpasastra}. Mukkalalingam temple of Papanasam is situated in an area of one acre and eighty three cents with compound walls of three hundred and forty feet in length and of three hundred and twenty three feet in width. The entrance gopuram is of eighty feet height. The Rajagopuram has seven tiers. The entrance is of seventy eight feet breadth and Rajagopuram built up to thirty feet with black stones and above it with full bricks and lime mortar.\textsuperscript{6}

\textsuperscript{6} Ramalingam G., \textit{Nalam Arulum Navakailasangal (T)}, Chennai, 2003, p.11.
The polish and the beauty of the embellished works of art are visible everywhere in the temple; arrest the attention of anyone who enters the temple and the entire appearance ends a mysterious and instinctive thrill and devotion to the minds of all.

The symbol of fish is carved on the upper part of the vasantha mandapa, probably the temple has been built during the reign of Vickramasinga pandyan. The small hamlet Vickramasingapuram is named after him. Arthamandapa, Manimandapa, Mahamandapa, Sutrupakaramandapa, Vasanthamandapa, Sapapathimandapa, Vahanamandapa, Munmandapa, Thirukalyanamandapa, Sukkiranchetty mandapas are the lofty mandapas situated in the Papanasam temple.\(^7\) Vimana of Mukkalalingar deity is higher than other vimanas.\(^8\) Kapotha pantha upapidam is situated under the base of Karuvarai. Kapotha pantha upapidam includes upandam, padma, jagathi, pothikai, simha yali row and Kapotha kandam.\(^9\) Teppakulam is noted for its architectural beauty. A mandapa is in the middle of the tank, in which the Urchavar is placed and pujas are offered. It is known as car tank, holy tank, pushkarani, thirthavari, kulam, konard and chenoy.\(^{10}\)

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The principal idol in the sanctum sanctorum of Sri Ammainathar samy temple at Cheranmahadevi is in Suyambulinga form. Inside the temple, the idol of Uromasa munivar was carved in a pillar, he who was responsible for the outcome of the *Navakailasam* temples.

Kodaganallur temple was constructed with a single *vimana* on the upperside of the *Karuvarai* of Sri Kailasanathar. Brahma, Abayahastha Vishnu, Dakshinamoorthy and Indra sculptures are on the grivaniche respectively in north, west, south and east.¹¹

In the sanctum sanctorum of the Kothaiparameswarar temple at Kunnathoor, a snake was installed on the Linga. It attracted the attention of the devotees. The idol of Arumuga Nainar with twelve hands is the best example for architectural beauty. The idol was made up of a single stone. The mandapa has been built on the place only after the installation of the Arumuganainar idol.¹²

The present form of Murappanadu Sri Kailasanathar temple was constructed by the early pandyas and later pandyas constructed more mandapas.¹³ Generally, the temples are constructed facing east according

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to the Hindu agamas. The characteristic pyramidal tower of the gopuram rest on a single or two stereotype based.

At Murappanadu, Nandi, the holy vehicle of lord Siva has been carved with horse face. The panchalinga darsan on the inner prakara revealed the holy pujas performed by Hanuman, Kannappar, Elephant, Gomatha and peacock. The craftsmanship is highly peculiar.

At Srivaikuntam, the upper portion of Thirukkalyana mandapa is familiarly known as Kalyanakkuradu in which the pictures of Navakailasam temples are depicted with the help of juice made from leaves and flowers. Besides, the idol of tutelary deity named Bhuthathar made up of sandalwood is also a beautiful one. The refectory in the outer prakara was made up of various pillars with animal and floral design.

At Thenthirupperai, the Linga in the karuvarai is installed on the top of a lotus flower. Two Dwarapalaka statues are installed in front of the garbagraha. The vimanas of swamy and ambal are decorated with various idols of upadevas.

At Rajapathi, no temple exists at present. The temple is deteriorated owing to natural calamities. Any how the Nandi with artistic beauty has been kept in the Ulagamman temple at Ottapidaram.18

At Chemthapoomangalam, two separate vimanas are installed on the upper part of Karuvarai. Peculiar idols like Gowrisankara Ganapathi are installed in the vimana of Sri Kailasanathar.19

THE SAPTAMATRIKAS

The Matrikas also called Kannimars20 are considered to be one of the parivara devatas or avarna devatas.21 According to Manasara, the shrines for the parivara devatas should be built at the cordial points of the inner most or the first court of the temple.22 According to Kasyapa Silpa Sastra, the matrika row must be facing north in the first prakara.23

The saptamatrikas represent the embodied energy and prowess of seven famous gods, of their male counter-parts such as the Vishnu, Kumara, Varaha, Indra, Brahma, Maheswara and others.24 The seven matrikas are Brahmi, Maheswari, Kaumari, Vaishnavi, Varahi, Indrani and

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Camunda. They are blanked by Ganesa on one side and Virabhadra on the other. Ganesa and Virabhadra are the protecting gods for the saptamatrikas.\(^{25}\) It is also said that the saptamatrikas were the independent manifestations of Parvathi.\(^{26}\) They appear to be the favourite deities of early Chalukyas and from there the cult seems to have spread to Tamil Nadu in the 5\(^{th}\) century A.D.\(^{27}\) The Nayanmars and the Alwars did not favour the growth of the cult of the Saptamatrikas in the initial stage.\(^{28}\)

In South India, the saptamatrikas are represented in sitting postures but in north India, they are mainly in standing postures.\(^{29}\) Moreover, in the north they carry each a child in one of their hands.\(^{30}\) Several texts mention different mythologies about the origin and importance of the matrikas.\(^{31}\) In almost all Navakailasam temples, the idols of saptamatrikas are seen with scenic beauty.

**BRAHMI**

The three faces of brahmi are executed with an advanced artistic style. The *Kundalas* of the ears are well placed. The *Makuta* is short and it is well symmetrically executed. The necklaces are worked out very

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intricately, the armlets and wristlets are very simple and plain. A flat breast-band is seen and its presence beautifies the breast, which is well rounded. The broad hip and the slender waist expose the feminine quality. The right upper hand holds the akshamala and the left upper hand carries kundikai. The right lower hand is in the abhaya pose and the left lower hand is placed over the thigh.

MAHESWARI

In the sculpture of maheswari, the makuta is well placed and its artistic treatment is an excellent one. The Kundalas of the ears are worked out with elaborate ornamentation. The shoulders and the hands are proportionate. The flat yajnopavita flows in between the breast in a fascinating manner. The upper right hand holds parasu and the left upper hand holds the akshamala. The right lower hand is in the abhaya pose and the left lower hand is placed on thigh. One notable feature here is the presence of rishaba just behind the left upper shoulder. The rishaba with the prominent hump and the horns looks very beautiful.

KAUMARI

The sculpture of Kaumari here is found in separated hairs of the head portrayed with intricate design. Exactly above the head is seen a human head. The arched brows and the elongated eyes give an exquisite
beauty to the face. The necklace falls down on the breasts and their treatment is done in a superb way and moreover it exposes the feminine quality. Painstaking efforts bestowed by the sculptors in carving out such sophisticated artistic patterns. The right upper hand holds *trisula* the flag which depicts the risabha. The right lower hand is in the *abhaya hasta* pose and the left lower hand is placed on the thigh.

**VAISHNAVI**

In the sculpture of Vaishnavi, the treatment of the *makuta* of the head is an excellent depiction. Likewise, the ear kundalas also add grace to the image. The line drawings of the dress are well seen. The upper right hand holds the *chakra* and the left upper hand carries the *chanku*. The *chakra* is not looked at frontly and so it is called as *prayakachakra*. The right lower hand is in the *abhaya* pose and the left lower hand is placed on the thigh.

**VARAHI**

The face of the *varahi* image is naturally exposed without any deviation from the artistic principles and rules. The *karantamakuta* is well placed and its finishing is worthy of appreciation. The shoulders are broad enough and the postures of the hands are beautifully done. The armlets, wristlets and the anklets even with their plain treatment, look charming.
The upper right hand carries the plough and the upper left hand holds a *naga* which faces towards the *varaha*’s head.

**INDRANI**

In the sculpture of *Indrani*, the completion of the *makuta* with the refined well-modelled workmanship is a striking one. The headknot has its own individuality, as regards its artistic appearance. The upper right hand carries majestically *ankusa* and the left upper hand holds the *akshamala*. It can be said that *makuta* is the outstanding contribution of the artist.

**CAMUNDA**

As regards the camunda stone sculpture in the temple, the makuta with the ear ornaments add a good as well as artistic complexion to the whole figure. The upper right hand holds the parasu and the left upper hand carries the fire. The facial features as well as the position of the legs suggest that all the figures belong to the period of the 11th century A.D.

**SALIENT FEATURES OF ARCHITECTURE AT NAVAKAILASAM**

Generally, in *Navakailasam* temples, the Dravidian architecture is followed. Some of the salient features of the architecture of the *Navakailasam* temples are detailed as under:
The Navakailasam temples have the *padabandha* base, comprising the usual mouldings such as *jagati, tripatta, kumuda, kanta* and *pattika*. The panels of *kanta*, also called *galapadas* are adorned with miniature relief sculptural and floral carvings as seen in several Chola monuments of the Cholamandalam. A *upapita* having *upana, padma, jagati, kanta* and *kapota* embellished with mango leaf designs and *simhamukha Kudu motif* supports the base of the shrine. Since the Navakailasam temples are situated on a loose water logged soil on the bank of the Thamirabarani, the architect might have added an *upapita* to provide more stability to the temple. The *yali* friezes of the temple show full *yalis* occasionally mounted by warriors holding swords and shields, and miniature relief carvings of opposing warriors or opposing *yalis* or pearl strings in the gaping mouths of the *makaras*. 
Mouldings of *wall-kanta* and *vari*, either lotus-petalled or plain, run above the base of the temple. The panel is adorned with miniature relief sculptural and floral carvings.
The *pranala* of the temples is inserted into the *kapota* of the *upapita* and it shows a high relief *sinhavaktra* at the root with grooves throughout the channel area and a lotus bud at the terminal. Apart from these advancements, the *pranala* of the temples is supplemented by a shallow, circular and spouted sink below to collect the sacred water from the sanctum, and this system of providing a water-reservoir is represented in some of the contemporary Chola monuments of Raja Raja I.

Pranala of the temples

While analyzing the base of the temples, one can clearly conserve the blending of the Chola characteristic with the existing native Pandya elements. The decorated panels of the *kanta, padma, jagati, vitta kumuda*, mango leaf design on the *kapota*, mounted warriors holding swords and shields in the *yali* friezes, advanced *pranala* with water-reservoir are the important Chola characteristics which have got mixed with the prevailing
contemporary native Pandya features as straight *jagati, tripatta kumuda* and full *yalis*.

**WALLS**

The walls of the temples become straight having the pilasters and a central niche on each side. Each side of the sanctum wall is partitioned into *karna* and *bhadra* sections with a deep recess in between them. While the *bhadra* section of the temples carry niches, the recess bears *Koshtapanjaras*. Square pilaster is arranged on the corner of the wall-segment of the temple.

**PILASTER**

Unlike the Chola counterparts in the Cholamandalam, the pilaster of the *Navakailasam* temples have a uniform square variety which might have been freely adopted from the early Pandya structural temples. Though these temples freely adopted the native Pandya square pilasters, they did not blindly copy them, they rather incorporated several Chola characteristics, so as to make the pilasters a 'mixed' one.
The pilasters of the temples bear all the regular parts and are topped by beveled corbels as in the early Pandya structural edifices. While closely looking at the pilasters of the temples, it is evident that apart from the usual embellishment found in the early Pandya temples, new decorations also appear in some of the pilasters. The most important among them are miniature relief carvings, opposing yalis, opposing cranes and a female dancer inside the mulasthana, pearl-garland decorations at the centre of the
*padmabandhas* and the top of the *Kalasas*; and mango leaf design at the top, diamond design in the middle and lotus-petals at the bottom of the *Kumbhas*.

**NICHES**

Like the early Pandya temples, the niches of the most of the Chola shrines in the Pandya country are empty which evidently proves the fact that Chola monuments freely borrowed the Pandya architectural characteristics. Niches are placed on *pattika* in the case of *padabandha* bases and on *yali* frieze in the case of *pratibandha* bases and the similar arrangement on niches are found in the early Pandya temples. Several kinds of decorations are seen at the top of the niches. In *Srivaikuntam* temple, the niches are instead of the usual nature, upholding *kapotas* with floral-headed *kudus*. The *Kapotas* support the *toranas* on all sides and the semi-circular cavities inside the *Kapotas* are blank. However, there is a *Dakshinamoorthy* niche figure.
The niches of the temples have a modern structure to house an old and fine stone sculpture of Yoga-Dakshinamoorthy. The decorated Kapotas carry *makara toranas* on all sides, often depicting riders mounted on the *makaras* and rows of *simhas* emerging from the mouths of the *makaras* as seen in several other Chola monuments in the Pandya country.

KOSHTAPANJARAS

The *Koshtapanjaras* which were first introduced in Tamil Nadu by the Pallavas at Mamallapuram, later developed elaborately in fascinating forms under the Cholas and the Nayaks. The Cholas frequently employed
this wall-embellishment in the recesses of the sanctum walls of their moderate and higher constructions.

Koshtapanjaras of the temples

The shallow and empty niches, square pilasters, simple padma, small palaka and beveled corbel are some of the native Pandya features borrowed by the Chola monuments. Kapotas in lieu of toranas, advanced makara toranas with a row of simhas replacing the usual motif, new varieties of decorations in the various mouldings of the pilasters, very large
padma with sharp petals projecting out of the palaka and tenon-boss corbels are some of the designs in the temple.

ENTABLATURE

Among the entablatures, the kapotas and yali friezes of the Srivaikuntam temple are apparently later accretions after the loss of the originals. The structure and details of these later replacements do not display the existing artistical features; they rather show certain typical Vijayanagar-Nayak characteristics. The fragmentary pieces of the ruined originals thrown generally in the adjoining streets of this temple also indicate the possible fashion of entablatures of this temple during the Vijayanagar-Nayak period.

VAJANAS

The vajanas of the Srivaikuntam temple are decked with rows of lotus petals like some of the contemporary Chola monuments at the nearby areas. The vajanas are charmed with hamsa and bhuta friezes and also the usual pictures of dancing, fighting, merry-making, playing distinctive musical instruments and aerobatics.
The Kapota is of uniform manner. It bears kudus above the corner pilasters. The finials of the kudus have been lost, but the sockets found on the top of the kudus indicate that they might have carried simhamuka finials made out of separate piece of stone. The circular cavities of the kudu are empty.
Sculptures

Sculpture is the art of making statues,\textsuperscript{32} images revealing the abstract concepts and values of metaphysics, religion and immediate spiritual experience.\textsuperscript{33} Hindu sculptures are magnificent in the history of the world art. Sculpture is generally divided into two categories viz, free standing sculpture and relief sculpture. Sculpture is generally designed for the portrayal of an image of divinity or a secular person. Relief sculpture is mainly utilized for decorating the surface of the walls.\textsuperscript{34} Images are also divided into movable and immovable.

Immovable images are divided into four kinds meant for worship and taken out in \textit{vahanas} on festival occasions (Utsavaberas), Baliberas (are intended for the purpose of daily services in offering bali) and Shapanaberas (are employed in bathing ceremonies). The period of 250 years from 600 AD to 850 AD was a major event in the field of architecture, sculpture, religion and rituals. The images are required for being taken out for procession on the days of festival. This is the beginning of the use of metal images for procession.

\textsuperscript{33} Radha Kamal Mukerjee, \textit{The following of Indian Art}, Delhi, 1964, p.2.
\textsuperscript{34} Sundaram K., \textit{Monumental Art and Architecture of India}, Delhi, 1964.
Technique of Metal Casting

Casting of images in bronze by the bees wax process was increasingly practiced from the late Pallava period and attained as high degree of skill and accomplishment during the Chola period continuing up to the 20th century A.D.\textsuperscript{35} The technique of casting used in India was invariably the cirepinetu of loose wax process described as madhuchaheshta vidhana, in the ancient silapastee.\textsuperscript{36} These are various references to the process of cireferdue in some of the ancient religious manuscripts like Manasara. In the south at least the ideal and most highly cherished alloy was the panchalok or combination of five metals consisting of gold, silver, copper, brass and white lead.

From the architecture in the foregoing pages, it is seen that the architecture of the different structures in the Navakailasam shows the features in the various epochs. It is true in several instances that the characteristics repeat in succeeding ages too and sometimes raise postures for the student of History. At any rate, they afford help in fixing the upper limit chronology of particular constructions. It is important that some of the stages in the evaluation of the Dravidian style of architecture demands further consideration in the light of facts.

Culture

Culture represents the sum total of the gains of society. It is the learned portion of human behaviour. It includes all ways and means, tools and techniques of solving human problems of day-to-day life discovered and perfected so far in the knowledge, skills, beliefs and attitudes, books, records in human minds and represented in human habits and actions and in the product of actions. It includes the way of life, language and speech, reading, writing, measuring, science and technology, religion, arts and other inventions and findings in the physical, social and the spiritual environment of human beings. Human society is unique in itself because of its culture and transmission of culture. Culture is mainly transmitted through society.

Culture in Navakailasam temples is rich and many sided reflecting the true religious spirit of the people. Among the various cultural activities, festivals play a colourful role which reveals the religious, cultural and social characters of the people. The festivals celebrated in Navakailasam temples reflect the pomp and glory of the then rulers on the one hand and social customs and practices of the people on the other.
TEMPLE AS A CENTRE OF ART AND ARCHITECTURE

The temple acted as a centre of arts where cultural programmes and various entertainments were held for the sake of kings and the people. They patronized the time and space, arts of dance, music, drama, painting and sculpture and preserved them posterily. Music and dance were the inseparable limbs of upacharas offered to gods and goddesses.

In those days, the devadasis or kanikayar devoted and dedicated a lot to the Siva temples. They participated in the dramatic shows too. The dancing girls played a major role in the ceremonial observances of the temple and the preservation of arts. Besides, a variety of dance-dramas known as kuttus were also performed in the precincts of the temple by troop of male dancers called kuttar or arayar. Several inscriptions recorded the performance of Sokkakuttu, Santikuttu and Vinodakuttu. Santikuttu induced a feeling of people in the enjoyment of rasa and vinodakuttu imparted a beeting sense of pleasure.

Apart from these devadasis and Kuttars, there were a number of instrumental musicians especially the drummers (Uvachchar) who were appointed to provide music during festivals. They played various kinds of drums such as udukkai, kottimathalam and sagadai according to the nature of worship. Much encouragement was given to the performance of these arts. As the permanent staff of the temple establishment, the devadasis, the kuttar and the uvachchar were provided with quarters in the vicinity of the respective temples. In recognition of their service, they were given their remuneration in the form of land, grain or cooked rice balls. These facts indicate the importance attached to the preservation of fine arts in the temple.

Temple as an employer

The Navakailasam temples played a unique role as an employer in providing employment to a number of people for multifarious activities either directly or indirectly. The former refers to those servants who were employed permanently as regular staff of the temple establishment.
The latter were the casual labourers employed by the caretakers like the ponmaheswaras who sought to cultivate then and there either to cultivate the temple lands or look after the related works. The different categories of staff employed as administrative staff, spiritual functionaries, manual and menial labourers confirmed the fact that the temple served as a source of employer.

Attur is a small hamlet near Chernthapoomangalam. A record\(^{45}\) of Maravarman Sundara Pandya III of Attur registers the appointment of temple servants and the grant of land by the king as Jivita for the maintenance of the temple servants. Qualification and gotras were also taken into consideration at the time of appointment. Bhattars of certain qualification\(^{46}\) and specific gotras\(^{47}\) were alone employed as priests. But, when qualified persons were not found among the descendents, competent persons could be selected from among their relatives.\(^{48}\)

For certain appointments, local people were preferred than others. A bhattar should be a native of the village. This is one of the qualifications prescribed for appointments in the temple. Moreover, an inscription\(^{49}\) of

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Jatavarman Sundara Pandya I records an order of the king to appoint ullurar (local people) to protect the temple treasury. Even for the cultivation of temple lands and breeding of livestock, local people were chosen. Besides, many people from distant areas may not come forward to accept such works owing to their limited returns or share. However, by employing the local people the temple exercised control over the local population.

The temple functionaries were paid some remuneration for their services. But the present day system of paying the monthly salary in cash was not in vogue. Instead, they were paid in kind by assigning land as Jivita\(^50\) or grain or cooked rice. The nature and quantum of remuneration given to the temple staff differed from temple to temple, probably according to the position they held. An inscription\(^51\) laid in the Somanathar temple, Attur, near Chernthapoomangalam of A.D 966 of the time of Virapandya informs us the varying remuneration given to some categories of temple staff. It states that the Srikaryam (temple executive) was given 7 ma of land, Kanakka bhandari (treasury accountant) \(\frac{1}{2}\) ma of land, Kusavan (potter) 2 ma of land, Viragiduvan (supplier of fuel) 2 ma of land, Tirumelukkuppuram (sweeper) 2 ma of land, Irankkolli (washerwoman) 2 ma

\(^{50}\) A.R.I.E., 1929-1930, No. 443.
\(^{51}\) S.I.I., Vol. XIV, No.95.
of land, for ten uvachchars (drummers) 1½ ma of land and the architect who constructed the temple was given 10¼ ma of land.

Salary was given on the basis of position and rank. The following inscriptions laid down in the temple of Somanatheswarar at Attur clearly stated about the salary and other perks. An inscription\(^52\) of Maravarman Sundara Pandya II states that the temple servants were granted some land and house-sites for their services. A record\(^53\) of Maravarman Sundara Pandya II gives the details of remuneration given to the temple servants and their decendent either in grain or in land. Another record\(^54\) of Maravarman Vikrama Pandya III of A.D. 1288 states that the remuneration of 2 ma of land to Tirumenipiriyadal, a maid servant of the temple. An inscription\(^55\) of Vira pandya registers that the brahmins who engaged themselves in preparing food for the sacred offering to the deity were paid mukkuruni (measurement) of paddy. Another record\(^56\) of Maravarman Kulasekhara I of A.D. 1275 mentions to the supply of nali of food daily to the servant who tended a flower garden. These instances show the nature of remuneration according to their position in the temple hierarchy.

\(^{52}\) A.R.I.E., 1929-1930, No.470.
\(^{53}\) A.R.I.E., 1929-1930, No. 444.
\(^{54}\) A.R.I.E., 1913-1914, No. 295.
\(^{55}\) A.R.I.E., 1929-1930, No. 393.
\(^{56}\) A.R.I.E., 1929-1930, No. 454.
In addition to remuneration, some of the employees were provided with accommodation in the tirumadavibagam. A record of the 25th regnal year of Maravarman Vikrama Chola Pandya of A.D.1045 refers to the mania (House and Food for fifteen Sivabrahmanas). Thus, the temple provided employment opportunities to various people which was a striking feature in the socio-economic life of the people.

TEMPLE AS CONSUMER

The Navakailasam temples as a centre of human activities have to cater to the needs of the people. It required various articles and goods for sacred worship and food for feeding the needy. To meet these, it produced and kept all kinds of articles and commodities in its own establishments. Therefore, it was called as one of the biggest consumers of the society. The consumption of such things depends largely upon the pujas and festivals celebrated, servants attached to the temple, the number of needy to be fed and the population that participated in the various activities of the temple.

Inscriptions of the period record the articles of consumption in this temple. Large quantity of ghee and oil were used for burning of the lamps and for cooking food. Oil was also used for the sacred bath of deity.

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Land was set apart for fetching firewood and produced the required quantity of salt, pepper, cuminseed, coconuts, vegetables and fruits. The tenants of the temple land were asked to supply some quantity of their produce such as turmeric, ginger, betal leaves and sugarcane for temple use.\(^\text{59}\) The supply of arecanuts is referred to in some records.\(^\text{60}\) Lands were given for providing camphors, sandal and rose water to the temple.\(^\text{61}\) The constant need for varieties of flowers to adorn the deity and different pieces of clothes to dress the idols were recorded in inscriptions.\(^\text{62}\) Thus the temple consumed a large quantity of local products which were either purchased or obtained from its lands or donated by devotees.

**TEMPLE AS A BANK**

The *Navakailasam* temples functioned as a bank and treasure house. As it had an independent administrative machinery, it had the privilege of having its own treasury. Various kinds of endowments like money\(^\text{63}\) and gold\(^\text{64}\) offered to the temples were deposited in the safe-vault of the temple treasury\(^\text{65}\). Rarely the penalty amount imposed on offenders and defaulter
were also deposited\textsuperscript{66}. By accepting the deposits, the treasury authorities carried out the wishes of the donors. According to a record\textsuperscript{67} of Jatavarman Srivallabha, the treasury undertook to supply one \textit{nali} of rice and other food offerings from the grant of \textit{5/38} \textit{palankasu} (coin) paid to the temple. But while money was endowed, the donors instructed the donees to utilize the interest and not the capital for the said service.\textsuperscript{68} An inscription\textsuperscript{69} of Vikramachola Pandya deva of A.D 1022-23 informs that, 10 \textit{achchu} (coin) were deposited in the temple treasury for \textit{Tirumanjanam}, different food offerings including paddy and for feeding maheswaras in the temple. The \textit{expenses of the above should be met from the interest amount}.

By this process, the endowed amount was kept as a permanent asset to the temple. This is like the fixed deposits in the bank of modern times. An inscription\textsuperscript{70} of the 25\textsuperscript{th} regnal year of Maravarman Vikrama Chola Pandya of 1045 A.D records the gift of money which was deposited in the temple treasury by one kandan-ayyanar of Mangalakkal. This amount was deposited on the purchase of some lands and from the annual produce of these lands, the charity was to be conducted and also the interest of the amount invested in the temple treasury per annum was utilized for

\begin{itemize}
\item \textsuperscript{67} S.I.I., Vol. XIV, No.214.
\item \textsuperscript{68} \textit{Ibid}., Vol.XIV, No.202.
\item \textsuperscript{69} \textit{Ibid}., Vol. XIV, No.186.
\item \textsuperscript{70} A.R.I.E., 1929-1930, No.393.
\end{itemize}
providing milk-porridge to the god and feeding 15 Sivabrahmanas\textsuperscript{71} in the
temple on each amavasya day (no moon day) every month.

To fulfil the wishes of the donors, the treasury appears to have lent
the endowed money to the needy people for interest. An inscription\textsuperscript{72} of
Virarajendra Chola of A.D 1070 records the practice of lending of money
by the temple. It states that the Kaikkolas and Kaikkolamudalis borrowed
money from the temple. It is recorded that the interest could be paid in
cash or kind according to the needs and requirements of the temple.

At times of distress and difficulties, the temple had come to the
rescue of the villagers. The help offered by the temple to relieve the
distress of the famine and other natural calamities was note-worthy. It is
learnt thus that at times of natural calamities and other difficulties, the
temple extended monetary assistance to the people and the village
assemblies. Thus, in those days, the temple served as the people's bank.\textsuperscript{73}
Therefore, the treasury was guarded by garrisons,\textsuperscript{74} where the wealth of the
land was preserved.

\textsuperscript{71} S.I.I., Vol.XIV, No.191.
\textsuperscript{72} A.R.I.E., 1929-1930, No. 400 .
\textsuperscript{73} Balasubramanian S.R., Middle Chola Temples, Haryana, 1905, p.41.
\textsuperscript{74} E.I., Vol. XXIII, p.285.
TEMPLE AS FEEDING CENTRE

Feeding the needy was considered as a dharma of the state. Therefore, temple served as a feeding house. The Navakailasam temples in toto, fed the brahmins, priests, students, ascetics, pilgrims, devotees, temple servants, the needy like the deserted, the deprived and the disabled. On festive occasions, these people were fed sumptuously. As the students of the salai were to stay in the hostel compulsorily, the temple had undertaken to feed them. When many were to be fed, there arose the need for the services of cooks and the establishment of kitchen. Several inscriptions of this period attest to the arrangements made for feeding the people. Free feeding houses were sustained by royal patronage and public benefactions. Inscriptions record the active interest evinced by the members of the royal family and others in this matter. Brahmins alone were employed to prepare food items. The feeding house was conducted by the bhattars, who were the priests of the temple. The temple authority attended to the feeding of ascetics and pilgrims, besides looking after the day-to-day affairs of the temple. Thus, the temple acted as one of the feeding centres in those days.