CHAPTER - IV
ARCHITECTURE

The bhakti movement spearheaded by the nāyanmārs and ālvārs succeeded in uniting peoples of different regions and cultures. The institution which helped in the propagation of Hindu faith was the temple which grew as a multi-faceted institution. During this period innumerable temples were built for the principal Gods - Śiva and Vishnu. Some temples already existed as small brick and mortar constructions. These temples were eulogised by the saivite saints in their hymns in Tevaram and the Vaishnavite saints in Divyaprabandham, and played a pivotal role in spreading their fame far and wide. Thus these temples attained sanctity and became the popular places of pilgrimage.

Temple building activities thus gained momentum in the beginning of Pallava rule. The Pallavas were the first to build the stone temples in the Tamil country. The rules and regulations that were to be followed in the construction of temples and in the conduct of worship were codified in the āgamās during this period. How ever it was during the Chōlas that āgama worship become firmly established. The role played by the Chōlas in propagating the temple worship was immense. They not only built the temples of their own but also rebuilt the existing ones in stone. Bhakti śaivism was popularised by the nāyanmārs and patronised by the rulers. After Chōlas the Pāṇḍyas, Vijayanagar rulers and the Nāyaks made their contribution to the development of temple art and architecture.

This Chapter deals with the growth and the development of temple art and architecture in Tiruvallūr region. The development of art and architecture of temple occupies an important place in the culture of Tamil country. The study of contribution made by Tiruvallūr region to the development of art and architecture is a fascinating subject. This region is studded with nearly seventy five temples. Of which forty five are in good state of preservation. Some of them have been completely renovated, leaving no traces of their antiquity. Other temples are buried into the ground and some are completely ruined due to natural and human agencies and received no attention from the public and the government authorities. An analytical study has been made here of the origin and architectural and sculptural features of about twenty five temples. These temple sculptures give us an idea about the development of the art through the ages. The Chōlas and the Vijayanagar rulers played a significant role in the art history of this region. The artistic idioms of these dynasties formed their way in blended harmony and the result was the production of sculptures of high quality. Mention may be made of the temples and sculptures of the temples at Panaṇḍakam and Tiruppāchūr, Kūvam, Senji, Narasingapuram, Irulaiyār, Mappēdu and Tiruvallūr, where the artistic idioms of these dynasties are clearly visible. Of the twenty five temples studied here, four are of apsidal style (elephant backed). The super structures are in gajaprīṣṭha (apsidal) style. The super structures of Śiva temples at Tiruppāchūr, Kūvam, Aranvōyal and Tirukkallīn (Māḍavilāgam) are in
this style. Mention may also be made of the temples at Puliýūr and Toḻuvūr. At Puliýūr the temple dedicated to Śiva also in *gajaprishta* style, is constructed recently. The temple at Toḻuvūr is also in *gajaprishta* style. But the superstructure is now missing and the *adhisthāna* is built of stone and the wall portion is built of bricks. The *adhisthāna* and the wall portions reveal the *gajaprishta* style of this temple. This temple is built in 18th century A.D. Other temples are in the normal pattern. The apsidal style seems to have been preferred for the Śiva temples in Tondaimandalam area right from the Pallava times (e.g. apsidal temples at Māmalkapuram, Īrāgadam and Tiruttani) down to the Chōla times. As noticed by Dr. K. V. Raman in his *Early History of Madras Region*, temples at Tiruvōṟiyūr, Tiruvēḷam, Pādi and Kunnattūr are built in this plan and they belong to the period between 11th to 13th centuries A.D. The temples of this region mentioned above will thus fall into this category. As regards Viṣṇu temples, they also have invariably square shaped sanctums. The only exception is the Viṭarāghava temple at Tiruvallīr wherein we see a rectangular sanctum to accommodate the reclining presiding deity.

The inscriptions form a valuable aid to reconstruct the history of temple architecture. The epigraphs of the temples of this region record the construction of certain temples. Here a brief note is made on the inscriptive references to the construction of temples. The available inscriptions contain valuable information about the patrons, architectural terms like *mandapa*, *gōpura* etc. and the purpose for which they were constructed. Different sections of the society contributed for the construction of the temples.

**EPIGRAPHICAL REFERENCES TO THE CONSTRUCTION OF TEMPLES**

**TEMPLES AND PATRONS**

The data found in the inscriptions pertain to dates, is significant, since without these points, the history of Indian art and architecture would be a guess work, leaving many gaps while trying to reconstruct a picture of the origin, development and decline.

In the case of a fairly large number of monuments the dates of their construction are attested by epigraphical records found in the site. Even where such direct evidence is not available, inscriptions, particularly those giving details of grants made for worship, maintenance and repairs, often help to fix the dates. It is interesting to note that the names of persons who constructed the temple are also given in the inscriptions. It is also interesting to note the reason for which they have constructed the temple. It is needless to say that the kings, different communities of society, individuals, village assemblies, artists etc., played a very important role in the construction of temples.

An inscription of Venkatapatirāya refers to some arrangement regarding the construction of the temple of Pichchāndisvara of Vengal which was originally built by a Chōla.2
CONSTRUCTION OF Temples BY THE COMMON PEOPLE

A very interesting and important inscription of this region comes from Srirambākkam alias Tenkāraṇai. On paleographical consideration, this epigraph is assigned to Pallava king Paramēśvaravarman I (R Y 669-670) This appears to be the earliest known reference to the construction of a structural temple in this region. It records the construction of a temple by one Kumaran, the son-in-law (or sister's son) of Somasīyar of Ālavāyil 3

A 9th century inscription from Śivanvāyal gives the name of the person who is responsible for the construction of Vaikuṇṭha Nātha temple. It states that the temple was constructed by a lady named Kumārichāni 4

Likewise, a number of inscriptions give the names of persons who constructed the temple. A 10th century inscription of Chōla dynasty from Sēlai gives the name Kesāvan of Ikkāttukōttam raised the temple of Bhadrakālī 5

Another inscription, of 12th Century from Irulāṉjiḻi gives the name of the person Amarāyudha Kōvan alias Tiruvirkōlamudaiyān, a Kīlavan of Irungalūr had the temple of Vadugappilaiyar constructed 6

The record from Rāmaṇjiḻi states that an expert sculptor built a temple at Padattai Madagai for the Jyoti Irāma sūttar 7

A modern record from Perumudvākkam (dated 1897) states that on the date specified, Rāghava-chāni, and his brother's son Rangasvāmi aiyangār of the family of Perumāḷayangār of Perumudvākkam completed the construction of the temple and installed therein the God Kōndandarāma svāmi 8

An inscription on a slab in the mandapa of Virarāghava svāmi temple says that Śrī Virarāghavasvāmi shrine, Rahganātha mandapa and Śrī Kanakavalli tāyār sannidhi and its mandapa are renovated by Śrī Lakshmi narasimha saṭṭhakāpā yatindra mahādesikar, the 41st Jiyaṛ of Śrī Ahōbila mātha, Andhrapadēsh, in 1933 A D

It is interesting to note the architectural terms found in the inscriptions. An inscription from Meyyūr states that Sēmbiyān Pēraraiyan is stated to have built the mandapa, prākāra and gōpura of the temple 9

102
**Mandapa** means a shrine generally found in front of *garbha griha*. **Prakāra** is the circumambulatory passage and *gopura* is the gate way (inscription issued during the 3rd year of Rājakēśarivarman). An inscription from Todukādu issued on 21st year of Kuloṭtunga Chōla seems to record the construction of *mandapa* at the instance of Pancha nadi vānaṅ nīlanagaraṇyan.

An inscription of Sundara Pāṇḍya (16th year) from Tiruvilambudūr records that the *tirunadaimāligai* of the temple was the foundation of a certain Dēvargal Nambirāṭiyār daughter of a servant (*dēvaradilyāl*) of the temple. **Tirunadaimāligai** is a covered or uncovered *prakāra* serving as processional path.

Yet another record (1559 A D) from Tiruvallūr temple states that the stones round the temple of Virāghavasvāmi were placed (i.e. that the *prakāra* round the temple were paved with stones) by a certain Anātalīvār Aiyān.

The erection of a *mandapa* supported with pillars was recorded in the Virarāghava svāmī temple, Tiruvallūr in the reign of Venkatapati III (1620 A D).

**ERECION OF PILLARS**

The erection of pillars in the temples are recorded in five inscriptions. The 10th century inscription from Iruṇanāṭeri speaks that a pillar (*tūn*) was erected by Iraiṇasundaram vayiramēgan, a *kilavan* of Iruṇganēr.

Four inscriptions on the four pillars in the *mandapa* of Siva temple in Pondavākkam state that the pillars were contributed as a gift by Tiru nirū parappinan perrāṅ, a *vēlan* of Kachchiyūr nādu and a potter from Kūvalūr.

**CONSECRATION OF IMAGES**

The consecration of images is also recorded in the epigraphs. The inscription from Rāmanāṭeri issued in 1492 A D states that Muttupillai built the shrine of Ilayanayinār and consecrated the images of his consorts there.

The epigraphs issued during Achyutadēvarāya (1533 and 1535 A D) record the gift of the village of Narasigapuram to *brāhmaṇa* for the merit of the king, by Tittarapillai on the occasion of the consecration of Lakshmi Narasimhamūrti and gift of land to *Śrī Vaishnavas* by the same chief for the merit of Pernyasvāmi Narasimha Nāyaka on the occasion of the consecration of Prahlada purandara. the name given to the image carried in procession in the Lakshmi Narasimha temple.
Yet another record of the same ruler from Tiruppâchûr states that Śiva Linga was set up by a vaisya merchant in a mandapa built by him in the temple and some money was endowed for it.  

CONSTRUCTION BY MERCHANTS

Another inscription from Tiruppâchûr (Kulôttuṅga III - 29th r year - 1207 A D ) gives the architectural term tirumadili (prâkara wall). It states that the merchant communities of different villages acquired the village Kaivançûr and gave it as a tax free devadâna in favour of Tiruppâchûr for the construction of the half danmadâvalavan tirumadili and left the village in charge of Madhurântaka Pottappi Chôla alias Tammusîddhi.

Another inscription referring to the role of merchant communities in the construction of temples comes from Suruttappalli issued during Vijayaganda gôpâla (r year 3, about 14th Century). It records that the setting up of two door jambs at the entrance in the Perumal temple by a member of chettiyâr community.

CONSTRUCTION OF TEMPLES BY VILLAGE ASSEMBLIES AND OFFICERS

It is a well known fact that the village assemblies and the heads of the villages played an active role in the construction and administration of the temples.

An inscription from Amidânallûr states that the sabha of Ñandânallûr founded a Vishnu temple in their village under the name of Śivakkarapadi Vishnugriham (during the period of Maduraikonda Parakasâvanarman - R Y 17th).

Another interesting inscription from Tiruvûr issued during 11th year of Jaṭâvarma Sundara Pândya states that the temple was the work of Tiruannâmâlâlai Udayan, the head man of Paîyûr (Tagaṭûr) and a native of Olugarai alias Kulôttuṅga sojânallûr.

An inscription from Pêrambâkkam records the construction of prâkara wall of the temple of Kulôttuṅga Chôliswara mûdaya Mahâdâva by Iruñîikkinâñ with the consent of the nyâyattâr of the village.

Yet another inscription from the same village states that the madam constructed in the Kuḍâmaniyam kollai of Venkatâdrippillai and Kanapillai by dalavâ Mannaî Reddi, servant of Dhûli Raghavanâyaka was made over to the basava bhandâram.

MAṆAVILĀGAM (STREETS AROUND THE TEMPLE)

An inscription from Tiruvûr (during Krishña Dêvarâya 1527 A D ) records the gift of a house site as
madevilaiγam to the temple of Singesvara Muḍaiyanāyaṇar at Tirumalai alias Tirugur by Sadasivaṇayaṇaka, the agent of Immaḍi Tirumalai Nāyaka after purchasing the same from the mahananas of the village.  

Sometimes the reason for which the construction work is done attracts our attention. It is quite interesting to note that a person in expiation of the sin of murder committed by him constructed the temple and made provisions for worship and offerings. This record is from Peranḍur issued during the 12th year of Rājakesarivarman.

In this way, we find so many inscriptions which give ample information regarding the construction of temples and its various parts and various purposes. After analysing the general features of the temples of Tiruvallur region the following observations can be made.

Most of the ancient temples are built of stone and the super structures are of brick and mortar. The gopuras of all the Śiva temples are on south while those of Vishnu temples are on east. All the temples are facing east. The shrines of Goddesses are facing south. The sabha mandapas which housed the bronze icons of Naṭarāja are also facing south. In all the Śiva temples the common features are the location of bali pitha, dhvaja stambha and nandi mandapa on the east facing the main deity (garuda mandapa in the case of Vishnu temples) and simha mandapa facing the Goddess of the temple, the images of Ganesa, Dakshināmurti, Liṅgodbhava, Brahma and Durga in the niches of sanctum on the south, west and north respectively. The subshrine for Ganesa is found on the south while that of Subrahmanya and His consorts is found on the north. The shrine for Chandesa is found on the north facing the deity. While one of the forms of Vishnu is depicted as a principal deity in the garbagriha of Vishnu temples, only Liṅga is found as main deity in the sanctums of Śiva temples. In the savite temples we find the later addition of Navagrahas. Most of the Vishnu temples consist of shrines for Tayar, Andal, Alvars and Āhāryās. We find vasanta mandapa, kalyana mandapa and alankara mandapa in these temples. The kitchen is found on the south eastern side while the yaga sālai is found on the north eastern side. Most of the temples have the tanks either on the south or south eastern side of the temple. Each temple has been taken for the detailed study of art and architecture.

TIRUPPĀCCUR - SRI VACCISVARA TEMPLE

The village Tiruppaccur is situated at a distance of 48 km north west of the city of Madras and about 2 km west of Tiruvallur. (FIG.8) The magnificent temple in this village is dedicated to Śri Vāccisvara. As already pointed out, the place and deity were praised by Appar and Sambandar. So it is obvious that this temple was existed earlier to Cholas. But the temple has no architectural or epigraphical evidence to prove its existence prior to Cholas, except the hymns of Appar and Sambandar. In their
The temple would have been a structure of brick. The earliest inscription in this temple belongs to Rājarāja I (997 A.D.) Most of the inscriptions found in this temple belong to Chōla period (especially to Kulottunga I). There are also inscriptions which are issued by Telugu Chōlas and the Vijayanagara rulers.

The temple had undergone various stages of development as it is obvious from the additions made in the temple. But the main shrine is constructed and developed during the reign of middle Chōlas. Some scholars assigned this temple to C A.D 1000 - 1078 A D. On the basis of the inscriptions found in this temple S R Balasubramanian assigned this temple to the days of Rājendra I and considered it as a “fine specimen of this period in the Tondaimandalam idiom.” According to him the pillared hall in the temple may be attributed to Naralōkaśīra (the general under KulOTTunga I and Vikrama Chōla) who also constructed similar halls at Chidambaram and Tiruvadigai (near Cuddalore), the Amman shrine may be ascribed to the period of KulOTTunga I, and the wall of enclosure in the outer most prākāra along with the gōpuram was built in the days of KulOTTunga III.

GOPURA (FIG 36)

The gōpuram on the south depicts late Chōla idiom of art. The substructure is built of stone and superstructure is built of bricks and cement which is painted recently. It has in the upapītha the kūdu arches on the kapōta, which is the above kantha, which is slightly visible. Above this the adhishthāna consists jagati, tripattakumuda, pattika and vēdika. The wall portion has plain pilasters. The cornice has kudu arches which is surmounted by the frieze of vyālas. The superstructure raises into three tiers which is ornamented with salas, kutas and pañjara. There are images flanking the two sides of doors and salas in the each tier. There are also images, salas and kutas in the grīva portion. The wagon vaulted roof sikhara contains mahānāśikas on both sides and seven stūpis on the top.

The entire temple complex is enclosed by a high prākāra wall. There is an entrance from the east. The outer prākāra contains pradīkṣina patha, māḍapalli (kitchen) on the south east, a small pillared mandapa adjacent to this, and a yāgasālai on the north east. There is a Linga on the south west.

There are balipītha, dhvajastambha and nandimandapa in the outer prākāra on the east, facing the main deity. There is a sōpāna mandapa which is situated very close to nandimandapa. There are also balipītha and the simha mandapa facing the Goddess of the temple. Adjacent to this we can see the sthalavriksha (bamboo tree).
Sri Váccínuva Temple
Thrappächur
1. Garbhagriha
2. Ardhamanḍapa
3. Mukhamanḍapa
4. Mahāmanḍapa
5. Dvārapālas
6. Pillared Cloistered verandah
7. Saptamātrikas
8. Nāyanmars
9. Gaṇēśa
10. Dakshiṇāmūrti
11. Lingodbhava
12. Brahma
13. Durga
14. Chaṇḍikēśvara shrine
15. Vīrabhadra
16. Bhairava
17. Lingas
18. Front pillared maṇḍapa
19. Sabhāmanḍapa
20. Anivottikkāl pillars
21. Balipītha
22. Peacock
23. Subrahmaṇya shrine
24. Pillared front maṇḍapa for Amman shrine
25. Mahamaṇḍapa
26. Amman shrine, Ardhamanaṇḍapa
27. Garbhagriha (Amman Shrine)
28. Entrance
29. Compound wall
30. Prākāra wall
31. Pradakshiṇapatha
32. Front Maṇḍapa
33. Nandimaṇḍapa
34. Dhvajastambha
35. Balīpitha
36. Simhamanaṇḍapa
37. Balīpitha (Amman Shrine)
38. Gopūra
The main shrine of Śri Vāccīśvara faces east and consists of a garbhagriha (32' x 26') an antarāla (10' x 25') and a mukhamandapā (24 5' x 30'). The garbha griha is square in shape.

At the entrance from the antarāla to the garbhagriha as well as at the entrance from the mukhamandapā to the antarāla, there are flanking pilasters, empty niches and a bhūtagāna frieze above. There are two sculptures of dvārapālas flanking the mukhamandapā entrance. The mukhamandapā is supported by twelve round pillars four each in three north-south rows.

To the south of the Śiva temple and almost identical with it in size is the shrine for Svayam Mōhanāmbika, also known as Pasupati Nāyaki. Both the Vāccīśvara and Mōhanāmbika shrines are encompassed within a common wall of enclosure. A common hall, mahāmandapā, put up later, links the front portions of these two shrines. The sabhāmandapā is situated at the north of this hall, with the images of Nātarāja, Tanjāvan, Sōmaskandha and Appar.

Next to the Amman shrine is the store room. Adjacent to this is the shrine for Subrahmaṇya with His consorts Valli and Devānā, which is also facing east. There are peacock and balliptha facing the deity. In front of this shrine is the navagrahamandapā. Next to this a few sculptures of Ganēśa are kept in a small shrine, adjacent to these, vēhanas of the deities are kept in a small room. The mahāmandapā or the pillared hall encompassed all these shrines. There is a small store room on south eastern side of the hall.

The Amman shrine consists of a mukhamandapā with pillars, ardhamandapā and garbhagriha.

(FIG 9)

ARCHITECTURAL COMPONENTS

The temple has a large oblong dvātala vimana over its sanctum. It has pratikrama like adhisthāna. That is upāna, jagati, vṛtta kumuda, kaṇṭha, pratiśāstra with vyālavari and prativāga. Above this is vēdi which is moulded into different sections (i.e. looks like a trippatta vēdi). The wall portion contains vēdi and brahmakānta pilasters (tetragonal columns) with ēma, kāl, malāsthāna, padmabandha, tādi, kumbha, pāli, phalaka, virakanta, cross corbelled pōtika over the corner pilasters of the bhadra and kāra and others are two armed particularly on the pilasters of the middle portion. The corbel arms are bevelled and tenon like. Above this the vallabhi intervened by vājana courses contain bhūtavari. The central bhadra and the two flanking recesses contain devakōshṭhas. Those on the bhadra are deep niches enshrining appropriate deities, and the others have shallow niches between two nakula pādas (miniature replicas of the main pilasters) and carrying a simple architrave with a padma lintel supporting an arched tōrana. The central cavity of the each tōrana contain some animal figures. The niches on either side of the ardhamandapā are
also deep. The kapota shows kinnera and other motifs inside their arches and are crowned by simhamukha finals. The prastara follows the rhythm of the wall below and consists of the usual kuta, sāla and pañjaras. Images in the devakōṣṭhas are Ganēśa (south) on the ardhamaṇḍapa, Dakshināmūrti, which is of late period (south), Lingōdbhava (west) and Brahma (north) on garbhagriha and Durga (north) on ardhamaṇḍapa. The super structure which is in brick and mortar raises above the prastara. It has two taḷas, above these two taḷas we can see the griva and sikhara which are apsidal. Five stūpis crown the sikhara and its front face has the usual kirtimukha motif, these along with the griva seem to be in brick. The hāra of the aditala as well as the walls of the second taḷa and the griva teem with a medley of images some in stone, some in terracotta or stucco. The second taḷa has karnakūtas. The dvitala śrīvimāna is massive and tall and in a good state of preservation. The walls of the garbhagriha are high, measuring 15' from the ground level to the top of the cornice, the adhisthāna itself measuring 3' 5". There are beautifully carved stone sculptures covered with stucco or figures wholly of stucco in the hāras and griva. The hāra over the first taḷa has two rows of sculptures.

Row I
South
(1) Ardhanāri, (2) Brahma, (3) Dakshināmūrti, (4) Vīṣṇu, (5) Sankaranārāyaṇa

West
(1) Vrishabhāntaka, (2) Vīṣṇu, (3) Vīṣṇu, seated on a serpent (Ādinātha)

North
(1) Bhairava, (2) Subrahmaṇya, (3) A seated figure, unidentified

East
(1) Kālanātaka, (2) Sankaranārayāṇa, standing, (3) Brahma, standing, (4) Bhairava,(5) Chandrasekhara

Row II
South
(1) Gaṇapati
(2) This nīdra is vacant, but in a small niche to its left is a Kāli figure, and a small niche to its right is empty
(3) Siva, seated, four armed, with two attendants, one on either side
(4) Vyākhyāṇa Dakshināmūrti
(5) Siva, seated flanked by attendants on the left and by a devotee on the right
(6) A standing female figure, not identified, with an attendant rishi
(7) Unidentified

West
(1) A male figure with up lifted arms (not identified)
(2) Two unidentified figures, perhaps images benefactors, (3) Yōga Narasimha,
(4) Gōvardhanagirīdhāri, (5) Lakshmīnārāyaṇa

(There is a Bhuvaraha image between the figures of Yōga Narasimha and Govardhanadhan)

North
(1) A saint, (2) A saint, standing, (3) An unidentified deity, (4) Brahma, standing
(5) A saint, (6) Durga, standing, (7) Mahēśvarī, seated with a Līṅga to the left

East
(1) Sūrya (?) with lotuses in both hands, (2) Kārtikēya, (3) Indra on elephant, and devotees,
(4) Devotees, (5) A two armed seated figures, not identified

Sculptures in the niches of the second taḷas are

South
(1) Śiva, with śula and damaru in two hands, the other two arms being in the abhaya and
    kaṭi-avalaṁbita poses
(2) Śiva, seated with parasu and mrīga in two hands, the other two being broken
(3) Dakshiṇāmūrti, standing
(4) A standing four-armed figure, unidentified, weapons in the hands and postures of
    arms not discernible
(5) Śiva, standing, with parasu and mrīga in two hands, the other two arms being in the abhaya
    and varada poses

West
(1) Dīkpāla (?), (2) Chandraśeṅkhara (Śiva, standing), (3) Brahma, standing,
(4) Śiva (Bhairava) standing with śula and damaru in two hands, the other two being in the abhaya
    and katihasta (?) poses, (5) Īsāna

East
(1) Sūrya, two armed, holding lotuses.
(2) Subrahmaṇya, standing, holding akṣhamāla and kundikai
(3) Chandra (belong to the later Chōla period).
Sculptures in the grivakōshtas: There are three niches each in the northern, western (rear, apsidal) and southern faces of the griva and one in the front face. The sculptures in them are as follows (listed as usual in the clockwise sense)

South
1) Vrishabhāntaka, standing with Pārvati to the right and a sage to the left
2) Vyākhyāna Dakshināmūrti
3) Ālingana Chandrasēkhara Between Nos (2) and (3) there is a seated, two armed figure of Śiva (?)

West
1) A seated saint, with a pandāram type of turban
2) Vishṇu, seated, with two devīs
3) A standing figure of a saint

North
1) Bhiṣkṣāṭana (arms broken) with the rishipatnis
2) Brahma beardless, seated in padmāsana, with akṣhamāla and kundika in two hands, the other arms being in the abhaya and varada poses, and flanked by his Consorts, Śārvitri and Sarasvati, we recall a similar sculpture in the great temple at Gaṅgai koṇḍa sōḍapuram
3) An excellent figure of Mahishāsura Mardini, eight-armed, the lion shown tearing the flesh of the buffalo-demon. Between Nos (2) and (3) there is a beautiful female figure, unidentified

East
In the only niche here, there is a fine seated figure of Uma Mahēśvara flanked by dvārapālas. Mahēśvara holds the parasu and the mriga in two hands, while the other two are in the abhaya and varada poses. Uma holds a lotus in one hand and the other rests on the pedestal, the left leg hangs down, while the right leg is folded and tucked underneath the left leg over the pedestal. The garbhagriha and the two tiers above it are certainly original, and even the griva and the sikhara would appear to be original, excepting that the surface of the sikhara might have been plastered over later.

The elevation of the Amman shrine built of stone consists upapitha with upāna, padma, kantha, pattika and adhishtāna with upāna, padma, jagati, vṛtta kumuda, kantha, pattika, pratimukha. The wall portion has pilasters, empty niches and pañjaras. The kapota has kūḍu arches. Above which raises the dvītala vimāna with sāla sikhara crowned with five stūpis and mahānāsikā on both sides. The super structure is built of brick and mortar. The hārās are decorated with sālas, karnakūtas and stucco images of Goddess and her attendants. The architectural elements of the wall
portion shows the Vijayanagar style. The super structure must have built in late Vijayanagar period.

The mouldings of adhishṭhāna depicts the late Chōlai style. The pillars in the mahāmandapa of the Vāccśvara shrine also depict the Vijayanagar style. There are 6 anivōṭi pillars. Thus this temple has undergone various stages of development from the period of Rājāraja I to the Vijayanagar rulers.

2. Kūvam: Śrī Tripurāntakaśvara Temple

The village is situated about 18 km south west of Tiruvallūr. As already pointed out the temple at Kūvam dedicated to Śrī Tripurāntakaśvara was sung by Tiruṇāna Sambandar, which reveals the fact that it was existed in some form or other in the 7th century A.D. Later on temple construction with stone was undertaken by the Chōlaś. Scholars contradict the date of the construction of this temple. The earliest inscription in the temple is of Rājendra II (A.D. 1057) which speaks about the sale of land for digging a feeder channel to Tribhuvanamādevipīrēri in the village of Madhurāntakanallūr. Both evidently denote Rājendra I and his queen. Both K R Srinivasan and S R Balasubrahmanyam rely on this epigraph. But former assigns the construction of the temple to Rājadhrāja but later suggested that it belongs to Rājendra I. According to K.R Srinivasan "Madhurāntaka Chaturvedēlmāngalam follows the title of Rājendra I that of the irrigation lake is after the name of his queen Tribhuvana mahādevī. This might indicate a date in the reign of Rājadhrāja, (A.D. 1050)" 30

But S R Balasubrahmanyam opines "Madhurāntaka was the title of Rājendra I and Tribhuvana mahādevī was one of his queens. Hence it seems reasonable to assume that the present temple built of stone might have come into existence even during the period of Rājendra I." 31 The above inscription and the subsistent architectural features can be taken into consideration and assign the temple to Rājendra I. At present the temple has undergone thorough renovation and most of the inscriptions are disappeared. The recorded inscriptions reveal that this region was ruled by Chōlaś, Telugu Chōdaś, Pāṇḍyaś, Vijayanagar rulers and the Sultān of Golkonda. The temple of Tripurāntakaśvara (FIG. 11) is facing east and it consists of a garbha griha which is rectangular, (30'X25') an ardhamandapa (10'X10'), which leads to a square mahāmandapa with two pillars, and a raised platform with bronze icons (32'X32'). Two installed dvārapālas flanking the entrance of ardhamandapa, a cloistered verandah, which runs around this structure, a small shrine of Gānēśa (9'X9') on the southern side near the entrance in the cloistered verandah. On the western side there are shrines for Gānēśa (Acchirutta Vīṇāyaka), Subrahmānya, Gajalakshmi, Līnga. On the northern side a small shrine for Chaṇḍēśa. The devakojhās consisted of Gānēśa, Daksināmurti, Lingodbhava, Brahma, and Durga. On the eastern side there is a cella for Natarāja, (12'X12'). Two Nandas are installed in the axis of the main deity, one in the mahāmandapa and another in the corridor. On the north eastern corner there is a small shrine (9'X9') which accommodates Bhairava. Adjacent to this there is a stone sculpture of Daksināmurti on a platform.
SRĪ TRIPURĀNTAKĒŚVARA TEMPLE
KŪVAM
Key to plan

1. Grābha-griha
2. Ardhāmaṇḍapa
3. Dvārapāla
4. Nāndī
5. Bālīpīṭha
6. Bronze pedestal
7. Mahāmaṇḍapa
8. Entrance to main shrine
9. Gaṇeśa
10. Dakshiṇāmūrti
11. Lingodbhava
12. Brahma
13. Chandēśa shrine
14. Dūrga
15. Cloistered verandah
16. Nāṭarāja Maṇḍapa
17. Nāndī
18. Entrance
19. Viṇāyaka shrine
20. Raised plat form
21. Achchirutta Viṇāyaka shrine
22. Subrahmaṇya shrine
23. Gajalakshmi shrine
24. Northern inner pākāra
25. Bhairava shrine
26. Dakshinamurti sculpture
27. Raised platform
28. Well
29. Entrance
30. Garbhagriha of Amman shrine
31. Ardhamanḍapa
32. Cloistered verandah
33. Inner shrine
34. Mahāmanḍapa
35. Entrance
36. Vahanas
37. Mukhamanḍapa
38. Amman shrine entrance
39. Nandi
40. Balipitha
41. Dhvajastambha
42. Outer prakāra
43. Sthalavriksha
44. Well
45. Yaĝasāla
46. Nandi Manḍapa
47. Balipitha
48. Dhvajastambha
49. Four pillared maṇḍapa
50. Kitchen
51. Gopura with superstructure
ARCHITECTURAL CHARACTERISTICS

The *garbhagriha* and the *ardhamandapa* belong to the same period, which probably constructed during Rājendrā I. Both stand on the similar type of short *upapitha* with *pādacandha adhisthāna*, *jagati*, *tripatta kumuda*, *pattika*, and *varimārga* The wall (pāda) portion is decorated with *brahmakānta* pilasters with *pōtikas* showing bevel and tenon the *devakoshtha* with *tōrana* arches enshrine the images of Ganēśa, Dakshināmūrti, Līṅgodbhava, Brahma and Durgā in the respective directions, the *uttara* cames fze of *bhūta gaṇas*, over it comes a flexed *kapōta* with *alpanās* at intervals and *kōnapatta* designs at the corners The top course of the *prastāra* has the usual *vyālamāla*, over this rises the *dvitāla vimāna* with *gajapriśtha* final Original architectural features are much obscured by later stucco work The *hārās* of both the *tālas* show *karnaṅkotas*, *bhadraśālas* and intermediate *pañjaras*. On top of this are the *gajapriśtha grīva* and *sikhaṇḍa* with *mahanāśikas* on all three sides and five *kalaśas* are placed on the apex The front *mahanāṃḍapa* is a later addition. The pillars in this *māṇḍapa* show the features of late 18th century A D with highly developed corbel with *pushpapōtikas*. The walls of this *māṇḍapa* are plain no architectural embellishments can be seen on either

TRIPURANĀYAKI AMMAN SHRINE

On the right side of the main shrine situated the shrine for Tripura Nāyaki Amman (*Śrī Kāmā Kośṭha*) This shrine is facing east The Goddess is called *Paiyarvaṅkumammayār* by Tiruvvēṇa Sambandar This shrine consists of square *garbhagriha* (14' X 16'), an *ardhamandapa* (7' X 7') followed by a *mahanāṃḍapa* (37'X 28') which in turn linked with a *mukhamandapa*. The *mahanāṃḍapa* is supported by four pillars which are round in shape whereas 24 pillars, 4 rows each of 6 pillars support the *mukhamandapa* measuring about 7', with the usual mouldings of 4X8 faceted with tenon like corbel This is used as *vāhanamandapa*, where the *vāhanas* made of wood and stucco are kept The *garbhagriha* and *ardhamandapa* are surrounded by a cloistered verandah The architectural characteristics of Amman shrine are almost similar to that of Śiva shrine The *pāda bandha adhisthāna* is raised over a short *upapitha* with *vēdi* above The *kudya stambhas* (pilasters) and *devakosṭhas* (niches) are as on the Śiva temple but with central tenon, the *kapōta* is less ornate than on the Śiva shrine The *prastāra* is embellished with *alpanās*, but the *bhūtamālās* and *vyālamāla* are conspicuous by their absence The *ardhamandapa* and *mahanāṃḍapa* of Ammanshrine are coeval with the *garbhagriha*. The rock super structure rises above the *prastāra*, which comprises the *karnakūtās* and *bhadrāśālas*. The *grīva* is in rectangular plan (*ayatāra*), the *sikhaṇḍa* is one of the *śāla* type (vaulted) with *mahanāśikas* and three copper *stūpis* on the top. The pillars in the cloistered verandah have the small basement and the square and octagonal mouldings with *nāgabandha* at the corners The corbels have the small *pushpapōtikas* which reveal the Chōla style
The Natarāja shrine seems to have been built in the 18th century A D. On the pedestal of the Natarāja image it is engraved that it is the endowment of Angana midaityār. The Bhararava shrine is built of granite which bears simple architectural features and the vimāna is of recent construction. The images of dogs are found on the four corners. The pillars (7') in the corridor have 4X8 faceted moulding with pushpapātika corbels. On the north eastern corner of the pradakshinapatha there is a yāgasāla facing west (30X30') A small well is also found adjacent to this. The nandimandapa, balīpītha and the dhvajastambha are placed in front of the main shrine and simhamandapa, balīpītha and dvajastambha are placed in front of Amman Shrine.

A four pillared mandapa is found in front of the dhvajastambha of Amman shrine which houses the utsava images (processional deities) and māḍapalli (24'X15') with four pillars in the front is located on the south eastern side. The sthalavriksha is on the northern side. A 15' high wall encloses the entire temple structure. There is an entrance on the east, which leads to the temple tank, which is known as Agnīūrtham.

The main entrance is on the south, with the gūpura which remain incomplete. This gūpura is covered with asbestos sheets. On the basis of features, the gūpura is assigned to Vijayanagar period. The adhisthāna of the gūpura has traditional mouldings. The kumbhapañjaras are found on the walls. The images of Gaṇeśa are found in the niches on both sides.

As already pointed this region was under the reign of Kutb Shah of Gölconda, which is confirmed by the presence of an epigraph on the tank bund. The Telugu inscription of Kutubshah dated 1592 is found here which records the donation of a grove to the temple.

3. PĒRAMBĀKKAM - KULŪTTUNGA GOLISVARA TEMPLE

The village Pērambākkam is situated about 12 km south west of Tiruvallūr. The date of construction of this temple is assigned to the times of Kulottunga Chōla I as evidenced by the name of the God and the existence of the inscriptions of Kulottunga I (1112 & 1114 A D). The name of the village as appeared in the inscriptions is Perumbakkam alias Ittattappādi Koṇḍa Sōlanallūr in Pāsāminādu of Manavirkottam a subdivision of Jayangonda såmandalam. There are about 14 inscriptions belonging to Kulottunga, Rajarāja (II/III), Tribhuvana Viradēva and Achyuta devarāya. This temple is completely renovated in 1978 and here are no architectural embellishments to show the Chōla art. But it holds a few inscriptions on the adhisthāna (FIG. 13).

ARCHITECTURAL FEATURES

The Kulottunga Chōlisvara temple contains a square garbhagriha (14'X14') with Linga in the centre, an ardhamandapa (10'X13') a square four pillared mahāmandapa (26'X26') with a perforated
SRI KULOTTUNGA CHOLISVARA TEMPLE, 
PERAMBÅKKAM 

Key to Plan 

1. Garbha Griha 
2. Ardhamandapa 
3. Mukhamandapa 
4. Amman Shrine 
5. Perforated window 
6. Front Manḍapa 
7. Steps 
8. Prâkåra wall 
9. Ganëśa Shrine 
10. Subrahmaṇya Shrine 
11. Chândikēśvara 
12. Bhairava Shrine 
13. Nandi 
14. Sthala vriksha 
15. Well 
16. Nandi Manḍapa 
17. Balipîtha 
18. Slab with inscription 
19. Entrance
The Goddess of the temple is Śrī Kāmākṣi Amman. A shrine for her was constructed in the mid 19th century on the northern side of mahāmāṇḍapa. The entrance on the south has a sōpāṇa maṇḍapa (11’X9’) with flight of steps. There are two pillars with rectangular base, eight faceted columns and the plain corbel.

The shrines house the images of Ganesā on the south western side (5 4’X5’) and Shanmukha on the north western side (5’X5’). The Chandesvara shrine on the north is facing the main deity and a small shrine for Bhairava (4’X4’) and a navagraha maṇḍapa are located on the north eastern side. Adjacent are located the sculptures of Nandi and Stalavriksha (Bijva) and a well on the extreme end. The image of Nandi and balipītha are facing the main shrine (16 & 17). On the right (south) side of the entrance, a slab was kept, which consists an inscription but the script is not legible. A high wall (20’) encircles the entire monument. There is also another inscription outside the temple on the road, which belongs to Kulōṭṭūṅga. The temple is facing east and the entrance is on the south. There is no gōpurā in the entrance. It has a single prākāra. The temple has no architectural designs. On the adhisthāna there are inscriptions on the south, east and northern sides of the jagati portion. It has a trippatta kumuda. The wall portion and the vimāna are constructed recently. The walls of the ardhamanḍapa and mahāmāṇḍapa are plain. The sculptures and the pillars are the later additions.

4. SEṈṆI - JAYAMATISVARA TEMPLE

The village SeṈṆi is situated about 5 km from Kaṭambattūr railway station. The village is located 1 km away from the SeṈṆi - Panapākkam station. The village is referred to in the inscriptions as the dēvadāna of Tiruvēkamba Muḍaiyar [Lord Ākāmbaranātha of Kāṅčipuram]. The God of the temple is Jayamatisvara Udaiyamahādēva. There are about seven inscriptions belonging to Vikramachōla, Kulōṭṭūṅga III, Rājarājadēva III and Jatāvarma Sundara Pāṇḍyadēva. On the basis of the inscriptions found in this temple K.R. Srinivasan held that the temple belonged to the early reign of Kulōṭṭūṅga I. As he thought that it is the earliest inscription. But the inscription commences with the epithet “Tribhuvana Chakravartīga” which generally occurs in the inscriptions of Kulōṭṭūṅga chōla II. But the earliest inscription available in the temple is of Vikramachōla. So we can assume that the temple is built during the reign of Vikrama chōla (FIG 14-15).

The shrines include the small square shrine for Ganesā on south west, a shrine with a two pillared maṇḍapa in front for Subrahmanya, on the western side of the main vimāna. A nandi maṇḍapa with
SRI JAYAMATISVARA TEMPLE
(SRI JANAMEJAYESVARAR TEMPLE)
SENGI
SRĪ JAYAMATISVARA TEMPLE
SEṆṆI

Key to Plan

1. Garbhagriha
2. Ardhanāṇḍapa
3. Mahāmaṇḍapa
4. Perforated window
5. Entrance
6. Sopāna Maṇḍapa
7. Gaṇēśa
8. Dakshināmūrti
9. Gaṇēśa Shrine
10. Subrahmaṇya Shrine
11. Lingōodbhava
12. Brahma
13. Durga
14. Amman Shrine
15. Nandi Mandapa
seated nandi inside faces the main deity A small shrine with the image of Amman is situated on the north facing south

The architectural mouldings are depicted very prominently The three interconnected structures sanctum, ardhamandapa and mahāmandapa stand on a neatly moulded upāna, upōpāna, padmaka like adhisthāna, with vritta kumuda. The central offsets in the adhisthāna correspond to cardinal bhadras in the āḍitala of the vimāna. The bhadras are flanked by the karnas. Vedi tops the adhisthāna. On the north, a simple octagonal pranāla with simhamukha and an open channel on its top, projects from the paṭṭika of the adhisthāna. The bhadra projection of the vimāna registers a significant variation in adhisthāna pattern, kapota bandha in class, with tripattakumuda instead of vrittakumuda. The kapota also is embellished with nasis. The pāda is adorned by the pilasters (which are brahmakānta), and the devakōsthās. The pilasters in the corners are wider than those between [The adhisthāna below the devakōsthās differ from the karnas. Here instead of vrittakumuda, tripatta kumuda is appeared Above this a bhutamāla is also found ] The corner pilasters have the cross corbel pōtikas others are two armed Corbel arms are bevel and tenon The central bhadra and the two flanking salliāntara recesses have the devakōsthās. Those on the bhadras are deep enshirning Ganesa and Dakshiṇā mūrti on the south, Lingodbava on the west. But the devakōsthās for Brahma and Durga are found empty The devakōsthās of salliāntaras have shallow niches, between two nakulapādas [miniature replicas of main pilasters] The devakōsthās on the either side of ardhamandapa are also deep, but without projection On the north and south walls of the mahāmandapa appear three shallow devakōsthās. On its rear, two devakōsthās flank the ardhamandapa and on the front two more flank the entrance The niches in the central bhadras are in the pattern of ēkatala sālavimānas, whereas those on the salliāntaras are ēkatala pañjara kōsthās. Other niches appear on the mahāmandapa walls are of stambha tōrana pattern, the nakula pādas carrying a padma lintel supporting an arched tōrana andbhūtagana and vyālavari are carved beautifully above and below the prastāra. The prastāra follows the rhythm of the pāda below and contains the kūta, sāla and pañjara The kapota nāṣis consist gandharva and kinnara heads as well as other motifs inside their arches and are crowned by simhamukha finials Above the prastāra rises the ēkatala vimāna. But the super structure is in dilapidated condition The bhADRASĀLAS, kamakutas and the hāra portion are completely ruined Above the octagonal grīva is tall bulbuous silkhara with eight octants There must have been grīva kōsthās and the stūpi, which are missing now Inside the mahāmandapa there are four cylindrical pillars The corbels of 7 pillars have undeveloped pushpapōtikas. One pillar has a ornamental corbel Presumably this was installed when the renovation took place

The sopāna mandapa was supported by an adhisthāna, which has ornamental mouldings The padmaka like upāna, yāli frieze and the floral designs enrich the moulding of the adhisthāna. The
prastāra has kūdu arches, having the heads of gandharva and kinnaras. The balustrade with the flight of steps has padmas. The shrine for Goddess on the north is a modern plain construction No beautification can be seen in the architectural feature as contrast to the main temple The parivāra-layaka on the south west and on the west for Gaṇeśa and Subrahmanya are also simple and plain. The nandi mandapa on the east has four simple and plain pillars

5. IRULANJERI - KALIYANISVARA TEMPLE

This place is situated about 15 km southwest of Tiruvallur. According to the local legend the darkness in the form of Kāli was dispelled by Lord Siva. So the Lord came to be known as Kaliyaniśvara mudaiyar. At present the Lord is called Kālanganātha. The place is called Irunganur and the God is called Kaliyanisvara mudaiya mahadeva in the inscriptions, issued by Kulottunga III, Rājarāja(III) and Telugu Chōda Vijayagandagopala. An inscription on one of the pillars in the mandapa states that the pillar was erected by Iraja Sundaram Vairamēgan a kilavan of Irunganur. The characters of the inscriptions are of 11th century. In the epigraph from Kuvam the same person appears as the signatory. This inscription is issued by Kulottunga I (1090). So one can presume that the complex would have came into existence during the reign of Kulottunga I. However at Irulanjeri the name of the God Kaliyanisvara mudaiyar appears for the first time in the epigraphs issued by Kulottunga III (1117-8). So it can be assumed that the temple would have been renovated by Kulottunga III.

There are two entrances in the south. The usual temple constituents garbhagriha (15' x 15') ardhamanadapa (8' x 8'), followed by a square mahamandapa (25' x 25') are found. The mahamandapa contains 4 pillars, cylindrical in shape, without corbels and also with an entrance on the south, which leads to the sōpāna mandapa (25' x 10'). There are 4 pillars in the sōpāna mandapa, one of them has an inscription (see Appendix). The middle pillars have kattus and sadurams with pushpapōtika corbels. The corner pillars are cylindrical with tenon like corbel.

After crossing the mahamandapa to the northwards facing south there is a shrine for Goddess Kāmākshi. On the western side there is a shrine for Subrahmanya and on the northern side there is small square mandapa for Chandesvarar. On the north eastern side is a shrine for Bhairava and in the extreme end is found the well. On the south eastern corner the mādappalli is situated facing west. In front of the mandapa is nandi mandapa and belipītha on the east facing the God. But there is no dhvaja stambha.

There is an enclosure wall encircling the temple structure. On the south is located Sankhutīrtham, the temple tank (FIG 21)
SRI KALIYANJISVARA TEMPLE
IRULANJERI

Kett to plan

1. Garbha griha
2. Ardhamandapa
3. Mahāmandapa
4. Ardhamandapa for Kāmākshi shrine
5. Kāmakshi shrine - Garbhagriha
6. A small raised plat form with Ganēśa
7. Raised plat form
8. Perforated window
9. Sōpana maṇḍapa
10. Steps
11. Ganēśa
12. Dakshinamurti
13. Lingodbhava
14. Shrine for Subrahmaṇya
15. Brahma
16. Chandeśa shrine
17. Durga
18. Shrine for Bhairava
19. Well
20. Nandimandapa
21. Balipitha
22. Kitchen
23. Main entrance
24. Wicked Gate (Upadvara)
ARCHITECTURAL ELEMENTS

The stone substructure of garbhagriha, ardhamandapa and mahāmandapa has the usual elements like padmaka adhisthāna with upāna, jagati, tripattakumuda, kambu, kantha, projected pattika and vēdi with kumuda motif. On the northern side the pranāla is projecting from jagati. The pāda consists of kudystambhas (pilasters) which are brahmakānta. The kāl portion has decorative motif with some miniature panel sculptures, viz. dancing girl, Nātarāja, Sivakāmi saint, twin dancers Sambandar, woman playing drum etc. The pilasters have kalaśa with creepers kumuda and phalaka with bevelled corbel. The niches are found in the appropriate places with modern sculptures except Ganēsa and Āṅgūdbhava. The pāda is further ornamented with kumbhapaṇjaras with the alpanāsīs and the kūdu arches with the faces of gandharvas. This portion is projecting, giving us an idea that it is a later annexation. The super structure consists of prastāra with kūdu arches, devoid of any image, karnakūtas, paṇjaras, śālas, above this rises the dvitāla octogonal śikhara with a stūpi on the top. The vimāna dévatas are Dakshināmūrti, Viṣṇu Brahma and Suhkāsana mūrti(Siva) on the south, west, north and east respectively. This temple is also of sankirnajātī as it has substructure built of stone and cement.

The super structure is built in 1989. Due to its modern character it does not hold any outstanding architectural elements, similar to Amman shrine which is also a later appendix. The inscription, architecture and the miniature sculptures evidence that the temple belonged to the late Chola period.

6. PANAPĀKKAM - SIVA TEMPLE

The Śiva temple at Panapākkam is situated very close to the Seňji - Panapākkam railway station, which is about 4 km away from Kadambattūr on the way to Arakonam.

The elevation of this stone temple consists of adhisthāna with the mouldings like upāna, padma, jagati, tripatta kumuda, kantha and pattika, the pāda portion is with empty koshthas and pilasters. On the ardhamandapa wall we can seen the patra tōranas above the two sides of pilasters. Above this is the prastāra, hāramālas, kantha, śikhara and the stūpi. The vimāna portion consists of vimāna dévatas and kūdus designs. The cornice is carved with usual āṅgas ornated with gaṇas, kudus and yānilālas. In the corners of kantha there are image of nandi. An ekatala vimāna rises above the prastāra which is built of brick and mortar.

This beautiful temple is devoid of epigraphical records. It consists of only the garbhagriha and ardhamandapa. The entrance is blocked by bushes and reeds. Unlike its counter part, the Perumāl Temple at Seňji, in this temple the mouldings and carvings are made excellently, with the decorative brahmakānta pillars and distinctive kūdu motifs. The entire temple complex is intact. But no proper
care is taken Based on the architectural features, which are similar to the Śiva temple at Seṇji, this temple may be assigned to later Chōla period (circa 11th or 12th century A D)

7. VAḌATILLAI - VAḌATALIŚVARA TEMPLE

The village Vaḍatillai is situated at a distance of 20 km away from Tiruvallūr, on the way to Uttukkottai. Vaḍataliśvara temple at this village is a remarkable monument. On the basis of epigraphical records and the sculptures we may assign this temple to late Chōla period. The inscription of Rājarāja I (1233 A D) refers to this village as Vaḍataliśvara at Mambākkam (Fig. 16).

The temple components and architectural features of the temple. This east facing temple has no prākara wall and no gopura entrance. The plan of the temple consists of balīpitha and nandi mandapa installed outside the main shrine, facing the main deity.

The main shrine has garbha griha, ardha mandapa and front mandapa with six cylindrical pillars with cut corbels, a balīpitha and a small nandi facing the God. On the north east by the side of entrance door there is a sculpture of Bhairava. In the ardhamandapa there are two pillars and the sculptures of Vishnu and Ganēśa. On the lintel there is a frieze of Gaṇas. On the north eastern side a small room is provided for sabhāmandapa. On the south is situated the Navagraha mandapa. There is a chandikēsa mandapa on the north.

The elevation of the temple consists of plain upāna, jagati, tripatta kumuda, kantha, pattika, kantha and vedika with padma designs. The wall portion is beautifully segmented with pilasters at regular intervals with devakōśthas on the three directions with the images of appropriate Gods. The niches are ornated with kapōta with two kūḍu arches, surmounted by sāla with nāśika fronts. The pilasters have faceted shafts and the nāga bandha decorations at the base. Below the phalaka lotus petals are prominently carved out. Above the phalaka is the pushpapōṭika cornel. The kapōta portion has kūḍu arches with the figures of animals over which is the vyāla vari. On the northern side there is a pranaḷa in the kumuda portion, below the devakōśtha with the image of Brahma. The east wall of the front mandapa has pilisters and empty niches without any ornamentation. The walls of the sabhā mandapa also have empty niches.

The super structure is a modern structure having octogonal vimāna with two talas. Each tala is having kūṭas and sālas with kōśṭha dēvatās. Each tala is divided by a kapōta with kūḍus. Above the two talas is the grīva with karnakūṭas and the image of nandi on the four directions. The śikhara has kumbha with single stūpi on the finial. The image on the vimāna depict various forms of Śiva.
MARAKATĀMBAL SHRINE (FIG 17)

On the north there is a shrine for Marakatāmbal, facing south. The pillared verandah leads to the ardhamandapa and garbha griha. There are six pillars in the front porch. The pillars are cylindrical with plain corbel, with short pushpa pōtika. The adhishthāna and pāda portions of the Amman shrine are plain, there are empty niches on the four sides. The super structure has kūtas and śālas. The sikhara is in rectangular shape with mahānāśikas on the four sides and five stūpis on the peak. Though the super structure of both the shrines and the Mandapas depict the architectural features of later period, the epigraphical records and the sculptures clearly indicate that this temple belong to late Chōlas period.

8. NARASINGAPURAM - SRI LAKSHMI NARASIMHA PERUMĀL TEMPLE

This village is situated about 57 km away from Madras and located very close to the village Kuvam. The inscription of Rājarāja II from Kuvam and the inscriptions of Kulottunga I from Narasingapuram refers to the temple of Madhurāntaka Vinnagara Āḻvār. During the reign of Chōlas this place is called Madhurāntaka Vinnagaram and formed part of the village Kuvam. We may presume that on the basis of inscriptions that a Vishṇu Temple was existed in this place during the period of Chōlas, which was rebuilt by Vijayanagar rulers, during whose reign this place attained the name Narasanāyakapuram and later on Narasingapuram. The architectural features of the present temple, the kalyāna mandapa and the sculptures prove that the temple has been rebuilt by the Vijayanagar rulers. However it is difficult to decide on the basis of available evidence found in the inscriptions of this temple whether the shrine for Rāma, Śīta and Lakshmana consecrated in the days of Kulottunga I was itself the main temple called Madhurāntaka Vinnagar or it was a subsidiary shrine in the campus of a Vishṇu temple of that name. It is however clear that the present main shrine was consecrated to Lakshmī Narasimha Perumāl in the Vijayanagar days presumably in honour of Narasarāya and that at that time the other shrine, then perhaps in disuse, originally dedicated to Rāma in the days of Kulottunga I was converted into a subsidiary shrine for Nāchchīyār.

GŌPURA (FIG 37)

On the eastern side in the entrance there is a gōpura which is in dilapidated condition. The basement is built of granite stone and the superstructure is of brick and mortar. The granite base is divided into a number of projecting bays and alternating with recesses. The vertical stone part is composed of prominent horizontal mouldings with a upapitha, consists of upāna, kapōta with kūdus and adhishthāna with upāna, padma, vīrtakumuda, kantha, pattika, kantha and vēdika. The pāda portion has the pilasters and decorative kumbha pānjaras. Above the uttara, the kapōta consists of kūdus over which appear the broken superstructure. Only the first tier and the broken second tier are existed, where we can see kūtas and koshthas. There are also some broken sculptures.
1 Garbha Griha
2 Ardha Maṇḍapa
3 Mahā Maṇḍapa
3a Dvarapālakas
3b Ālvar Sculptures
4 Alāṅkāra Maṇḍapa
5 Garuda Shrine
6 Ruined Kitchen Structure
7 Ruined store Room
8 Front Maṇḍapa of Nāchiyār Shrine
9 Ardha Maṇḍapa - Nāchiyār Shrine
10 Kanakavalli Nachiyār Shrine
11 Prākāra wall
12 Ruined structure
13 Alāṅkāra Maṇḍapa (Ruined)
14 Upadvara (Small entrance)
15 Collapsed Gōpura

Key to plan
The temple consists of a prākāra with two shrines. The main shrine is dedicated to Lakshmi Narasimha. The shrine seems to be very elegant structure (FIG 18). The east facing temple comprises the square garbhagriha (25'x25'), slightly smaller rectangular ardhamandapa (20'x15') followed by the square mahāmandapa (40'x40') which is supported by four pillars. Two in a row on the northern side of the mandapa there are stone images of Vishnu and twelve ālvārs with typical Vijayanagar features. At the entrance of mahāmandapa are placed two dvarapāla images. The raised mahāmandapa with flight of steps consists of two rows of eight pillars. The steps lead to the pradakshana patha and the vasanta mandapa in the front (40'x35') which consists of forty pillars, eight in five rows. Close to the vasanta mandapa two square balipithas (one of which may be the pītha for dhvaja stambha), and the vāhana garuda are placed in axial to the main shrine.

The other shrine dedicated to Marakatavalli Nāchchiyār is situated on the north western corner (FIG 19). Parallel to this there is an ancient shrine which is highly dilapidated and the remains are scattered around the compound wall. A highly decorated and typical Vijayanagar style square kalyāna mandapa (25'x25') is situated on the north eastern corner. A dilapidated mādapalli (kitchen) and a mandapa are found on the south eastern corner. The temple complex enclosed by a high wall of 10 feet, which is partly ruined with an entrance on the east.

THE ARCHITECTURAL EMBELLISHMENTS

The shrine seems to be very elegant structure. The sanctum, antarāla and the mandapa complex of this shrine shows the ornate architecture of Vijayanagar style. From the base to the cornice, the entire surface is embellished with rich ornamental details. The central bradra is flanked by karnas. The adhopadma moulding over the upāna is very pronounced and the adhissthāna consists of the usual parts viz. jagati, vritta kumuda, the projected pattika and vedī on top. The wall is segmented by pillars and pushpapōtikas embellish the corbel of the pillar. The inscriptions of Vijayanagar period are found on the jagati portion. Over which are found the plain vritta kumuda, kantha and pattika with inscriptions and vedika with padma designs. The bhadra portion has shallow niches with the sālas on the top. The uttara is plain and prastāra is adorned with kūdu arches, above which is the yali frieze. The kumbhapānjara in the pada is breaking the straight line of the plan. The niches mentioned above are ornamented with a kapōta with nāśika fronts. The niches are flanked on either side by richly decorated kumbha pānjara placed in the recesses of the wall. There are pilasters having puma kumbhas as their bases with encrusted foliage with emergent pillar shaft carrying nāśika top. The other pilasters have faceted shafts and the nāgabandha decoration at the base. The phalaka on the top of the pilasters has its lower part prominently scalloped into petals. On the top there is pushpapōtika corbel. On the northern side the kumuda portion consists pranāla. The cornice portion is embellished with a string of kūdu arches. The octagonal dvitala vimāna with round sikhara rises (40') above the prastāra. It is built of brick and mortar. The two.
tiers consist of kūtas and salas. There are some worn out stucco images of Vishnu in dasavatāras on the four sides of the vimāna, like Varāha with Bhūdevī, Narasimha with Lakshmi. Vishnu in reclining posture, Vishnu in sitting posture with His consorts Śrīdevī and Bhūdevī and there are also sculptures of his parivarādevatas.

The images of garuda are found on the four cardinal directions. On the circular śikhara there is kūtmukha and on the peak is the single stūpi. The walls of ardhamandapa and mahāmandapa bear similar architectural features and finely carved kumbhapanjaras enhance the beauty.

MARAKATAVALLI NĀCHCHIYĀR SHRINE

The basement and the walls of Nāchchiyār shrine consist similar features as that of the main shrine. The important components of the shrine are the garbhagriha (15'x17'), the ardhamandapa (14'x15') which leads to the mandapa (25'x27') with 16 pillars. The pillars have the square and octagonal mouldings and pushpapōṭika corbels.

The adhishtāna consists of upāna, padma, jagati with inscriptions, vṛitta kumuda, kantha, patti, kantā and vedika. The kōsthās are surmounted by kāpota with two kūḍus, which in turn surmounted by a sala with naśika, like the niches of main shrine. The salas contain 5 kalasās. The idal is conspicuously absent in the corbel. The pilasters have decorative kāl portion. Kumuda motif found below the phalaka. The kumbhapanjaras are conspicuous by the their absence. The octagonal vimāna has an ēkatala. There are kūtas and salas and there are few sculptures in the grīva portion and kūtmukha on the kalasa with stūpi on the top.

VASANTA MANDAPA

The vasanta mandapa is finely decorated with the pillars of Vijayanagar style. The pillars are 32 in number which (each pillar) measure about 12'. The pillars are clustered with the images of divinities and animal motifs.

KALYĀNA MANDAPA (FIG 20)

Typical Vijayanagar features can be seen in the kalyāna mandapa, which is adorned with 36 pillars. The pillars in the middle rows are composite ones, i.e., with two columns (āṇivottī pillars) and the others are with single column. The basement has the vṛitta kumuda and nāgabandha. The kāl portion is divided by chaduram and rectangular portion which is connected by idaikattu. The corbel has pushpapōṭika motif. The composite pillars have lion at the base above which is situated the ēdaikattu, nāgabandham, kāl, tāmam, kalasam, ghaṭam, phalaka, madalai and corbel. The kodungal is decorated with padma. The corbel has sculptured figures. All the pillars are embellished with the sculptures representing the ten incarnations of Vishnu and also other sculptures.
of Vishnu and His consorts. The adhishthāna of kalyāna mandapa has upāna with plain jagati and vrittekumuda. The flight of steps leading to this mandapa consists yāli frieze. The images of Vishnu in reclining posture is beautifully carved in the prastāra.

9. MAPPĒDU - SRINGĪŚVARA TEMPLE

Śringīśvara temple at Mappēdu is considerably a big monument. Though the present structure is in late Vijayanagar style, the temple seems to have existed in Chōḷa period. The inscription of Āditya II (959 A.D) records a gift made for burning a lamp in the temple. The copper plate inscription of Krishnadevarāya (1514) records the donation of lands to brāhmaṇas and another inscription refers to the gift of Mappēdu simai as devasthānam to God Śringīśvara by the order of Sadasivarāya. The architectural features of the temple clearly indicate that it belongs to the late Vijayanagar period (FIG 22).

GOPURA (FIG 38)
The south facing gopura has mouldings which are typically in late Vijayanagar style. The substructure from basement to cornice is built of stone and the super structure is of brick and mortar. The upāna, ārdhavapadma, kantha, katakakumuda, kampa, pattika, above which is vēdika. The miniature pilasters divide the wall portion below the kapōta which contain the kūdu arches with human faces. kinneras and animals. Vyaḷamukha is found on the finials of the kūdu. Above the kapōta starts the regular wall. the mouldings of which are similar to the mouldings below the kapōta, on the pāda we find the niches and kumbha pāṇjaras. The door jambs contain various miniature sculptures. Above which is the corbel with pronounced pushpapōtika. There are sculptures of Yamuna and Ganga flanking the door. There are small panels depicting the stories of Śiva purāṇa, Ramayana, Bhagavata and Dasāvataras. Above the prastāra rises the super structure with five tālas surmounted by sala śikhara.

When we enter the temple we can see the nandimandapa, dhvajapīṭha without stambha and balipīṭha. There is a flight of steps leading to the temple from the south, flanked by the sculptures of elephants, which are recent additions. In side the main shrine we can find the usual components like garbhagriha, antarāla, mukhamandapa and mahāmandapa. There are twelve pillars (four pillars in three rows) in mukhamandapa, 16 pillars in mahāmandapa (four pillars in four rows). All the pillars depict the later Vijayanagar style with elongated pushpapōtika corbels. There is a sculpture of Nandi facing the main deity. In the entrance of mukhamandapa there are two sculptures of dvārapālakas flanking the entrance. Inside there are two sculptures of Ganēśa. There is a raised platform with four pillars, which may be a provision for installing the bronze images.
1. Garbhagriha
2. Ardhamandapa
3. Mukhamandapa
4. Bronze Images
5. Mahā mandapa with pillars
6. Sabhā Mandapa
7. Entrance Steps
8. Gaṇeśa Shrine
9. Subrahmaṇya Shrine
10. Prākāra wall
11. Garbhagriha for Amman Shrine
12. Amman Shrine Ardhamandapa
13. Front mandapa
14. Mahāmandapa
15. Pillared hall
16. Entrance Steps
17. Chandikēśvara Shrine
18. Linga Shrine (Pāliśvara)
19. Ardhamandapa
20. Pillared hall
21. Ruined yagaśāla
22. Nandimandapa
23. Dhvajastambha
24. Balipītha
25. Dismantled Kitchen Structures
26. Five storied gopura
27. Nandavana
28. Nandavana
On the left side of mahāmandapa, that is facing the south entrance, there is a sabhā mandapa housing Naṭarāja and Śivakāmi. Out side there is an image of Ganeśa. There are also bronze images of utsava vigrahas. All these images reflect the Vijayanagar style.

Outside the main shrine there is a shrine for Pushpakuchāmbā; the consort of Śrīngisvāra. On the north western side, there is a small shrine for Chandēśa on the North.

The shrines of the temple include a shrine for Ganeśa on south west, a shrine for Subrahmaṇya and His consorts on the west, i.e. behind the main shrine and a shrine for Palisvāra on the north east. Next to this shrine, there is a ruined yāga sāla. On the south east there is a dismantled kitchen structure.

ARCHITECTURAL FEATURES

The beautifully carved substructure of the main temple is built of stone while the super structure is of brick and mortar. The mouldings of substructure consists of upapītha with upāna; padma, with alpanās, kantha, tripatha kumuda, kanṭha with galapādas, kopōta with kūdu arches the adhishtāna consists of upana, padma, kumuda which is both tripatha as well as kataka, kantha, pattika, kantha and vēdiya. The pāda portion is segmented into bhadra and karna, which consist of the dēvakōsthas, pilasters and kumbha pañjaras. The pilasters consist the usual components of Vijayanagar style like om with sculptures like lion, figures of deities danda, maḷāśthāna, padmabandha, kalasha, tādi, kumbha, padma, phalaka and pōtiya corbel. The bhadra portion has dēvakōsthas with the ornated kopōta with kūdu arches which is surmounted by sāla with naśika fronts. The niches are flanked on either side by richly decorated kumbhapañjaras placed in the recesses of the wall, which are decorated with pūrṇa kumbhas in the base with foliage and a pillar shaft carrying the naśika top. There is a pranāla on the northern side emerging from the upāna of adhishtāna. The niches on the south contain the sculptures of Ganeśa and Dakshināmūrti, the niche on the north houses the sculpture of Vishṇu where as the niches of northern side are with the sculptures of Brahma and Durga.

The kopōta over the prastāra has kūdu arches surmounted by the yāli frieze, above which rises the dvitāla octagonal vimāna with the karmakūḍaś and pañjaras. In the intermediary parts are found the stucco figures of bhūtaganās, Śiva, Bhairava and some male and female deites. In the vimāna kosṭhas we can find Dakshināmūrti, Vishnū, Brahma and Śiva with their consorts. On the top of the talas we can seen the sculptures of nandi on the four corners and mahānaśikas over the grīva portion in the circular sikhara and on the peak there is a single stūpi. The architectural mouldings which we find on the garbhagriha can be seen on the antarāla and mukhamandapa also.
southern side entrance, the walls are built of bricks over which is a plain cornice surmounted by a niche with the sculptures of Śiva and Pārvati seated on the nandi vāhana. This must be a later addition.

PUSHPAKUCHĀMBĀL SHRINE

On the north western side there is a shrine for Pushpakuchāmbāl, the consort of Śrīnīvara. This shrine has a dvītaṇa circular vimāna. The substructure is of stone and the super structure is built of brick and mortar. This shrine depicts the architectural features of Nayak period. It consists of upapitha, adhishtāna, pāda, prastāra and two storied vimāna. The pāda portion has designs like pilasters and other designs. The are no kōśtha devatas in the devakōśthas. The cornice is carved with all vargas like vājana, prati, kopōta, padma and uttaram. The kūdu motifs found on all sides. We can see the same carvings on the walls of ardhamandapa and mukhamandapa. The circular sikhara consists of a single stūpi. There are some stucco figures on the talas, mahānāsis on the circular sikhara. With a stūpi on the finial.

On the entrance in the east there is a flight of steps leading to the pillared mandapa. There are yālis on both sides of steps (FIG 25). In the adhishtāna there is a frieze of elephants. There are twelve pillars, three each in four rows. Six of them, i.e. the pillars in the middle rows are composite pillars showing the late Vijayanagar style. Other six are with square and kattus, with sculptures of Vishnu in various poses and in 10 incarnations, with pushpa pōtika corbels on the top. The composite pillars known as ānivōtti pillars contain basement squatted lion, idāikattu, nāgabandham, kal, kalasam, ghaṭam, padmam, phalaka, madalai topped by corbel. The other part of pillar consist the chaduram and idāikattu motifs with sculptures of Vishnu on four sides with pushpapōtika corbel. In between these pillars there are perforated designs with a dancer in the base. Inside the mahāmandapa there are four pillars with pūmunai (pushpapōtika) corbeils. There we can see the dvārāpaḷikas standing on both side of entrance leading to the small mandapa which takes us to the ardhamandapa. In side the ardhamandapa there is an image of Ganēśa. In the garbhagriha the image of pushpakuchāmbāl can be seen.

The shrine for Pāśīvarab which is situated on the north east is built of bricks. It consists of pillared mandapa, ardhamandapa and garbha griha. The Ganēśā shrine is built of stone in the basement and built of bricks on the top. The shrine for Subrahmāniya has no superstructure. The substructure is built of stone.
The architectural features and the sculptures like Vishnu, Śrīdevi, Bhūdevi, Sūrya, Rāmānuja, the bronze icons of Sōmaskandha, Chandra Śekhara Ambal, Pradōshanāyanār Mānīkya Vāsagar, Chandikēsa depict the later Vijayanagar and Nāyak style. On the basis of this we can assign this temple to the late Vijayanagar and Nāyak period.

10. TIRUVALLŪR - ŚRĪ VĪRARĀGHAVAPERUMĀL TEMPLE

Tiruvallūr is the taluk head quarters situated at a distance of about forty km away from Madras. There are about seven temples in this place, namely Śrī Kālikambal (alias) Kamakshi amman temple, Śrī Kannikāparamēsvaram devasthānam, Śrī Prasanna Venkatesa perumāl temple, Śrī Selva Vinayar temple, Śrī Pānduranga svāmī temple, Śrī Tirūthiṣvarar temple and Śrī Virarāghava Svāmī temple. Of these, the temple with historical importance is Vīrarāghava Svāmī temple (FIG 26). Tiruvallūr is one of the Divya Tirupati and considered as abhimāna sthalam. As already pointed out Markandeyaapurana contains the sthalapurāṇa of this place. Tirumalaisai Alvār and Tirumangai Alvār composed songs in praise of the deity and the place. There are inscriptions issued by the Chōlas, Telugu Chōdas, Pāṇyās, Vijayanagar rulers and Nāyak rulers. The earliest inscriptions issued by Kulottunga III (1192 A.D.) refers to the place as Tiruvēvuli and the God as Pallikondaruliya emberūmān.

The present structure of the temple is renovated in 1933 A.D (Vikrama Samvat 1989). Further changes have been made recently. But on the basis of the inscriptions, and architectural style we may assume that this temple is built during the Chōlas and under went renovation and received tremendous attention during the Vijayanagar and Nāyak rulers. At present this temple is maintained by the Ahōbila maṭh, Kurnool, Andhra pradesh. Śrī Virarāghava Svāmī temple covers an area of 1 10 acres.

GŌPURA (FIG 39)

The eastern entrance contains the gōpura with five talas, though it under went renovation it depicts late Vijayanagar style. The substructure which is made up of stone consists two parts which are divided by a kapōta. The lower part is upāpītha surmounted by a kopōta, above which is adhishṭhāna which consists upāna, vṛitta kumuda, pattika and pratu. The pāda portion contains niches flanked by pilasters and kumbha paṃjars. The superstructure made up of brick and mortar, has five talas. There are śālas in the centre and kuṭhas in the corners and the Paṃjars in between. The central door way opening is present in every tala right upto the grīva which is rectangular. At the apex is the massive sāla sikhara with the kirtī mukha ends. On the talas there are sculptures of demons supporting the sikhara, dvārapālas flanking the door ways, and various forms of Vishnu. His consorts and parivāra dēvatas.
Sri Uccaraghava Swami Temple
Tiruvallur
SRI VIRARĀGHAVASVĀMI TEMPLE
TIRUVALLŪR

Key to plan

1. Garbhagrīha of Viṭarāghava perumāḷ
2. Ardhamandapa
3. Mukhamandapa
4. Cloistered verandah
5. First prākāra wall
6. Dvarapālakas
7. Hundi
8. Pillared front mandapa
9. Garuda
10. Steps
11. Garuda
12. Dhvajastambha
13. Balipitha
14. Compound wall
15. Kitchen
16. Ganiśa shrine
17. Store for kitchen
18. Store
19. Store
20. Ālvars' shrine
21. Ālvars' shrine
22. Pillared mandapa of Tayar shrine
23. Mukhamandapa
24. Ardhamanḍapa
25. Garbhagriha of Tāyār shrine
26. Anivottikkal pillar mandapa
27. Āņjariēya shrine
28. Shrine for Rāma
29. Veṇugōpāla shrine
30. Alcākāramanḍapa
31. Pillared mandapa
32. Nammālvār shrine
33. Andal shrine
34. Vasantamanḍapa
35. Sthalavriksha
36. Salt mandapa
37. Well
38. Vāhanamanḍapa
39. Vāhanamanḍapa
40. Yāgasālai
41. Parivattam
42. Pillared mandapa
43. Śrīśēnaināthar
44. Bronze images
45. Office
46. Front Gōpura
47. Front four pillar mandapa
48. Temple Tank
49. Śiva temple complex
The temple has two prākāras. The main shrine consists of a pillared mandapa, mukha mandapa, ardhā mandapa and garbha griha. In the front mandapa there are about forty pillars - 5 pillars each in 8 rows. The pillars in the first, fourth, fifth and eighth rows and the front pillars in the rest of the rows are of composite type. That is, with two columns, one is usual form with chaduram, idaikattu and nāgabandha, the other column consists galloping horse with horse rider. These pillars are in the Nāyak style. Rest of the pillars are with chaduram and idaikattu with sculptures and elongated pushpa pōtika corbels. Garuda mandapa is situated outside this mandapa facing the main deity. Above the cornice of the front mandapa there are series of sālas and sculptures of garuda on the four directions.

In the entrance leading to the mukha mandapa there are two massive sculptures of dvārapalas. In the mukha mandapa there are two sculptures holding lamps. Between the front mandapa and mukhamandapa there is a cloistered verandah with 24 pillars. They are cylindrical pillars with plain corbels. The cloistered verandah provides a circumambulatory passage around the main shrine. In side the sanctum sanctorum the main deity Vishnu is in reclining form with the name Vīrārāghava Perumāl. There are stone sculptures of Vishnu, Śrīdevi, Bhūdevi and Rāmabhadra. There are also bronze images of these deities. On the south west corner there is a small shrine with the stone and bronze images of Lakshmi Narasimha and on the north west corner there is a shrine for Chakravattīlāvār both in stone and bronze. On the left side there is a shrine for Anantālāvār.

THE ARCHITECTURAL FEATURES

The elevation of the main shrine consists of upāna, padma, jagati, vritta kumuda, ūrdhva padma, kantha, pattika, vēdika and pāda with the empty niches and kumbha paṅjaras. The super structure consists of sāla sikhara in rectangular shape with maha nāśikas on two sides and five stūpis on the top. There are a few sculptures in the grīva portion and the figures of garuda on the four directions.

OUTER PRĀKĀRA

In the outer prākāra as we cross the gōpūra, we can see on the eastern side balipitha, a hundi, to receive the offerings of the devotees and dhvajastambha. On the right side of the main shrine is the shrine for Kanakavallī Tāyār, the consort of the main deity. This shrine is also facing east. This shrine consists of pillared mandapa, mukha mandapam, ardhā mandapa and garbhagriha. The pillars in the front mandapa are of composite type and also the pillars and chaduram and idaikattu with pushpa pōtikas. On the walls of the mandapa, there were paintings depicting the scenes from Tiruppāvai and Markandēya Purāṇa (which are now removed). The elevation of the Tāyār shrine has plain adhishthāna with inscriptions on the jagati portion of mukhamandapa and garbhagriha.
The *pāda* consists of pilasters and empty niches. The *vimāna* is in octagonal shape. The superstructure has an octagonal *sikhara* with a single *stūpi*.

Behind these two main shrines there is a pillared verandah with about thirty-five pillars. Seven pillars in five rows. Among these four rows of pillars are of pillars with horse riders. Above the *kapōta* of this verandah there are series of *śalas* and *kūtas* on the cornices. In the middle of these pillars and verandah there is a small shrine for Sukra Vārattammana (Vellikilamai Tāyar) facing north. Behind this verandah there are various shrines in a series.

On the south west there is a shrine for Śrī Rāma. There is a circumambulatory passage with pillars the corbels of which are not very prominent. The elevation of this shrine consists of *upāna*, *padma*, *jagati*, *kumuda pattika*. The *pāda* portion has pilasters and *kumbha paṇjaras*. On the northern wall there is a boar symbol with a dagger in front. This is the symbol of Vijayanagar rulers. But the crescent moon symbol is conspicuously absent. There is a figure lying under the legs of boar. The identification of which is not clear. The *vimāna* is in octagonal shape. In front of Rāma shrine there is a small *sannidhi* for Anjaneya. When compare to the other shrines in the temple the Rāma shrine seems to be ancient one which depicts the Vijayanagar style, which is still in tact (FIG 27).

Next to the Rama shrine, there are shrines for Veṅgopāla, Vēdāntadeśika. Nammālvar and on the north western side there is a shrine for Āndai. All these shrines are later additions. The Āndai shrine has a pillared *mandapa* with *dvārapālikas* flanking the door way. In front of these shrines is situated the *vasanta mandapa* with four pillars with *pushpapatika* corbels. Above this is *kapōta*, *grīva*, *śikhara* and *stūpi*. The corners of the *kapōta* have figures of reptiles (like lizards). On the four sides of *grīva* there are sculptures of Vishnu. In the east- Vishnu with his consorts Śrī Dēvi and Bhūdēvi, in the south - Ananta Sayana, in the west - Lakṣmī Narasimha and in the north - Ādīmūrti. The *śikhara* is in square shape with *kīrti mukha* on the four sides and above this is *stūpi*. In front of this *mandapa* that is on the north, there is another *mandapa* with round *śikhara*, where the devotees offer salt as a part of their worship.

Adjacent to this *mandapa* there is a well, a tree and shrines for Tirukkacchinambigal and Śrī Bhāshyakāra. There is also a small room provided to keep the *vāhanas*, which are taken into procession during festive days. Next to these shrines there is a *yāgasālai* with six pillars in front which are composite pillars with horse and horse riders. On the basement of the *yāgasālai* there are dance sculptures playing *kōḻāṭam*. Next to this is *parivattarai*, on the north eastern side there are shrines for Senaināṭhar and next to it is the office of the temple with a small room to house the bronze icons of the processional deities.
On the south eastern side there are kitchen and shrine for Ganesa. It is a small mandapa with four pillars. There is a flight of steps leading to this shrine. Behind this shrine there is a small store room.

On the south there is a small four pillared mandapa with flight of steps with super structure which consists of sālas, karnakūtas and panjars. The grīva consist of Anantasayana Vishṇu and Garuda on the four corners. It has a square sikhara with a kalaśa and stūpi. The basement of this mandapa has animal and human figures.

On the extreme south a flight of steps leads to the shrines for Nādāmuni, Ālavandā Kurattālvār, Poigaiālvār, Bhudattālvār, Kulasekharālvār Periyālvār, Tondaradippōdiālvār, Tirupannālvār, Tirumangaiālvār, Madhurakavālvār and Namālvār. In front of these shrines there are pillars with plain corbels. Outside the temple complex, on the eastern side there is a four pillared mandapa. On the south there is a big tank which is known as Hrittāpanāsini.

11. IRULANJÉRI - KARPAGA VINĀYAKAR TEMPLE

Locally called Acchirutta Pillaiyar temple is situated about a half a kilometre to the west of Śiva temple. According to local legend, Ganeśa was furious on Brahma, who did not pay attention towards Ganeśa, while proceeding towards Kuvaam to build a temple to Tripurāntaṛkēśvara. So Ganeśa broke the wheel of the cart which has loaded with building materials for the temple. Brahma realised his mistake and constructed the temple for Ganeśa also. Since he broke the wheel, Ganeśa was called Acchirutta Vināyaka and he also bears the name Meiydamkonda Vināyaka.

The record of Vijayagandagopāla (1253 A.D) refers to a temple by name Kaliyaṉjeśvara Koil Karpagapillaiyar, for whom a lamp was endowed. Since there is no separate temple for Ganeśa within the complex of Kaliyaṉjeśvara temple, befitting installation of lamp, the Karpagapillaiyar temple referred to in the inscription may relate to this Acchirutta Pillaiyar temple.

Architecturally, it consists of the upapitha, the adhishthāna, the pāda portion embellished with pilasters and empty deva kōśthas, kudū designs appear on the prastāra. Above this is the round sikhara with grīva and grīvakōśthas enshrining the sculptures of seated Ganeśa. Above this appears the single stūpi built of brick and cement.

It is difficult to come to a definite conclusion regarding the date of the temple, due to the absence of epigraphical evidence. However, on the basis of architectural features we may assume that this temple belongs to later Chōla period.
12 SENJI - TIRUNÄRÄYÄNA PERUMÄL TEMPLE
This temple is located adjacent to the Śiva Temple (about 1/2 KM away) It consists of the garbhagriha, the ardhamandapa and mahāmandapa. The adhishṭhāna mouldings are simple, empty devokōshthas and brahmakānta pilasters appear on the pāda portion while the prastāra consists of floral kūdu motifs All these features - the tenon like corbel of the pillars and the sculptural features of Vaikuṇṭha Perumāl in the northern devākōshtha (which is a rare phenomenon) lead us to assume that this temple may belong to later Chōla period (FIG 35)

13. KANNIGAÎPÊR - TIRU AKKISURA MUĐAIYA NÄYANÄR TEMPLE (TIRU MAHĒŚVARA TEMPLE)
This village is about 12 km away from Ponnēr There are two temples mentioned in the inscriptions From the inscription of Pallava Nripatunga Vikramavarman found at Sundarārāja Perumal temple we come to know that this place is called Kannigaiperūr in Pulal kōttam Another inscription of Vijayaganda gōpala found at Śiva temple mentions temple of Tiru Akkisura Mudaiya Nāyanār Another inscription of late Vijayanagar period mentions God Kōndanda Raghunātha Perumāl But at present the temple of Perumāl, now called as Sundarara Perumāl, is renovated and there are no evidences to show the antiquity of the temple

This Śiva temple of Tirumahēśvarar is facing east The front portion is constructed with cement The ardhamandapa and garbhagriha are constructed with stone The deity is in the form of Līṅga There is no proper maintenance in the temple The substructure has trippati kumuda and plain wall portion It has gajaprishta type of vimāna There are no niches Facing the deity there is a small nandi. On the north eastern side there is a shrine for Amman The sculpture belong to late period There are small shrines on the north east and north west for Gaṇēśa and Subrahmanya respectively On the north there is a shrine for Chandesā (All these sculptures one of late period) On the west there is a shrine for Virabhadra There are inscriptions on the southern wall

14. ARANVÖYAL - TIRUTTALÎSVARA TEMPLE
This village is situated about six kilometers south east of Tiruvallūr The antiquity of this region goes back to Chōla period There are inscriptions of Parīthivēndravarman (961 A D) Rājendra I (1018 A D), and Rajaraja (?) The God is referred to in the inscriptions as Nagaram Udaiya Mahādēva and the village is Kāṭṭusemmalapakkam alias Kalikēsāri Mānagaram, a village in Sengattukōttam In another inscription the name Aranvōyal appears as a village in Sengattukōttam
SRI TIRUTTALISVARA TEMPLE
ARANVÓYAL

Key to the plan

1 Garbhagriha
2 Ardhamandapa
3 Nandi
4 Balipitha
5 Ganesa
6 Dakshinamurti
7 Vishnu
8 Brahma
9 Durga
10 Cella with Kailasanatha and Kamakshi
11 Tirumalika mandapa
12 Placement for Selliyanman
13 Placement for Manikkavasagar
14 Pradakshinapatha, (Circumambulatory passage)
15 Cella with Ganesa
16 Store Room
17 Shrine for Kasivisvanatha and Visalakshi
18 Shrine for Subrahmanya, Valli and Devanai
19 Chandikesvara
20 Bhairava
21 Cella with Vishnu and Sridevi
22 Sūrya
23 Chandra
24 Entrance of first Prākāra
25 Mahāmaṇḍapa
26 Garbhagriha of Marakatāmbika
27 Ardhamañḍapa
28 Bronze icons
29 Perforated window
30 Southern Side entrance
31 Mahā Gaṇapati
32 Pillared front Maṇḍapa
33 Second Prākāra wall
34 Vasanta Maṇḍapa
35 Store
36 Store
37 Store
38 Garden
39 Eastern side garden
40 Nandimañḍapa
41 Balipītha
42 Dhvajastambha
43 Well
44 Navagraha Shrine
45 Kitchen
46 Compound Wall
47 Front gopura (unfinished)
The temple in this place is dedicated to Tiruttaliśvarar (FIG 33) The entrance of the temple is on the south. The gōpura has no super structure. The gajaprishta vimāna has three talas. The tritāla vimāna has a samachaturasra aditala in stone. The vimāna is a sankirmajāti vimāna because of its being built of more than one construction fabric stone, brick and mortar. But the vimāna is built recently.

Out side of the prakāra we can see nandi in a mandapa, balipītha and dhvaja stambha in a line on the east facing the deity. There are inscriptions on the four pillars of nandi mandapa. On the south eastern side there are navagraha mandapa and a well. On the south western side there is a alankāra mandapa.

In the entrance of the main shrine there are a sculpture of Ganēśa and two pillars. In side the prakāra, there is a mandapa with four pillars which are added recently. There are images of Vishnu Śrīdevi, Bhūdevi, in standing posture, Mānakkavāsagar and Patañjali Munivar and a bronze image of Selli Amman with six hands on a raised plat form. Garbha griha is facing east with Tiruttaliśvarar in the form of Linga. His consort is Marakatāmbikai, whose shrine is on the north facing south with a ēkatala vimāna in wagon shape. In front of the garbhagriha there is a nandi. On both sides facing the deity there are sculptures of sūrya and chandra. On the south east there is a shine for Kailasanātha (Linga) and Kāmakshi Amman. On the south there are six pillars. In the niches of garbhagriha we can see the images of Ganēśa, Dakshināmūrti, Vishnu and Brahma and Durga. The image of Chandikēśa is in a mandapa in the north. There is a sub shrine for Sōmaskandha in south west with a sculptures of Ganēśa in front, a shrine with a Linga, shrine for Visālākṣhi and Kaśi Viśvanāthar. Another sub shrine on the north western side for Subrahmanya with his consorts Vaḷli and Devānai. On the north eastern side there is a sculpture of Bhairava facing south and there are 6 pillars in the north which are added recently. The five niches in the outer face of the walls of the antarāla and garbhagriha are fronted each by a single arched tiruvasi torana with a yāli crest. These tōranas are in thin reliefs and some of them are unfinished. The upper and lower parts of cornice are plain without any frieze.

The adhishthāna and the vimāna of the temple are plain without any architectural embellishments and the super structure is built recently. Except the tōranas and yāli crest on the niches we do not find any features which depict the Chōla idiom of art.
15. KACHCHŪR - TIRU KACHCHIŚVARA TEMPLE
The temple in this village is dedicated to Śiva. The base of the temple is of laterte and substructure is of granite stone. There is no superstructure. In side the temple there is a Līṅga in the garbhagriha. Out side there are nandi and balipīthas facing the God. On the south western side there is a mandapa for Ganesa. On the north western side we can find the sculpture of Subrahmanya. On the north there is a sculpture of Chandikesa and on the north east Kanakavalli Amman and a small shine for Navagrahas. On the wall portion there are pilasters and empty niches.

On two sides of a slab behind the temple there is an inscription of Rājarāja I. There are two inscriptions on sluice stones on the right and left side of a tank in the village. The temple on the whole is very simple without any ornamentation.

16. KARANAINIZĀMPATTU - RĀMALINGASVĀMITEMPLE
The village Karanai Nızāmpatu is about 10 km from Tiruvallūr on the Madras - Tiruvallūr road. This place is called Tirukkaranai in the inscription of Rājendra I, Rājendra II and kūlottunga I. This place is a part of Naḍuvinnalaitṭōmūr nadu in Ikkattu kōttam.

But the temple of Rāmalingsvāmi is completely renovated. The structure which we see now is modern one but the garbhagriha is an old structure. The Līṅga in side the temple is about 5' height. The inscriptions are found on the floor. The antiquity of the temple can not be revealed from its modern structure and the sculptures. There is a temple of Pidariakāktamman which was built about five hundred years ago. There are wooden sculptures of Paṇcha Pāndavas and Draupadi.

17. PUNNAPĀKKAM - PUNYAKOTISVARA TEMPLE
The temple in this village is dedicated to Punyakotisvara. An inscription of Rājarāja in his 28th regnal year (1013 A D) is recorded from this temple. But at present the temple is completely renovated. The basement of the temple is of laterte. The wall portion is built of bricks. There are mandapa, ardhamandapa and garbhagriha. There is no super structure. Facing the deity out side the shrine there is a nandimandapa and balipīthā.

18. POOṆṆ (TIRUVILAMBUDŪR) - ÜNRĪŚVARA TEMPLE
This place is situated at a distance of about 6 km away from Tiruvallūr. The antiquity of the place goes back to Palaeolithic period. We can see the tools of Palaeolithic period scattered on the banks of Korttalayār river near this village. The temple is visited by Sundaramurti Nāyanār. He sang in praise of the God and the temple. After visiting the temple at Tirumullavaiyil, Sundarar the blind saint came to this temple. Ambal has shown him the way with the light and when he reached the place he...
prayed God to relieve him from the blindness. When the God thrown out a walking stick, the enraged Sundarar thrown it back to the God, the stick in turn broken the horn of the nandi which is seated before the God. Since the God offered him the walking stick (ūnruköl), he is called Ünrisvarar or Adharadandēśvarar. Since the Goddess shown him the light she is called Minnoliyammar and Tādīgouriambāl. The village Tiruvilambudūr was also known as Badarikāranyā, located on the banks of river Kuṣasthalī.

Once this temple was situated on the banks of Kōrttalaiyār (river Kuṣasthalī). In 1942 when the government decided to build the Poondī reservoir, this temple which was situated in the village named Tiruvilambudūr, was shifted to the present location in the village of Poondī. The village Tiruvilambudūr is merged into the reservoir along with other villages in that area.

In the inscriptions of the temple this place is called Tiruvilambōgi in Perumūrāndū, a subdivision of Ikkātu Kōttam in Jayangōnda Chōla Mandalam. There are about twenty three inscriptions which belong to Chōla, Pāndya, Rāṣṭrakūta and Vijayanagara rulers. The earliest inscriptions are issued by Kulōttuṅga dated 1119 A D.

At present the temple is located by the side of main road in the village Poondī. Kumbhābhishēkam is performed in 1968. The inscriptions are rewritten in modern script on the temple walls. There is no gōpūra entrance since the temple is constructed recently. We do not find any ornamentation work in the temple. The walls are plain with kōṣṭhas on the three sides with the images of Gānēsā, Dakshinamūrti, Liṅgadbhava, Brahma and Durga. The image of Chaṇḍēśvara is in sitting posture in a mandapa on the north. The substructure is built of stone and the vimāna is built of bricks and cement. It is an octagonal vimāna. On the east there are nandimandapa and balipītha, but no dvajastambha. On the left there are Sūrya sannidhi and Navagraha sannidhi. On the right side, there are shrines for Nāyanmars and Bhairava. Next to these shrines is sabhāmanṭapa with the bronze images of Naṭarāja, Śivakāmi, and Māṅkyavāsagar. On the north there is a shrine for Amman and in the garbhagriha the God is in the form of Liṅga on āvudaiyār. Before the deity there is a seated nandi with its right horn broken. Beside the nandi facing the God, there is a standing image of Sundarar with a stick in the hand. On south west west and north west there are shrines for Gānēsā, Mahālakshmi, Subrahmanaya, Vallī and Dēvayānī respectively.

Though the temple is sung by Sundaramūrti Nāyanār and we find the inscriptions from the period of Chōlas, we do not find any architectural or sculptural features belong to those periods, since the temple was reconstructed recently and the present temple depicts no architectural embellishments (FIG 34). The sculptures belong to the 20th century.
19. DēVANDĀVĀKKAM - ĪŚVARA TEMPLE
The temple is dedicated to Śiva This is a very small temple The base of the temple is of laterite stone and the sub structure is of granite stone The superstructure is not found Behind this there is a small shrine for Goddess Durga In side the temple we can see the deity in garbhagriha, in the form of Linga A small nandi is standing before the deity There are also sculptures of Durga Viṣṇu Śridevi, Bhūdevi, Subrahmanya, Valli and Dēvānāi.

20. MADAVILĀGAM (TIRUKANDALAM)-
TIRUKALLĪŚVARA TEMPLE (ĀNANDĪŚVARA TEMPLE)
This place is situated about 40 km away from Madras in the Madras-Vellore highway The greatness of the God of this place is sung by Tiruvāṅa Sambandar He sang in 11 verses the greatness of the God The legend of this place says that Bhrigu Maharshi attained salvation here after God appeared before him as Dakshiṇāmūrti This place is called as Vajravanam in the legends In the inscriptions the place is variously called as Tirukkallinam, Kalliūr and the Kshatriyasikhamāṇinjialūr The God is Tirukkallinam Udaya Nāyānār or Tiruvirattanam Udaya Nāyānār This place is situated in Kannigaiinādu in Pulakkottam alias Vikrama Sōla valanādu in Jayangonda chōla Mandalam The 8 inscriptions, of Ṛtāvarman Sundara Pāṇḍya, Rājarāja II, Rājēndra III, Parakrama Pāṇḍya Harihara II and Vīrapratāparāya reveal that those kings held the temple in high esteem The temple at present is in a dilapidated condition and the renovation work is started (FIG 32)

The temple has a gajaprishtha vimāna. The adhisthāna portion is built of stone and the wall portion and the super structure are built by brick and mortar The inscriptions are found on the kumuda portion on three sides There are shrines for Ganeśa, Subrahmanya and His consorts Amman and Chandēśa The God is Tirukkallisvarar or Ānandisvāra and His consort is Ānandavallī The special feature of this temple is that the images of Śiva, Pārvati and Subrahmanya are installed in such a way that they give the idea of Somaskandha form The tank in front of the temple is called Nanditīrtha. The sthala vriksa is kallil maram or Cactus tree

As many temples in this region, this temple also shows no architectural or sculptural features to prove its antiquity On the basis of inscriptions we can assume that the earlier temple was built during later Chōlas But the present structure must have undergone renovation in later times

21. ĪKKĀDU - ŚRĪ PANCHAVARNĪŚVARA TEMPLE
This village 5 km from Tiruvallūr has a temple for Śrī Pānchavarnīśvāra There is a broken inscription of late Chōlas on a slab fit into the steps leading to the mandapa. But the beginnings and the ends
of the inscription are built in. The details of inscription are not clear. The temple has no superstructure. The adhisthāna is of stone while the wall portion is constructed by bricks and cement. There are pilasters and empty niches on the wall portion. There is no ornamentation, on the wall. There is no roof for the front mandapa, which may be a later addition. Inside the garbhagriha there is a Linga and on the shrine on the north east, there is sculpture of Amman. Outside, on the north west there is a small shrine with Linga. On the east there is a tank.

22. RĀMAṆJERI - ŚRĪ SŌMESVARA TEMPLE

This village is situated about 13 km away from Tiruvallūr. There are about eight inscriptions of Vijayanagar rulers. Virūpāksha Mahārāja Immaci Tammarāja. Venkatapatriya recorded in the temples of this village. There are four temples in this village, a ruined temple dedicated to Rāmalīnga Śvāmi, Śrī Sōmeshvara temple, Śrī Ādikesāva Perumāl temple and Pidāri Kākattamman temple. The Perumāl and Pidāri temples are built recently. From the inscription of Virūpāksha recorded at Rāmalīngasvāmi temple and Immaci Tammarāja at Sōmeshvara temple we come to know that this village is called Irāmadagukāval Čhēn.

ŚRĪ SŌMESVARA TEMPLE

This temple is in partly ruined condition. The superstructure of the gōpura is missing. There are two prākāras. In the outer prākāra we can see the usual features of all Śiva temples. There is a balipītha and nandi mandapa on the eastern side. On the northern side there is a shrine for Kāmākshi Amman. It has a small mandapa with four pillars ardhamandapa and garbha griha built of stone. The vimāna is made of bricks, the śikharā is in octagonal shape. On the northern side there is a partly ruined shrine for Subrahmanya and His consorts. On the slab set up in the northern wall there is an inscription of Immaci Tammarāya and a loose sculpture of Bhairava in a niche. In the inner prākāra, we can see the mahāmandapa, mukhamandapa, ardhamandapa and garbhagriha. The main deity is Sōmanāthēsvāra or Sōmesāvara. In the niches of the main shrine there are sculptures of Ganesa, Dakshināmūrti, Vishnu, Brahma and Durga on the south, west and north respectively and there is a sculpture Chandikēsa in a shrine. On the northern side, across the sculptures of Brahma there is a loose sculpture of Subrahmanya on peacock. There are sculptures of Saptamātrikas on the southern side with the sculptures of local God Ayyanār. All the sculptures are installed in 19th century. The sculptures installed in late 19th Century. There are no architectural embellishments. The śikharā on the main vimāna is in octagonal shape. Though we find the inscriptions of Vijayanagar period, there is no architectural and sculptural evidence to support that this temple belonged to Vijayanagar period.
23. NAMBÄKKAM - SRI MÄNTHESVARA TEMPLE
This village is ten km from Tiruvallur. The temple is dedicated to Śrī Mānthēśvara. The local people say that it is built by the Chōḷa kings. But there are no inscriptions to support this claim. The architecture and sculptures of the temple reflect the late Nāyak style. Some of the pillars of the temple though in late Chōḷa style are erected in later times. The temple has no architectural mouldings on the adhisthāna and wall portions. It has a tritala octagonal vimāna. In the front there is a mandapa, with pillars, inside there are mukhamandapa and garbhagriha. The God is in the form of Linga. On the north there is shrine for Amman. There are no nandimandapa, dhvajastambha and balipītha. The bronze images of the temple are found at the temple of Ganesa in the same village. There are images of Sōmaskandha Natarāja, Śivakāmi, Manikyavāsagar, Ganesa and Vishnu.
SCULPTURES

Presiding deities
Liṅga (FIG 60-61)

Almost all the Śiva temples in Tiruvallūr region as other temples of our country enshrine Liṅga as the main deity in garbhagriha. The name of the deity differs from temple to temple. Generally the Liṅga used to have the pītha with āvudayāṅ either round or square in shape with pranāla facing left. As is well known in all the Śiva temples, in this region also it is the Liṅga which is installed in the sanctum though we notice quite a few varieties in them.

There are instances of svayambhuva Liṅga in Tiruvallūr region. The natives of the villages of Tiruppāchūr and Madavilāgam claim that the Liṅgas in the temples of their villages are svayambhuva Liṅgas. “The svayambhuva Liṅga is described in the Kānikāgama as one which rose up and came into existence by itself and had existed from time immemorial. As such, even if these are slightly damaged by causes such as fire, wild elephants, inundation or encroachment of rivers enemies of religion like the Tulushkas, mad man or men possessed by devils, they need no resetting up (jirmōddhāra). In fact, a svayambhuva Liṅga is considered so sacred that it is above all the rules laid down in the Āgamas for the other classes of Liṅgas. If such indeed be the superiority of the svayambhuva Liṅgas over others it is no wonder that every village claims the svayambhuva nature for the Liṅga set in its temple.”

Most of the Liṅgas installed in the garbhagrihas in the temples of this region are mānusha Liṅgas. As the name indicates, this class of Liṅgas consists of those set up by human hands. They are sculptured in accordance with the rules definitely laid down in the Āgamas. The mānusha Liṅgas are made up of three parts, namely, the lowest which is square in section and is known as the Brahma-bhāga, the middle of octagonal section, known as the Vishnu-bhāga and the top most of generally circular section, known as the Rudra-bhāga; the lengths of these parts vary with the different classes of Liṅgas. On the Rudra-bhāga of all mānusha Liṅgas are carved certain lines called Brahma sūtras, and the tops of the Liṅgas technically known as śrīrvarttana are fashioned in a number of forms. Fine specimens of Liṅgas in the Tiruvallūr region can be cited from the temples of Tiruppāchūr, Kūvam and Sīrambākkam. The present Liṅgas in those temples are obviously erected by human beings though conventionally called svayambhu Liṅgas.

The Liṅga at Tiruppāchūr is slightly damaged. According to the local people it is caused by the sword of the servant of the king who ruled this part of the country. The Liṅga was installed on a pītha with its pranāla facing left. The Liṅga at Kūvam placed on the padma pītha. It is built in granite.
According to the temple priest, it changes its colour during the climatic changes in different seasons. The Linga at Sūrāmākkam has all the features of mānusha Linga. It is found on a open ground near the local Ayyanār temple.

Śrī Virarāghavasvāmi at Tiruvallūr (FIG 62)
The beautiful idol of Śrī Virarāghava Svāmi is seen in lying posture, reclining on Ādiseṣha, the divine couch (Śeshasayana). One hand is stretched out towards Lord Brahma who has emerged from the umbilicus (nābhi) of the Śrī Virarāghava, as if He is explaining the pranavamantra to Brahma. The other hand is pointing down words with his hand on the head of Sālihōtra mahānāshi as if granting him abhaya. The idol is seen with his head towards south and feet pointing towards the north.

It is difficult to associate the sculpture to any particular period. Though the antiquity goes back to Pallava period, since there is heavy oil coating over it and also due to a few later embellishments it is difficult to assess the date of the sculpture. The God is shown wearing kīrīṭa makuta in the head. Kundalas in the ears, hārās in the neck, bāhuvalayas, kēyūras and kankanas in the hands, and yajnopavita passes through his left shoulder and chest. The idol of Brahma is seated, on a lotus sprouting from the Lord’s nābhi in padmāsana. The sage Sālihotra is seated on a pedestal with his hands folded in aṇjali pose. He is seated on south facing the north. At the temples of Śrirangam Tirumeyyam etc we see the sculpture of Goddess Śrī dēvi seated near the legs of Vishnu. But here the sculpture of Śrī Dēvi is not found.

Lakshmī Narasimha Perumāl at Narasingapuram (FIG 63)
The principal deity in the temple at Narasingapuram is Lakshmī Narasimha (Man-lion incarnation of Vishnu with His consort Lakshmī). He is seated on the pitha with his right leg hanging down and the left leg bent and made to rest flat upon the seat. On the lap so formed by the bent left leg Lakshmī is seated. His lion face is prominent with the mane, his upper right hand holds the chakra, the left hand carries the śankha, while the lower right hand is in the abhaya hasta, the lower left-hand embraces Lakshmī. He wears ornaments such as kīrīṭa on His head, hārās in the neck, kundalas in the ears, Kankaṇas in the hands and anklets in His legs and yajnopavita passes through His left shoulder and chest. Lakshmī is seated on His thigh with both her legs hanging down, and each of the feet of Lakshmī is seen to be supported on a lotus. She holds lotus in her left hand and the right hand rests on her thigh. She is depicted with beautiful drapery and decorative ornaments. Both the deities bear the sculptural features of Vijayanagar period.
Nārāyaṇa purmāl at Seṇji
The Vishṇu in the garbha griha of Nārāyaṇa Perumāl temple at Seṇji is in sukhāsana posture, adorned with kīrīṭa makuta, usual hand postures and weapons His body is delineated with a fine thin drapery which cover his lower part of the body This sculpture may be assigned to late Chōla period

Minor Deities
Ganēśa (FIG 64-71)
Ganēśa variously called as Vighnēśvara, Gaṇapati, Pillaiyar, Vināyaka etc occupied a very significant position in Hindu pantheon All the Saivite temples enshrine the image of this deity, either in the entrance or in the southern devakōṣṭha. He is the presiding deity over obstacles, who either puts them in the way or removes them The images of Ganēśa found in the temples of Tiruvallūr region can be ascribed from the Chōla period to late Vijayanagar period

The inscriptions from Kūvam and Iruḷanṭēri refer to the image of Ganēśa, locally known as Tervalakkuttappillaiyar and Karpagapillaiyar in the respective villages Some important images of Ganēśa are described here While the images at Tiruppāchūr, Iruḷanṭēri, Vaḍatillai and Rāmaṇṭēri are in standing posture, the images at Kūvam, Seṇji, and Aranvōyai are in sitting posture

While the image at Tiruppāchūr is standing in sambhanga on a pīṭha with four arms holding pāśa and ankuśa in the upper left and right hands respectively and mōdaka and danta (tusk) in the lower left and right hands respectively His proboscis (trunk) is turned to his left side touching the mōdaka. He is wearing hāras, karanda makuta, yajñōpavītā, nāga in two strings as udarabandha and lower garment His vehicle mūṣhika is found on the pedestal below His legs facing east, the images at Iruḷanṭēri and Vaḍatillai are standing on a padmapīṭha in dvibhaṅga pose The usual weapons are represented The yajñōpavītā and udarabandha are very thick and prominent Both the images are wearing the same ornaments as that of the image of Tiruppāchūr The navel below the udarabandha is also marked prominently in the image at Vaḍatillai The loose sculpture found at Seṇji is also represented with usual features But its hands are broken The image of Rāmaṇṭēri is wearing a belt like udarabandha. The images of Kūvam, Seṇji and Aranvōyai are in seated posture on a padmapīṭha with the usual weapons and ornaments But the image in the southern niche of Seṇji temple lost its lower left hand The udarabandha is shown prominently The yajñōpavītā is in three strings The images at Kūvam and Aranvōyai are wearing a thick yajñōpavītā. When compared to other images the image at Vaḍatillai is considered as oldest in the collection with its natural posture (10th Century A D ) The images at Rāmaṇṭēri and Aranvōyai are of late period (19th Century)
Dakšināmūrti (FIG 72-75)

Dakšināmūrti is one of the significant forms of Śiva. He occupies the southern devakōṣṭha of the Śiva temples. This image shows the yogic form of Śiva, particularly popular in Tamil Nādu. Usually placed in southern niche of the temples appropriate to His place (the Lord of south) Similarly we come across this image in all the Śiva temples of this region. Some of them are illustrated here.

The images of Tiruppāchūr, which is of modern period is represented with jātas tied with lalātapatta. He is sitting with his left leg bent and rested on his right leg which is hanging down and resting on the body of apasmāra. He is sitting on the mountain. He is represented with four arms. The upper right and left hands are holding akṣhamāla and agni jvāla. Whereas the lower right hand is in vyākhyānamudra (chin mudra) and the left hand is holding pustaka (or palm leaves). The crescent moon and Gaṅga (in the form of female figure) are represented in his jātas on the left and sides respectively. He is adorned with nāgābharaṇas - hārās around his neck, yajñōpavīṭa, bāhuvalayas, anklets, patra kundala and makara kundala in the ear lobes. The banyan tree is not prominently carved.

The images at Kūvam, Vadatillai and Rāmaṇjeri are holding serpent in the upper right hand. The jata bhāra is represented in each image differently. The image of Vadatillai is decked with ornaments. The banyan tree is also represented with different variations in each image. The image at Vadatillai is shown with, third eye. All the four images are found seated on bhadra pīthā. While the images at Kūvam and Rāmaṇjeri are represented with two rishis seated on the left and right side of Dakšināmūrti, at Vadatillai we find only one rishi sitting on the left side. The image at Vadatillai has more prominent facial features than the other images.

The image at Señjī is broken. A slightly damaged (loose sculpture) image at Kūvam is found at the north east corner of the corridor. The jatabhāra and other features are intact. The rishis and apasmāra are shown by the side and below his leg. The akṣhamāla and pustaka are visible. But the hands are broken.

Of these images found at Tiruppachūr, Kūvam, Rāmaṇjeri and Vadatillai the images at Kūvam and Vadatillai appear to be earlier (Chōlā) and the other images of late period (Modern period).

Līṅgodbhava (FIG 76-78)

The placement of Lingodbhava in the western niche of the Śiva temples became a standard arrangement from the Chōlā period. We see the same arrangement in all the Śiva temples of this region also. The temples at Tiruppāchūr, Vadatillai, Señjī and Kūvam, housed the images of
Lingodbhava in the western niche. The images at Tiruppadur, Senji and Vadatillai are very beautifully carved. At Vadatillai the image of Siva (in the aspect of Chandrasekhararamurti) is carved in the centre of Linga as if scooping out from the Linga. The legs below the knees of the figure are not visible. Siva is shown with four arms standing in samabhanga pose, holding parasu and mriga in his upper right and left hands, while the lower right hand is in abhaya mudra and the left hand is in katyavalambita mudra (keeping the left hand on his hip). He is adorned with makara kundala (right ear) and patra kundala (left ear), hāras, bāhuvalayas, kaṅkanas, yajnopaviṭa etc. On the right side top of the Linga, Brahma is represented symbolically in the form of swan (hamsa) while Vishnu is represented in the form of varaha (boar) with four hands. Two are shown as digging the earth and the other two are carrying sāṅkha and chakra. A wreath of flowers is found around Linga on the top. In the image of Senji we can see the swan prominently on the right side top, while in the case of Kuvam it is found in the centre, on the top of the Linga. At Senji and Tiruppadur instead of wreath of flowers we can find a single kētaki flower as if falling from the sky. Of these images, the images at Senji and Tiruppadur belong to middle Cholas, the images at Vadatillai, Iruvanji and Kuvam to later Chola period.

The Siva temples at Mappedu and Ramaṇjeri housed the images of Vishnu in the western niche. Both the images are of modern period (Fig 79.80).

Brahma (Fig 81-84)

All the Siva temples in this region enshrine the images of Brahma in their northern niches. The images at Tiruppadur, Kuvam and Senji belong to late Chola period. The image at Tiruppadur is depicted with three frontal faces and four arms standing on lotus pedestal in samabhanga. The lower right and left hands are in abhaya and katyavalambita mudra respectively while the upper right and left hands are holding akshamala and kamandalu respectively. The image is adorned with jatamakuta, hāras, yajnopavīṭa, kēyūras, kaṅkanas, kundalas, katisūtra and a lower garment. The image at Vadatillai is represented with similar features. But the image is adorned with more ornaments. The sculptor’s workmanship and skill are remarkably represented in these sculptures. The images at Kuvam and Ramaṇjeri are represented with kirita makuta. Other features are similar to that of the image at Tiruppadur. The image at Ramaṇjeri is of modern period and the image at Senji is damaged.

Durga (Fig 85-88)

The image of Durga is normally placed on the northern niche of the Siva temples. One of the most beautiful sculptures found at the temple of Tiruppadur is that of Durga. This excellently carved image is standing on a lotus pedestal in tribhaṅga pose in the northern niche. She is adorned with karandamakuta, makara kundalas, yajnopavīṭa, hāras, anklets, bracelets and mēkhala around
the hip. She is with four arms. The upper right and left hands hold *prayōga chakra* and *sankha* respectively. The lower right hand is in *abhaya mudra* while the lower left hand is in *katyavalambara mudra*. She is depicted with *kucha bandha* (breast band) and a lower garment. This image belong to later Chōja period. This image is an unique specimen with its supple and subdued features. The other images at Kūvam Vadatillai and Rāmaneśārī are also carved out beautifully. The image at Rāmaneśārī is made in modern period. The image at Vadatillai is also of late period. The loose sculpture of Durga found in the same temple is damaged.

**Chandesvara** (FIG 89-91)

Chandesvara is considered as the leader of *bhūtaganas* of Śiva. This image is found in the north eastern side of the central shrine. The image at Tiruppāchur is in seated posture with his left leg bent and rested on the seat while the right leg is hanging below the seat (*vīrāsana*). He wears a *jatamakuta*. He is depicted with two arms, while the right hand is holding *paraśu*, the left one is resting upon the left knee. He is adorned with *yajñopavita* running over his left arm, *ḥaras* and *patrakusālas*. This image is the result of craftsmanship of late Chōja sculptor, while the image at Kūvam may belong to early Vijayanagar period. The image in Rāmaneśārī is of late period.

**Vīrabhadra** (FIG 92)

The only representation of image of Vīrabhadra in this region is found at Tiruppāchur on the northern side of the inner *prākāra*. He is depicted as if in action in *alidhāsana*. His left leg is bent and the foot is rested on a pedestal, while the right foot is raised a little as if he is walking hurriedly. He is depicted with *jvalamakuta*, side tusks and round eyes, indicating the terrific nature of this aspect of Śiva. Vīrabhadra being the form of Śiva assumed at the time of the destruction of the *yajña* (sacrifice) of Daksha), number of *ḥaras* around the neck, *sarpa yajñopavita*, *patrakusālas*, bracelets and anklets, and he is with eight arms. Two are holding a trident, others are holding *dhamaru, bāṇa, paraśu, dhanus, muṣala* and *pāsa*. There is a *makara tōrana* round the image of Vīrabhadra. This image is representing later Chōja idiom of art.

**Bhairava** (FIG 94-97)

The images of Bhairava are found in the temples of Tiruppāchur, Kūvam, Vadatillai, Rāmaneśārī, Pondavākkam and Śivanvōyāl. All these sculptures are represented as standing naked, the image is at Tiruppāchur is depicted with *jvala* or flames surrounding the *jatamakuta*, wears round the neck a long necklace made of small bells, besides a number of well wrought golden and other necklaces and *patrakusālas* in the ears. Round the loins is the *katisūtra* or waist zone consisting of a snake. To show the terrific aspect of the deity the eyes of the images is made round and there are large side tusks. The image holds in the upper right and left hands *dhamaru* and *pāsa*; and *trisula* and *kapāla* in the lower right and left hands respectively. Behind the figure of Bhairava is a dog also adorned.
with a number of necklaces and other ornaments. The image at Vadatillai is different from other sculptures. It is standing in *tribhanga* pose with four hands. The upper left hand is holding *parāśu* while the right hand is resting on a pedestal. The lower left hand is holding a bowl (which looks more like a box) and the right hand is carrying a long trident. This image looks more like a Kankāiamūrti than Bhairava.

The sculptures of Bhairava at Tiruppāchūr seem to be the earlier (late Chōlas) one than the other images. The image of Bhairava at Kuvam is also devoid of its vehicle (dog). Here we find *dhāmaru* in left hand and *pāśa* in right hand. This image is found in a *mandapa*. The image of dogs are found in the *grīva* portion of super structure.

**Sūrya (FIG 93)**

The image of Sūrya at Tiruppāchūr stands on the south eastern corner of inner *prākāra*, facing the main deity. He is adorned with *karanda makuta, hārās, udarabandha, katisūtra* and lower garment. He is holding lotus flowers in his two hands. There is a round halo behind his head. This image is executed excellently depicting the late Chōla idiom of art.

**Nāyanmārs (FIG 98)**

As already pointed out the images of Nāyanmārs are found in the Siva temples as we see in the temples of Tiruppāchūr and Kuvam. The images of four Nāyanmārs are found on a raised platform at Tiruppāchūr temple.

**Appar (Tirunāvukkarasar)** The sculpture is in standing posture on a pedestal with *anjalihasta*. His head is shaven and the distinguished feature is that he is carrying an axe which is placed across his right shoulder. He is wearing a small under garment. *hārās* around neck and wrislets.

**Sundaramūrti Nāyanār** This sculpture is depicted as standing on a pedestal with his right hand holding lotus and the left resting on a stick. He is wearing a *kirita makuta* and lower garment.

**Tirujñāna Sambandar** This image is represented as standing on a pedestal. He is holding a lotus in his right hand and a bowl in his left hand. His hair is tied tightly in a knot on his head.

**Mānikkavāsagar** He is also standing on a pedestal with *akshamāla* around his head. His right hand is in *vyākhyāna mudra* with an *akshamāla*, while the left hand is having a *pustaka*. The images of these Nāyanmārs are also found at the temple at Kuvam.
Saptā Mātrikas (Seven Mother Goddesses) (FIG 99-102) The placement of Saptā Mātrikas in Śiva temples of Tamil nādu goes back to Pallava period as seen at Kailasanātha temple at Kānčipuram (8th century A D). From this period the tradition continued and we find these sculptures in this region in the subsequent periods. During Pallava period these sculptures are found on panels. In Chōla period we find them sculpted individually. In the region of our study we find the best specimens at Tiruppāchur which belong to middle Chōla period. The images of Saptā Mātrikas are found at the temples of Tiruppāchur, Kūvam and Rāmanjēri.

After the destruction of Andhakāśura by Śiva and the destruction of secondary asuras (born from the blood drops of a Andhakāśura) by Vishnu, Śiva created a Śakti to stop the blood of Andhakāśura from falling on the earth. Other dēvas also sent their Saktis to serve the same purpose. They are Brāhmaṇi (Brāhma) Mahēśvari, Kaumāri, Vaishnavī, Vārāhi, Indrāni and Chāmunda. These are the female counterparts of the Gods Brahma, Mahēśvara, Kumāra, Vishnu, Vārāha, Indra and Yama and are armed with the same weapons, wear the same ornaments and ride the same vāhanas and carry the same banners as the corresponding male Gods do. The seven Mātrikas caught all drops of blood of Andhakāśura and thus stopped the further multiplication of secondary Andhakasuras. According to Varaḥapuraṇa these Mātrikas (including Yoṛēśvari) represent eight mental qualities kāma (desire), krodha (anger), lobha (covetousness), mada (pride), moha (illusion), mātsarya (fault finding), paisunya (tale-bearing) and asūya (envy).

At Tiruppachur, the images of Indrāni and Chāmunda are missing. At Vidaiyur under a tree we find a peculiarity in the images of seven Goddesses standing on a pedestal, holding lotus in their hands. While the image, which is in the centre is holding bow and arrow, the images on the right are holding lotus in their left hands and those standing on the left are holding lotus in their right hands. Locally they are called as Kannīmārgal (virgins). They are shown in a row on a relief panel. At Ramanjēri the images of Saptamatrikas are depicted with their respective weapons and vāhanas.

Vishnu (FIG 103-106): The Śiva temples at Aranvōyāl and Vadatillai housed the images of Vishnu. At Aranvōyāl the God is called Bhōga Sundaramūrti. A small mandapa on the north eastern side of main shrine enshrines the sculptures of Vishnu and Śridevi. These are in Pallava style. Vishnu is seated on a pedestal with his left leg bent and rested on the seat while the right leg hanging down and resting on a pitha. The folds of his under garment are clearly depicted. He is decked with upagrīva on the neck, kēyura and valaya adorning the arms, the vastra yajñopaviśa running across the chest, over his right hand, a diadem without the crowning stud. He is holding pāncchajanya (conch) in his upper left hand and sudarsana (wheel) in his right hand. The lower hands are in kathāstaka (left) and
abhaya hasta (right) All these features unmistakably reveal early Pallava work. The fact that the sudarśana chakra in the act of prayōga lends support to this view.

The image of Goddess is also found seated on the right side of God. She is depicted with two arms. The left hand holds a lotus while the right hangs down and resting on the seat. She is clasped with patra kundalas, hārās, kankaṇas and anklets. She is wearing karanda makūta. A single drapery is clasped well below the hips. She is with kuchabandha (breast band). Of all the sculptures, the sculpture of Bhōga Sundaramūrti is considered to be the earliest sculptural representation in Tiruvellūr region. The sculpture at Vadatilai is depicted with all the usual weapons and ornaments. He is holding gada (club) in his left hand. This sculpture is considered to be in late Vijayanagar style.

The Vishṇu images in the Vishṇu temples are found at Narasingapuram, Pattaraiperumbudūr and Seņji. At Narasingapuram the image is found in the mahamandapa of Lakshmī Narasimha Perumāl temple. The massive image in seated posture with its usual weapons and ornaments is unique in its own way. The lower left hand is holding a pustaka. On the basis of its features it is assigned to Vijayanagar period.

At Pattarai Perumbudūr the God is depicted with His two consorts Śrīdevi and Bhudevi in a mandapa. Vishṇu is seated in sukhasana, with four arms. The upper hands holding sankha and chakra in left and right hands and the lower right and left hands are in abhaya and kataka hasta. He is adorned with hārās, kēyūras, kaṭakas, kankaṇas, nūpura. yajñōpavīta and other sūtras. The folds of his under garment are clearly visible.

Śrīdevi is sitting on his right side with left leg bent and right leg hanging down. She is keeping her right hand on her lap and the left hand holds lotus. She is adorned with kuchabandha. The image of Bhudevi is on the left side of Vishṇu. She is holding niṭoṭpala in her right hand and keeping her left hand on the lap. Her right leg is bent and left leg is hanging down. Both images are with karanda makutās and other usual ornaments. The sculptures reflect the Vijayanagar style of art.

The image of Śrīdevi is found at the Perumāl temple of Rāmaṇērī. She is seated on a pitha in padmāsaṇa (with both legs bent). She is with four arms. The upper hands hold lotuses and the lower hands are in abhaya and varada mudras. She is adorned with all the usual ornaments and kuchabandha. This image on stylistic grounds may be assigned to late Vijayanagar period (FIG 107).
Vaishnava Saints (Alvārs and Āchāryas) (FIG 108-109)

Like Nāyanmars the Alvārs are deities in the Viṣṇu temples during the Chōla period and continued during the Vijayanagar period. The images of Alvārs are found in the temples at Narasingapuram Tiruvallūr and Rāmāṇjērī. While the sculptures of all the twelve Alvārs are found in the temples at Narasingapuram and Tiruvallūr, only three are found in the Perumal temple at Rāmāṇjērī. Here we find the images of Kulasekharālvar, Nammālvar and Rāmanujāchārya. Kulasekharālvar is seated in paryankāśana with both his hands folded in anjali pose. He is adorned with crown and other ornaments. A sword is also depicted on his right shoulder. Nammālvar is depicted in padmāśana with a tuft of hair on his head. He is adorned with rudrākṣamāla. His right hand is in vyākhyānamudra and left hand is on his lap. The image of Rāmanujāchārya is depicted in a seated posture (paryankāśana). The hands are seen folded in anjali with a flag in the crook of the right arm resting on the shoulder. The marks of sankha and chakra are seen impressed on the left and right arms. His hair is completely shaven.

The sculpture of Tirukkacchinambi is found at Narasingapuram in anjali pose with his fan resting on the shoulder. He was doing fanning services in temple of Lord Varadarāja at Kānchipuram. He was reveared as the guru of Rāmanujāchārya. At Kānchipuram temple he is depicted as standing. Here he is shown in seated posture.

Door keepers (Dvārapālas) (FIG 110-112)

We can find the sculptures of dvārapālas in the temples at Tiruppāčdur. Kūvam, Narasingapuram and Tiruvallūr. At Tiruppāčdur we find very fine examples of sculptures of dvārapālas flanking the door way of the garbhagriha. The dvārapāla on the right side (south) resting his left leg firmly on the pedestal while keeping the right leg on the gada which is being held by the lower left hand. The lower right hand which showing tarjani. In the case of image on the north the lower garment has many folds and the jaṭabhāra is clearly depicted. Since there is a slight variation in the depiction of these two images, it may be assumed that both these images are not made in the same time. But both the images are made in Chōla period.

Other outstanding specimens are the images at Kūvam, depicted with two hands. While the right image kept his right leg on the serpent which is twisted below the gada, the left leg is kept firmly on the pedestal. The right upper hand is in vismaya pose, while the left hand is raised and showing the palm. In contrast to this image, the dvārapāla on the left (north) is standing with his right leg kept firmly on the pedestal and the left leg is kept on the gada which is held by his left hand. The right lower hand is showing tarjani (sūchi hasta). The upper right hand is showing the palm while the left hand is holding an object which is unidentified. Both the images are adorned with makutas with
kīrtimukha and patra kundalas, hārās, anklets, bāhuvalayas, bracelets and yajñopavīta. Both the images are depicted with prominent round eye balls and protruding side teeth to give a ferocious look. But the yajñopavīta is very prominent in the image on the right side. His left hand is bent and rested on the gada while the right hand is showing tarjani (sūci hasta). In the image on the left the leg postures are in reverse, the left hand is showing tarjani while the right hand is kept straight and the palm is rested upon the gada. These are assigned to middle Chōla period.

The images at Mappēdu are similar to the above sculptures but are belong to late Vijayanagar period.

The images at Narasingapuram are standing in mahāmandapa at the entrance of garbhagrha. The image on the south stands on a carved padmapīṭha which is on the big pedestal. Both the legs are straight footed. The upper hands hold chakra and sankha in the right and left hands respectively. The lower right hand is in tarjani (sūci hasta) and the left hand is holding gada. The image on the north bears similar features as his counter part but the hand postures are kept in reverse. Here we do not find ferocious look in the faces. The voluptuous decoration and the slim caricature of these images lead us to assign them to Vijayanagar period. Both the images are adorned with kīrtimukha makutas, kundalas, long necklaces and other ornaments and a thick belt, with floral designs, crossing over the body. These are the representatives of Jaya and Vijaya, the door keepers of Vishnu at Vaikuntha. These sculptures are standing straight without any flexes lacking the naturality of the middle Chōla images. These are standing erect in sharp contrast to the images at Tiruppāchur and Kuval. The images at Tiruvallūr Virarāghavasvāmi temple are very massive and ferocious in conception, exquisitely carved with minute details which depict the late Vijayanagar style.

Female door keepers (Dvārapālikas) (FIG 113)

There are two images of dvārapālikas on either side of the entrance of the Amman shrine at Tiruppāchur Vācīsvara temple. The image on the north is holding pasa and ankusa on its left and right upper hands while the lower left hand showing tarjani and the right hand is holding gada. The image on the south is depicted with similar features as that of its counter part but the lower left hand is holding gada and the right hand is showing tarjani. Both the images are depicted with big round eyes and side tusks to give ferocious look. They wear kucha bandha and lower garment with multiple folds, karandamakuta, patrakundalas, hāras, valayas and nūpuras. These exquisitely carved images can be assigned to late Chōla period.

The images at the Āndai sannidhi in Virarāghava Perumāl temple, Tiruvallūr are comparatively shorter than those at Tiruppāchur. They wear karandamakuta and makara kundalas. Other features are common as those at Tiruppāchur. These images are assigned to Nayak period on stylistic grounds.
The images of river Goddesses are rarely seen in the temples of Tamil nādu in earlier periods. But from the Vijaya nagar period onwards, we find them at the entrance of the gopuras. As observed by Prof K V Raman, this is probably due to the influence of the rulers of Karnatakā. The two images of the river Goddesses Ganga and Yamuna are depicted on the door jambs of the temple at Mappedu. The image of Ganga is standing on a makara, while the image of Yamuna is on tortoise.

Almost all the Śiva temples house the image of Nandi, the vāhana of Śiva, in front of the main shrine. All the images depict similar features with a little variation. The image of Nandi is generally depicted as seated in couchant form facing the main deity and adorned with ornaments.

The image of garuda, the vāhana of Vishnu, is found in front of the main shrine facing the main deity in all the Vishnu temples. Generally, the images of garuda in this region are depicted as described in the Śri Tattvanidhi. The image at Narasingapuram is depicted as kneeling on the left knee. The crown is adorned with snakes. He possessed the face and body of human beings. His nose is pointed prominently. His two hands are in añjali pose. His eyes are roundish and he has wings on both sides. This image can be assigned to the late Vijayanagar period.
Bronze images

The bronze images are the exquisite art pieces of temples. The casting of bronze images attained its popularity from the days of Chōlas The Vishṇu and Śiva temples of this region house various bronze images.

Sōmaskandhamūrti (FIG 114-116)

The images of Śiva in the form of Sōmaskandhamūrti are found in the temples of Pattaraiperumbudūr, Kūvam, Aranvōyal, Mappēdu and Nambākkam. Of these, the oldest image is found at Kumbhīśvara temple at Pattaraiperumbudūr, whereas others are of modern period. The image of Sōmaskandha from Kumbhīśvara temple at Pattaraiperumbudūr is seated in the form of sukhāsana with four arms, with its back right hand holding a parasū and the back left hand holding a mrīga, the front right hand is held in abhaya pose and the left hand is in varada pose. The image is seated with its left leg bent and resting upon the seat and the right one hanging below it. In the right ear there is a makara kundala and in the left ear there is a vrittakundala. The head is adorned with jatamakuta, the fore arms with kankanas shaped like serpents, and the chest with yajñopavīta and there are various hārās. The image of Uma is seated on left side of Śiva, with two arms, the right hand in kaṭaka pose and the left hand in varada pose. She is seated with right leg bent and resting upon the seat and the left leg hanging down. Her head is adorned with karanda makuta and kesāvalaya and other ornaments like kankanas, hārās and nūpuras are adorning the hands, neck and legs. Between the images of Śiva and Uma, there is an image of Skandha in standing posture with his legs bent at knees. He is holding lotus flower in his right hand and the left hand is hanging. The image is adorned with a karandamakuta on the head nakra kundalas in the ears and chhanavīra on the body katisūtra and bracelets. This image depicts the Chōla idiom of art. Other images from Aranvōyal, Kūvam and Nambākkam are of modern period. Here the lower left hand of Sukhāsana Mūrti is in the kaṭaka hasta. The image of Skandha is holding lotus in both hands. The images are surrounded by a makaratōrana, which is depicted with prabhāvali.

Natarāja (FIG 117-118)

The most important icon which is common in all the Śiva temples is the Natarāja. The image at Tiruppāchur temple is in ānanda tāndava (bhujangatārāsa) posture with his right leg on the apasmāra purusha (a symbol of ignorance). He is having four hands. The front right hand is in abhaya mudra (pose) and the front left hand is in gaja hasta pose being held across the body from left to right. The back right hand is carrying dhamaru. The back left hand is carrying agni jvāla. His right leg is lifted up and the left leg, somewhat bent is resting upon the body of apasmārapurusha. The back hands are fully stretched out. His head is ornamented with peacock feathers, with a skull and a cobra. His jatatas are spread out on both the sides with Ganga and crescent moon. There is a prabhāmandala around the image without agni jvāla. The snake is shown around his arms and
He is adorned with hārās, kēyūras, nūpuras, makara kundalas etc. His consort Ambā is standing in tribhāṅga posture with kirīṭa makuta. The right hand is in kataka hasta while the left hand is hanging down. Mānīckyavāsāgar is standing next to Nāṭarāja with akshamāla and pustaka in right and left hands respectively. His shaved head is adorned with akshamāla. He is wearing hārās, yajñōpavīta and a small lower garment. The images at Nambākkam and Aranvīyal are similar to the above description. But we find agni jvala around prabhā mandala in these two images. There are few variations in the depiction of the faces, jatā bhāra, gaṅga and crescent moon. In the image at Kūvam no remarkable change is found. This image was moulded in 18th Century A.D. as is revealed by the inscription on the pīṭha of the image. It was cast by one Ariganda Mudaliyar, who is said to have been one of the descendants of dalavāy of Vijayanagar period.

The bronze icon of Tani amman from the temple at Kūvam is standing in tribhāṅga posture on a padma pīṭha. She is adorned with karaṇḍa makuta, makara kundalas, necklaces, a thin yajñōpavīta. A finely designed under garment with its usual folds covers her body from the hip to the ankles. She is keeping her right hand in abhaya mudra and the left hand in loṭā hasta. On the basis of the features this icon is assigned to Vijayanagar period (14th century) (FIG 119).

Umā Sahita Chandra Śekhara Mūrti (FIG 120)

The image of Śiva in the form of Chandraśekhara Mūrti with Uma is found at Kūvam. Two separate icons of Śiva and Uma are placed on a wooden platform. Śiva is standing on a padmapiṭha in samabhāṅga. He is adorned with jatamakuta, makarakundalas, hārās, yajñōpavīta, bāhuvalayas, katisūtras, nūpuras and a lower garment. He is keeping the front right and left hands in abhaya and varada poses respectively. The back right hand is holding parasu and the left hand is holding deer. Uma is depicted with usual traditional postures. The image of Uma is a later addition as is evident by the prabhāvali which is not in consonance with the respective deities.

There is also another pair of Umā Sahita Chandra Śekhara image. Here both the images are depicted with a peculiar head dress which looks like a big trumpet. Both the images of Umā Sahita Chandraśekhara Mūrti are assigned to 13th or 14th Century A.D.

On a pīṭha, the bronze icons of Nāyānamārs and Bhikṣhūtanamūrti are found in the front mandapa of Tripurāntaka temple at Kūvam. The bronze image of Bhikṣhūtanamūrti is flanked by the deer and a bhūtagana. These are installed on separate pedestals. The nude figure of Bhikṣhūtana stands in tribhāṅga posture. He wears a head dress with a skull in the centre. He is represented with four hands. The lower right hand is holding grass, as if feeding the deer on his right side and the left hand is holding kapāla (bowl). The upper right hand is holding dhamaru while the left hand is in sūci hasta. He is adorned with necklaces, yajñōpavīta, udarabandha and sandals in his feet. On his
right stands the deer (or an antelope) wearing a necklace made of beads. It is facing the Bhikṣṭānāmūrti. It raised its two fore legs and rested the back legs on the pedestal. To the left of Bhikṣṭānāmūrti stands the bhūtāgana holding a bowl on his head. A drapery is depicted around his belly. He is also wearing udarabandha and necklaces. The facial features of both Bhikṣṭāna and bhūtāgana are sharp. Considering these features these images can be assigned to 16th century A.D. (FIG 121). The bronze icons of Nāyanmārs also belong to the same period.

**Vishṇu** (FIG 122-126)

The icon of Vishṇu is found in the Lakṣmi-Narasimha Perumāl temple at Narasingapuram. He is standing in samabhanga on a padmapītha. He is adorned with kirṇamakuta, makara-kundalas, hārās, yajñāpavīta, kāṭisūtras, bāhuvalayas, kāṅkānas, udarabandha and anklets and a transparent garment covers the lower part of his body. He is holding sānkha and chakra in his upper left and right hands. The lower hands are held in abhaya and varadamudra. On the basis of his facial features - wide opened eyes, prominent nose and chin this image can be assigned to the 15th century A.D.

The two bronze images of Vishṇu from Pattaraiperumbudur belong to 9th century A.D (late Pallava or early Chola - 800 A D). These images are adorned with elaborate ornaments and thick multi folded garment. The left lower hand is held in kāṭihasta. Both the images are depicted with pleasant face. These images can be compared to the image illustrated by C. Sivaramamurthy in his *South Indian bronzes* (10 B).

Vishṇu in the form of Vaikuṇṭhanātha or Ādmurti at Pattaraiperumbudur is shown seated on the coiled serpent with right leg bent and the left leg hanging down. Its right hand is resting on the right knee and the left hand is resting on the coiled serpent. The serpent head is shown around the head of Vishṇu. The image is adorned with its usual ornaments, garments and āyudhas. This image also belong to 10th century A.D. This image resembles the image illustrated by C. Śivarāmamūrthy in his *South Indian bronzes* (11 C) (FIG 129).

Another bronze icon of Vishṇu from the same village belong to 9th - 10th century A.D. He is sitting in sukhāsana with four arms, the upper hands holding the usual īāṃchanās. The lower right hand is in abhaya mudra and the left hand is in kāṭaka mudra. On his right chest there is a śrīvatsa symbol. He is wearing kirṇa makuta, makara kundalas, kēyūras, kāṅkānas, yajñāpavīta, kāṭisūtras, udarabandha and nūpuras. His anīgavastra (lower garment) is with a number of folds. The folds are depicted very beautifully and every care was taken to show the intricate carvings.
The images of Śrīdevī and Bhūdevī (also from Pattairaperumbudūr) are with their common features. The ornaments and the garments are depicted very beautifully. Both the images are standing very gracefully in tribhanga pose, belong to 16th century A.D. (FIG 127-128)

The image of Bāla Krishṇa as Nṛttaṁurti is found in the same village, standing on a padmapītha. On the left leg which is slightly bent at the knee joint, while the right leg is lifted up and bent inwards as in dancing. The right hand is held in the abhaya pose and the left hand is stretched out as in pāṭaka hasta. He is depicted with a smiling face, wearing a small upper garment, karanda makuta, bracelets, necklaces, udarabandha and anklets. This image belong to middle Chōla period (FIG 130)

The beautiful idols of Rāma and Lakshmana found at Vadadurai are believed to be made during the middle Chōla period (FIG 131). The inscription of Rājendra Chōla (1037 A.D.) records a gift of areca garden as śrīdhanas for the Goddess Nambirattiyār (i.e. Śīla) on the occasion of her consecration and marriage with Tiruvavādhī Chakravartī (Rāma) in Jayangandachōla Chaturvedimangalam in Venāgal nādu in Jayangondachōla mandalam. But now, the images of Śīla and Hanuma are said to be missing. The image of Rāma is standing in tribhanga pose. It has its right hand lowered and slightly bent at the elbow and held as if to keep an arrow in it, and the left arm is lifted up and bent so as to hold the top of the bow. The feet of the image are rest upon padmapītha. The image is adorned with kiritamakuta, yajnopavīta, katisūtra, udarabandha, srīvatsa on the chest, kēyūras, kankanass, hārās and other ornaments. The image of Lakshmana is also in tribhanga pose, standing on a lotus pedestal. The image is adorned with vrittakundalas and other usual ornaments and has the hair shown as tied up in a knot on the crown of the head. The posture of right hand is similar to that of Rāma. But the posture of left hand is different. The left hand is bent at the fore arm and the fingers are kept in a posture as if holding some object.

The images of Rāma, Śīla, Lakshmana and Hanuma at Pattairaperumbudūr belong to 11th - 12th century. The images of Rāma, Lakshmana and Śīla are depicted with all the usual ornaments and postures. The figure of Hanuma is standing, in full loyalty and humbleness as a faithful messenger on a padmapītha, wearing karanda makuta, kundalas and other ornaments and a small upper and lower garments. His tail is resting on the pedestal (FIG 132-134)

Apart from the regular temples there are temples dedicated to the village deities which are quite popular as grāmadesvatas. They often found in open grounds in the out skirts of the villages. They are Ayyaanar, epic heroes like Dharmarāja, Draupadi (Goddess of chastity) etc. These Gods are propitiated for averting epidemic diseases like small pox etc. The pūjas are performed by the non-brāhman priests. In front of the Pachchayamman temple at Sirrambakkam we find two huge
sculptures of village Gods locally known as Ayyanār They are placed on separate pedestals in a open yard They are the guardian deities of the village One image is seated on a pedestal in sukhasana, wearing a jata makuta, long curly hair kundalas, haras, garlands, bahuvalayas and folded lower garment He is having a ferocious look with big eye balls side teeth mustache and beard He is holding a dagger in his right hand and keeping his left hand on his thigh There are two figures below his legs One is standing in anjali pose and the other figure is standing with a sword and shield in his hands There is also a head of a figure with ferocious looks.

Another image is also in seated posture on a serpent with ferocious look, having big eye balls, side teeth, mustache and beard His curly hair is tied with a band He is adorned with ear rings beaded necklaces, garlands and lower garments He is holding a water pot in his left hand while the right hand is in chin mudra. There are also three small figures below this image in seated posture, with long curly hair They may be the attendants of the main God These images are erected under banyan tree

In the villages of Oḍapādi and Karanainizampattu we come across the temples dedicated to Draupadi and Dharmarāja Here we find the wooden sculptures of Panchapandavas their wife Draupadi, Vishnu and his vahana garuda These image are also of recent times (FIG 137-144)

Another image of village Goddess we come across in the temples of this region is Selli Amman The bronze images of Selli Amman are found at the temples of Aranvīyal and Vadadamurai (FIG 145)

The bronze image at Vadadamurai is depicted in seated posture (sukhasana) with four arms The back right and left hands are holding dhamaru and noose, the front right and left hands are holding trident and a bowl She is adorned with jata bhara, which looks like a agni jyāla, patra kundala and makara kundala in the left and right ears, necklaces, yajnopavīta, kuchabandha, and a lower garment This image is surrounded by a prabhāvali.

The presence of image at Aranvīyal suggests her relationship with that place as mentioned in the legends She is sitting on a pedestal with one leg hanging and the other folded She carries in her hands khetaka, pāśa, ghanta, kapāla, khadga, dhamaru and vajra. There is a prabha mandala around her The asura under her legs may be Nisumbha (It may be remembered here that Vijayālaya Chōla constructed a temple for Nisumbhasudanī at Tānjāvūr)

Descriptive panels at Sringīśvar temple, Mappēdu (FIG 149-158)

1 Trimūrtis with their consorts on their vāhanas. Siva and Pārvati on Nandi, Vishnu on Garuda.
Brahma and Saraswati on Hamsa

2 Panḍapāṇḍavas with their wife - Dharmarāja, Bhīma, Arjuna, Nakula, Sahadeva and Draupadi

Suggesting the scene of svārārohana (as described in Mahābhārata) and there is a figure of dog (Yamadhararāja in disguise)

3 & 4 Erection of Śiva Linga at Rāmaśvaram. Rāma, Lakshmana and Sītā standing on the left side. Viśvākhana offering garlands to Śiva Linga

5 The fighting scene between Arjuna and Śiva (in the guise of a hunter) while other Pāṇḍavas and Draupadi are looking on

6 Sīruttondar offering his own son

7 A king in his court with his attendants

8 Small child in a cradle - may be Krishna. Krishna with Yasōda and Putana

9 Bhakta Kannappa offering his eyes to Śiva. Śiva (Lingga) stopping him from doing so

10 Ugra Narasimha killing Hiranyakasīyapa

The practice of putting the sculptures in the panels is started in the temples of Vijayanagar - Nāyak period. Usually they are shown in lower relief, so that they are not of high quality. But the themes depicted therein are interesting.
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8  220 of 1950
9  399 of 1959
10 88 of 1947 - 48
11 132 of 1940 - 41
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14 52 of 1947 - 48
15 292, 293, 294 and 295 of 1959 - 60
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17 238, 239 of 1910
18 114 of 1929 - 30
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21 207 of 1949 - 50
22 333 of 1939 - 40
23 74 of 1947 - 48
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27  Michael W, Meister (Ed), *Encyclopaedia of Indian Temple Architecture, South India, Lower Dravidaśa*, p 253
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29  S R Balasubrahmanayan, *opcit*, p 296
30  Michael W Meister (Ed), *opcit*, p 256
31  S R Balasubrahmanayan, *opcit*, pp 288, 289
32  Michael W Meister (Ed), *opcit*, p 294
33  T A Gopinatha Rao, *Elements of Hindu Iconography*, pp 80, 81
34  K V Raman, *Śrī Varadarājaswāmi Temple, Kāñchi*, p 171
As outlined in the first chapter the antiquity of human settlement in Tiruvallur region can be traced back to prehistoric times as attested by the discovery of Palaeolithic tools at Attrambakkam Poondi Vaṭamadurai, Gudiyam, Neyvēli, Placepālayam, Kotlaiyūr and Kallambēdu. Other than hand axes cleavers and scrapers no other antiquity has been found for this period. The next important landmark is traceable to the advent of iron age in what is usually termed as megalithic culture which forms the background for protohistoric culture of south India as a whole, which is generally dated to c. 500 B.C. This period witnessed some crude methods of agriculture including irrigation which formed the basis of their economic life. They are usually considered as pastoral and agricultural community. The knowledge of iron, and metallurgy to make tools for agricultural operations as well as for defensive and offensive purposes and evidence for other crafts like pottery making terracotta and bead making clearly indicate the kind of diversification of craft technology. It is to this period that the earlier phase of urbanisation is traceable. But the absence of script in the megalithic caves, especially in Tondaimandalam shows its protohistoric moorings. But there is no doubt that many villages in Tiruvallur region originated during this megalithic period. During my exploration megalithic Black and Red ware pottery were found at Kichēri, and also urn burials at Kallumēdu, Palavākkam, Sengara Aiyapākkam, Meyyūr, Tandalam, Pattaraiperumbudūr and Siruvaṇur (dated to 3rd - 4th century A.D). These megalithic villages have continued to flourish in subsequent times with increased adaptations and improvements almost till this day, thus affording continuity of the habitantation.

Only a solitary evidence for linking this region with Sangam period is afforded by the mention of a poet named Atreyan who is said to have been the native of Kallil (Maḍavelägam or Tirukandalam) who composed poems in Puranänūru and Kuruntogai, which formed part of Sangam literature.

Coming to historical times the earliest evidence goes back to Pallavas who ruled Tondaimandalam with their capital at Kanchipuram. Tiruvallur region formed part of Tondaimandalam, which was divided into a number of Kōttams. From the inscriptions of Pallava, Chōla and Vijayanagar rulers we know that this region formed part of lkkattu - kōttam, Manavil-kōttam, Paiyur-kōttam, Pulai-kōttam and Sengāṭtu-kōttam.

As already pointed out the place names of this region are classified into place names:
1) sung by the Vaishnava and Śaiva Saints;
2) referred to in the inscriptions;
3) denoting geographical and physical features;
4) denoting flora;
5) denoting fauna.
6) denoting religion ;
7) denoting personal names etc

The places of this region retained their pure old Tamil names inspite of the influence of migrations of Telugus and the rule of Muslim and English, except a few place names like Place Palayam Greenways Agrahāram and Hudson Agaram etc. Place Palayam is named after Lionel Place, the Collector under East India Company, who reduced the powers of Mirasidars of Kanchipuram Tiruppāchur and Karungali Jāgirs.

As mentioned earlier about 350 inscriptions of this region indicate that this region has been under the chain of regimes commencing from Pallavas. The earliest record is of Simhavarmān found at Śivanvāyal. With the fall of the Vijayanagar dynasty, this region came under the rule of the Sultans of Golkonda. In 1687 A.D., the Moghul emperors of Delhi occupied this region. By 1750 A.D., this region came under the direct control of the East India Company. The activities of British are evidenced by a few incidents occurred in this region. Near Pērambākkm the forces of Hyder Ali (of Mysore) defeated the forces of English under Colonel Baillie. In 1780 A.D. Tiruppachur was a cantonment and a station for cadets in the Company's service. The inscription on the tomb of Major Samuel Kilpatrick (dated 1781 A.D.) at Tiruppāchū, speaks about his services in East India Company (Bengal) and says that he departed this life while on service with Colonel Pearse's detachment on the Coromandel Coast [under Sir Eyre Coote]. In 1794 Tiruvallūr region included in Chingleput District. And recently Tiruvallūr became the head quarters of the district of Tiruvallūr. As already seen various local chiefs, agents, representatives and officials of various dynasties looked after the affairs of the villages. The village assemblies like īr, sabha and nagaram played a significant role in the village administration during Chōla period. But we can see the increase of central authority and corresponding decrease of local authority during Vijayanagar period.

As regards society, we come across various names of castes and communities in the epigraphs of this region. The stone and copper plate inscriptions record the names of numerous gōtras of Brāhmanas who played a significant role in the temple activities. The copper plate of Krishnādevarāya gives various names of Telugu Brāhmanas.

As mentioned earlier the percentage of Telugu speaking people in Tiruvallūr region is comparatively large due to migrations from Āndhra country. The contacts existed since Chōlas ensured the close interaction of the people of these two countries. During the Vijayanagar days there was an influx of the Telugu people into the Tamil districts. The rulers bestowed estates on their dependents who settled down all over the Tamil country. The Balijas, Kammas, and the various sects of Telugu speaking Brāhmanas found their way into Tamil country and got themselves accustomed to their new
environment in course of time. The Nāyak rule in Tamil country was essentially a non-Tamil rule. During their reign Telugu element in this region steadily increased. We find a number of Telugu inscriptions issued during Vijayanagar and later periods. We come across innumerable names of Nāyaks who represented the Vijayanagar rulers in this region like Sāluva Sellappa Nāyaka, Vāsai Mallappa Nāyaka, Śrīrāmanāranappa Nāyaka, Nāranappa Nāyaka, Kondamaṇayaka, Varadappa Nāyaka, Appaya Nāyaka, Timma Nayaka etc. It is referred to in the South Indian Temple Inscriptions that a contemporary Telugu source states that Mangammal, the famous queen of Madurai, originally belonged to Tiruvallūr. Raghunātha Nāyaka of Tanjāvūr and Tupākkikrishnappa Nāyaka of Gingee are referred to in the records of Tiruvallūr and Perambakkam, who made several endowments to the temples of those places. Religion also played a significant role for strengthening the contacts between Telugu and Tamil people. It has also long been supposed that Telugu speakers in Tamil country showed a marked preference for the worship of Vishnu deities. Charles S. Crole says in his manual on Chingleput District a very numerous class of brahmins, chettis on merchants, nāyudas, who are soldiers and so forth, together with many other northern and Telugu speaking people are all without exception, vishnuvites, and it might be said that to these foreigners, is the creed of Vishnu even yet confined. Numerous records which register several endowments made by the Nāyaks to the Vishnu temples lent support to this view. Thus the immigration of Telugu people into this region since the days of Chōlas increased in the later period and they adapted themselves to Tamil culture without however, losing their distinct identity.

As regards economic life, it is observed that land played an important role and various land transactions are recorded in the epigraphs. Various names of lands, donations referred to in the records also show the significance of land grants in this region. Various names of land measures measuring rods, grain and liquid measures, coins and terms of taxes thrown light on different aspects of economic life between 9th and 17th century A.D.

As pointed out earlier, the Pallava period witnessed the Bhakti movement which gave a fillip to temple movement and both of which played an important part in the socio-cultural history of South India. This region felt the impact of this movement and many temples were sung by the saivite and Vishnavite saints. The two wings of Hinduism had largest impact in this region. Besides these two local deities known as grāmādevatas or village Gods and Goddesses continued to flourish in this region. They have been absorbed into Hindu pantheon and they are worshipped mainly to get protection against evil spirits and diseases.

In the field of art history, as already pointed out, we come across very fine specimens of art pieces in the form of sculptures and architecture of the temples. The temples and sculptures explored and described by the author in this region, are also of considerable interest to art historians. The temples
are not merely religious centres but also good specimens of art and architecture. At Aranvīyal we find
the beautiful sculptures of Vishnu and Śrīdevi, which are the earliest sculptural specimens of this
region. The architecture and sculptures found at Tiruppāchur, Vadaili for and Kūvam represent the
Chōla idiom of art, while the temples at Narasingapuram Mappēdu and Tiruvallūr represent
Vijayanagar and Nayak architecture. The most exquisitely carved bronze images of late Pallava
period are found at Vaṭamadurai and Pattaraiperumbudūr. The images of Sōmaskandha, Vishnu,
Vaikunthanātha, Bāla Kṛiṣna, Rāma, Śiśa, Lakshmana and Hanuma catch our special attention. The
apsidal temples of Tiruppāchur and Kūvam, are the excellent examples of Chōla architecture. The
Chōlas and Vijayanagar rulers played a significant role in the art history of this region. The artistic
idiom of these dynasties formed their way in blended harmony and the result was the production of
sculptures of high quality.
## APPENDIX

### TEXTS OF INSCRIPTIONS NOTICED DURING EXPLORATION

1) **PLACE**  
   Ikkādu  
   **TEMPLE**  
   Śiva temple  
   **LOCATION**  
   On a step in front of the *Mandapa*  
   **KING**  
   **DATE**  
   **LANGUAGE**  
   Tamil

### TEXT

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<td>kavu</td>
</tr>
<tr>
<td>6)</td>
<td>ra sa</td>
<td>13)</td>
<td>kavarāsa</td>
</tr>
<tr>
<td>7)</td>
<td>kāśu</td>
<td>14)</td>
<td>ka na</td>
</tr>
</tbody>
</table>

2) **PLACE**  
   Irulāṇjēri  
   **TEMPLE**  
   Kalīyaṅyājsvara muḍaiya temple  
   **LOCATION**  
   On a Pillar in the *Sōpāna Mandapa*  
   **KING**  
   **DATE**  
   **LANGUAGE**  
   Tamil

### TEXT

1) *Svasti Sn*  
2) *I t tun kūvamā*  
3) *na tiyagasa*  
4) *mudra nai*  
5) *lur Patta*  
6) *mudaiyān*
3) PLACE Kuvam
   TEMPLE Tripurãntakãsvara Temple
   LOCATION Stone Slab on the ground near the entrance
   KING
   DATE Chõla period
   LANGUAGE Tamil

TEXT

I Piece
1) m ivvur Tittyu
2) vila kkonru enpa'ta
3) mirandun kondu po
4) totta midan 'rukkan kîl pa
5) ya pira mikkum ur parai
6) pãhiya palliccandattuku te
7) nilattal vanda irai
8) iluttu k kuduttôm ur

II Piece
9) āhapatta nilam un
10) nâliyum sandhi onrukku ā
11) rukku ūrkkalâl nellu

TEXT

1) ur Tirumau ha k
2) ovi rayake
3) nir pa
1) Sn mahaman
2) dalēśvara medini misuraka
3) nda kattan sālu
4) va nara
5) singa rāsa udaiyār
6) rkkut tanma ma
7) ga ayattil an
8) nama arasa ppayyan
9) Pērambākkam uda
10) yār kulōttuṅga
11) solisvara mudaiya nāyan ārkku
12) nimandam pūrvaṁaḥa kodutta namasa
13) dānam yin nāyīnā
14) rudaiya vilahattile pattadayā
15) l kaikkōlar
16) viya pan yāl
17) yennai
18) vaniyar
19) yap padaiyar mar
20) run pala kuḍiya
21) yalaiyum yem koliak kadavārāhavum kudi
22) kollumī
23) dattu oru
24) kuḍi yalukk
25) oru
Rest damaged
6) PLACE Mappedu
TEMPLE Srimāṅgūsvara muḍāya nāyanaḥ temple
MATERIAL Copper plate
SCRIPT Nandināgari
KING Knāshnadevarāya
DATE 1514 A.D
LANGUAGE Sanskrit

TEXT

1) Śrī gāṇādhipaṭaya nāma nāma stūnga siraḥ (umha) (candras ca) cāraḥ cāra v
2) lōkya nagaḥarambha mūḥ astambhāya sambhavi hāhere le hya harahasya
3) dandaḥ sapūṭavahamēdrikai lāśi yatridhātih ārya śīyāṇadhaunakai yānāyā
4) stūta ma pratyāhātimārapaham yaḍđagopya gaḍābhitum hārināpica pu ṭiṭuē nä
5) ramayadevaḥ māthya manam mahābuddhāḥ nävamālāmivōdhuṭalām nītāta
6) momahāṭi tasyāsītta nayas tapobhiratulai ranvartanāmāmā bhudhāḥ prasya pu
7) rūravābhja lai rayu sm nighnataḥ tasyāyur ah nosa sy tasya prūṣo yuddhi
8) yāyāthi kṣitau khyātāṣṭasya tūturvavasunibhay śūdevaśānīptah tadvamq seva vākūnā
9) nirādiṃte tīmabhubhātipāthya sāsvi tīlu vendarṣu yadoḥ kṛṣṇa i navē tatō hu
10) kkaṃajani rishwarah kṣitipalakahy sama guno petaḥ mouḷiratnam mahībhujam
11) tarasadudhabhitamārāvaṇi pālakahḥ dē vākiśīd νaṇānakaṃ hyā dē vākīnāndana
12) dīvāvīvīdhasūkr to doane rames vārapramukhe muhurmudina hṛdayay stallā vyadhattā
13) yathāvidhi būdhapasvirā to naṇānādyo yō bhuvī sūdāsa tribhuvana ānandiga
14) tam yasahpunarakathyān kaverimāṣu bādhvā bāhula jālaraγha (va) māvī l
15) satru jīvāgra grhītāva samiti bhujabaiāttamca rājaṃ tāduyā krīva sīra
16) yagupurvaṃ tadapinma se pattanam yōbabhase kirtistambham nidhāya tribhuvana sūddhā
17) raiḥ śrīyate cāvata ācēram cōlamca pāṇdyām tadapica madhirā vai i abham māna
18) bhūsam viryōdagram turu ga patinrpatim cāpi jīva tadanyānāa gan
19) gā tīra lanka prathamacarabhū tām tām ni tām khyātā kṣōṇipatānām sra
20) jamiva sirasaśaṣanam vyātāni tīppajī nagālā devyoh kōvaśalya sriṣu
21) mṛtyoḥ devyōrīva nṛsīmhaṃdhrākrṣṇarāya mahīpāṭiḥvīrau vinayinau ra
22) lakṣmanāviva nandaunājatau vīryōṣim hendra kṛṣnarayamahi pati vīraḥ
23) naraṃḥaḥ sa vijaya namage ratna simhasanasthāḥ kṛtya nātyā nirasyānana
24) ga nai a napyavanyāna thānyānaśetoraśantatāt sumerō ravaṇa surinu
25) svairama dayāderapāścātya calāttadakhi la hṛdayā varya rājyaṃ sāsasa
26) nyakarṣit kanaṃ sadasī yaḥ sriśriṇa pākṣa devasthanē śrīkā
27) stī siturapi nagare venkatadrau ca kāṃcyam śrī saile sona saile mahati
COPPER PLATE II

SIDE I

1. ROTKANTI TKUNTITABHU TAKRAM DITAMA
2. BHUTAKAM RATNADHENUM SAPTAM PANCAKAM
3. SWARNA KSAYO HIRANYASHA RATHAMA GUSA SAKAM HEMAM
4. GARHAM KANAKAVTI RATHAM PANCAI ANUSHILA YATANIPRANAM SANYA MPRASHANAM RAA
5. IYAM DYAMIVA SASTITUMATASM GUJENA VIHYATE VAGATI TATOPYA
6. RYA VRYA SRI KRSNARAYAMAHAPATI BHARTI KHYRA RVINI SAMAHABHI
7. KRTYAYASA SAMANTATA PRA YA VRA YA PURAPU
8. RARI RABHA LAKSANAH PRAYA PANDA PICATURBIH CATURVAKTRIOBHAVATPA
9. BHU TIKHA MA MA CA KAMALA VIJNAU CA VANKI SATROHMA VA SAMITA

10. TI VRSAH KINNU SAPTAMBURASIRNANA SENATURAN GA TRUTI MATI DHULIKA PALIKA
11. BHIH SAMSOSYA SVAI TATA LA NIKA VI BRAHMANDAM SVA
12. MERU PRAMUKHA NJAMAHADANA MADDATTAMARTHI SA YA MIHA SU
13. CIRAM BHUNJYATA MITYAYETYA PRAYAH PRA STAPANA RATHAGATE IAYAM DE VATA
14. TATTADDI TRA VRTYA RAPITICA PADARANKATA TRA PRATISTAM
15. TANUTA BUHUVYO BHU BHROAGHANAKA KANCHI I A SONAICAL A KANAKASABHA
16. VENKATADRI PRAMUKHYA VRTYA VRTYA SARVESWATANU VIDHIVAT BHUYASE SREYASE YAH
17. VASTHENESU TIRTHESVAPI KANAKA TULAPURSADINI NA NANYAT DANAIRA
18. PISAMAMKHALIRAGMOKTANTIROSHITRA PRATI PARTHIVA SESAJA
19. YO RAJA SAUNDABHATA ASAGATA PRAVARAYA GANDAHISAPRAVYO RAJA RANDAH/
20. JADHI RAYA ITYUKTO YO RAJAPARAMESWARAH RU RAYA RANGADASCA PA RA
21. BHAYANKARA HINDURAYA SURATRANUDUSTA DULAMARDANAH GANGAUSPAGAH BHA
22. DA ITYADI BIRUDANVITAHAA LO JAYA JIVEI VANDIBHIH
23. (A) NGA VANGA KALINGADAIYA VAI BHIH SA YAH STUTYAUDARYA SUDHIBHIH VIJA
24. YANAGARE RATNASIMHASANASTHAK KSMAPALAN KRASNARAYA KSTIPATIRADHARI KR
25. TKA NITYA NGADINAPURVADE RATHASTA KSI KARA DA CA HEMACAI ANTADAA
26. (SE) TO RARTHI SARTHI SIVA BAHULI KRTYA SAMINDHA, SAKABDE SIVALA
27. SYA SAHASRENA CATUSSATAIYI TRISATA PARISANKHYATE PANCABHAYADHIKA YA
28. KRAMAT SARUKHA VATSA MAASI MARGE MAKARA SAMKRAME KRISNAAPAKSHA SUBHA
29. THAU DVITIYAYA MINDUVASARE TUNGA BHADRA NADITIRE HEMAKUTOPA SOBHITE
30 SRI VIRUPAKSA DEVATA SANNIDHAI CANDRA GIRQOBHIRADVIYA
31 TETAHIMANDALE KANARIM NADVISA VISMATE KAKULU TRA BHITO

SIDE II
1 VIDITE NTAMURUSIMNYAVASTHITA PATRA KADGRA
2 MATPURVASYAM DISI SAMSTHTAH TIRU MANGALA GRAMADDASKINAYAM DISI
3 TA RUNA NGRAMATPASCAMAYAM DISI STHTAH TIRUMA
4 SYAM DISI STHTAM SARVAMANYAM CATUSSIMA SAMYUYTAM CA SI
5 BA NAGRASTASYA SARVA SAMANVITAHIKRSHARAYAPURA BHIHYA' PIRA
6 TITHA NIKSEPA RA SIDHYA SAHYA NRTYA DAKSINA
7 BHURUHAM PUTRAPAU TRADI BHIR BHRO GYA KUMA TVA
8 TANSMA VIKRAYASYAPI COCCI TAM PARIHAPRAVA
9 PRA (PU) ROHIHAYAPARAGAMAH VIVIDHAYA VIBUDHAYASTA TA PATHIKAIRAPRAVYA
10 KRASNADHEVA MAHARAYO MANANAYO MANASVINAYA HIRANYA PAYOYDHARAPVAYA
11 MUDDA VI TRAHI CA GOTRAHI SUTRAHI VIVIDHANI CA SAKH
12 NAMANI VIVIDHANI CAVRITTIMANTOTRA LIKHAYTE SA GAPAS
13 HARF RARDHA MEKAVRITTIMHARPITA KAUNDINYA GOTRA SAMBHUTAH
14 YAJUSAH KRASNAYABHIHYYA VRTDDVAYA MIHASNUTE
15 KAUNDINYAGOTORASAMBUH TAH KA BHA YAJUSAH NCAAYT
16 VRTTITRAYAMIGHA SNUTE/GOUTAMANVAYA SAMBH T PIYA PA TOIAYA TRA
17 YAJUSOH YALAYA BHIHYYA VRTTDDVAYA MIHASNUTE/KASYAPANVAYE SAMBH
18 TAHPERUBHATTAYHA NA NAHYAJUSAH SARVAYO VIPRAH VRTTIMKIKHAYASNUTE
19 (HA) RITA GOTRA SAMBHUTASCHA VALYA NAYA NANDANAHA YAJUSOH DFVA GRABH VI
20 TITIME KAMIHASNUTE/KAUSIKANVAYA UDBHUTAH KURI SURIYA NANDANAHA YAJUSOH
21 BHATTO VRTTIMEKAMIHA SNUTEKAUSIKANVAYA UDBHUTA KURISURYA NANDANAHA
22 SAHISTIRULARYO VRTTIMIHASNUTE/GAUTAMANVAYA MANAPASKIMALLA
23 YAJUSAH RA GA BHATTO VRTTIMEKASAHANSUTE KAUSIKANVAYAJAH
24 VA BHATTA TANUDABHAYA SAMAVIDHANI YAJUSOH TRAIKA VRTIKHA
25 GORTAH YAJUSAH GANGADHARA TANUDABHAYA YAJUSAH TIRUMALABHIHYA VRTTI
26 DVAHYAHASNUTEHARITAGOTORASAMBHUTAH SA NI KALLARYA TMAJAH YAJUSOH KA
27 YABHIHYYA VRTTIMEKAMIHASNUTEHARITAGOTORAYAMUHIRDHHY PEDDHATTA TANUDABHAYA
28 YAJUSAH SOMAYABHIHYO VRTTIMEKASAHANSUTE/GOUTAMANVAYAJAH SA BHA
29 SUTOTRA VAJAJUSOH YITABHA VRTTI KAMIHASNUTEHARITAGOTRA SA GOTA
30 PURUSOTTAMA (BA) BHA NA YAJUSATMA BHATTO VRTTIMEKAMIHASNUTE KAUNDINYA
31 RAYYA NANDANAH YAJUSOH VRTTDDVAYA MIHASNUTE
COPPER PLATE III

1 NVAYA SAMBHUTA RĀMA NANDANĀH YAJUṢĀH MALLABAḤṬOTRA
2 VRITIMEKĀM SAMASNUTE JĀṬA RANGA YA NANDANĀH YAJUṢĀH
3 SCA VALU NAI LABHAṬTA VĀRĀṬMJĀH
4 YAJUṢĀH KRISHNABHATTĀKHYAḥ VRITIMEKĀ MIHASNUTE LŌHITANVAYAO ṇAGAPPULI PURUṢO
5 TTAMATMJAJAH YAJUṢĀH (PE) BHERU BHATTĀ KHYAY VRITIMEKĀMIḥAŚNUTE TAISTAJH SAMANTATAH
6 DA DIKṢU PRACYĀDISU KRAMAT SIMAN (H) SĀΓRAHĀRASYA LIHKAṬE DE SĀBHA SAYA
7 RĀṢALAVATTĀ GRĀMATA MARATI VARATHA TŪPUJU KRṬA SATRA YALĀ HĀYI ĀJH
8 KALUKUNDĀ DATTĀ YALLA MARA PUTTA NAIROUTMULA ME RATIPPA PASCIMAM MI RA
9 NIKANTAVĀYU VĀ MALA CENNA DARUSU UTTARADIK DARUSU ĪJSĀNYA PAKKAM
10 KRISNADEVARAYA ŚĀSANENA (SA) BHĀPATAIHIĀBHŌ GAŬUDI SANDARBHĀM TAŬU (TAM TAMRA) ŚĀSANAM
11 KRISNADEVARA MAHĀRAYA ŚĀSANAM MAI LANATMJAJAHTVAŚTA SĪRĪ VIRAṆACARYO VYALIKAṬTAṂRA ŚĀSANAM
12 (DĀ) NA (PĀLĀNA) YŌRMADHYE DĀṆĀT SREYONU PĀLANAM DANATŚVĀRGAMAVAPNOTI
PĀLANAḌACYUTAM
13 PADAM/SVADATTĀDVIGUṆAM PUṆYAM PARA DATTANUPĀLANAM PARADATTAPA SVADATTAM NIRU
14 VAH/ SVADATṬĀM PARADATTĀM VA YO HARAṬI VASUNDHARAM/SĀYAM
15 KIMIHĒKAIWA BHAGIŅI LOKE SARVEṆA MEVA BHŪBHUJĀM NA KARA GRĀHYA
16 DA RAŚĀMĀṆYOYAM DHARMA SETUḤ PĀṆAM KĀLE KĀLE PĀLAṆI
17 YĀ BHAVADBHIH/SARVĀNETĀṆ BHAVI PĀRTHIVENDRAḤ BHŪYO BHŪYO YACATE RĀMA (JA) ČANDRAḤ

SRI VIRUPAKSA (YANAMAH)
11. An Unpublished copper plate of Krishnadevaraya

P. Sumabala
Research Scholar, Dept of Ancient History and Archaeology, University of Madras

A copper plate issued by Krishnadevaraya of Vijayanagar dynasty is found in a temple dedicated to Sri Snngaivara, in a village called Mappedu in the Tiruvallur Taluk of Chengalpattu M.G.R. District, Tamil Nadu.

The copper plate is in rectangular shape. It consists of three leaves, stung by a copper ring with a seal bearing the figures of boar, crescent moon, sun and the dagger which is the royal seal of the Vijayanagar rulers. It is in the Nandinagari script while the language is Sanskrit.

The charter is written on both sides of the second leaf and on one side of the other leaves. These three plates were strung on a copper ring and the royal seal was soldered on its joints. The ring passed through the holes made on the top of the plates.

This charter begins with an invocation to Ganesa: “Sn Ganadhipathy Namah”

It has a genealogy of the Vijaya nagar rulers. It mentions Timmarasa and his queen Devaki who belonged to Tuluva dynasty. After them mention is made of Isvara and his queen Bukkamadevi. It mentions that Vijayanagara empire was ruled by Narasanyayaka who defeated the Chera, Chola and Pandya kings, the rulers of Madurai and many Muslim rulers. It further says that he founded many victory pillars in memory of his triumph and success, and made several donations. It says that he has two wives, Timmai and Nagaladevi, and two sons Narasimha and Krishnadevaraya and records that Vira Narasimha a benevolent king ruled the empire. It mentions the boundaries of his kingdom. It is extended from Ramesvaram (in the south) to Mount Meru (in the north) and Udyagir (in the east) to Hastagiri (in the west). It mentions poetically his philanthropy and says that he made donations to the temples at Sri Kallahasti, Sri Kanchi, Venkatadri, Srisailam, Tiruvannamalai, Ahobilam, Srirangam, Kumbhakonam, Nandyala, Gokamam, Ramesvaram etc.

The charter records that Krishnadevaraya had made renovations to many temples, gifted thousands of well decorated Cows and built a number of gold plated chanots in memory of Vira Narasimha, made Tulapurusha danas in several temples, as mentioned in the agamas. It mentions that he was praised by all as Rudhirajya and Jayajiva. He captured Anga, Vanga, Kalinga and extended his empire, and ruled the Vijayanagar empire as an honest and benevolent ruler. (1513-14 A.D.)

In the Saka year 1435 (1513 A.D) in Snmukha year, in the month of Margasirsha, on a Makara Sankranti day, on Krishna paksha dwadasi, Wednesday, on the Banks of Tungabhadra river, in the presence of God SriVipaksha a Sarvamanya gift of a village called Krishnarayapuram lying in the south of Tirumangalam, in Tundiramandal of Chandragirinraya was made.

The second plate mentions the gift of 22 units of lands to the brahmanas who were regarded as bhusuras (gods on the earth). The gotra, suta and the names of the brahmanas are also mentioned. The following table gives the details of the donation made to the brahmanas.
<table>
<thead>
<tr>
<th>Gotram</th>
<th>Sutram</th>
<th>Vedam</th>
<th>Name</th>
<th>Share of the land</th>
</tr>
</thead>
<tbody>
<tr>
<td>01. Kaundinya</td>
<td>apastambha</td>
<td>Yajus</td>
<td>Knshnayya</td>
<td>2</td>
</tr>
<tr>
<td>02. Kaundinya</td>
<td></td>
<td>Yajus</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>03. Gautama</td>
<td></td>
<td></td>
<td>Yellayya</td>
<td>2</td>
</tr>
<tr>
<td>04. Kasyapa</td>
<td></td>
<td></td>
<td>Perubhatta</td>
<td>1</td>
</tr>
<tr>
<td>05. Hanta</td>
<td></td>
<td></td>
<td>Chavali</td>
<td>1</td>
</tr>
<tr>
<td>06. Kausika</td>
<td></td>
<td></td>
<td>Gunsun Tirumalayya</td>
<td>1</td>
</tr>
<tr>
<td>07. Gautama</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>08. Kausika</td>
<td></td>
<td></td>
<td>Samaratali</td>
<td>1</td>
</tr>
<tr>
<td>09. Kausika</td>
<td></td>
<td></td>
<td>Tirumalayya</td>
<td>1</td>
</tr>
<tr>
<td>10. Hanta</td>
<td></td>
<td></td>
<td>Somayya son of Vemunbbatta</td>
<td>1</td>
</tr>
<tr>
<td>11. Gautama</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>12. Hanta</td>
<td></td>
<td></td>
<td>Son of Purushottama bhatta</td>
<td>1</td>
</tr>
<tr>
<td>13. Kaundinya</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>14. -</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>15. -</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>16. -</td>
<td></td>
<td></td>
<td>Knshnabhatta</td>
<td>1</td>
</tr>
<tr>
<td>17. Lohita</td>
<td>apastambha</td>
<td>Yajus</td>
<td>Perumbhatta (son of Nagapalli Purushottam)</td>
<td>1</td>
</tr>
</tbody>
</table>

The third plate consists of the exhortation or admonition to the future kings of the land whether his own or of any other royal house, to the contemporary rulers, and those who might replace him or his descendants and to his own officials, dependents and subjects including the villagers of the area where the gifted land is located. It is requested that they should respect the grant made by him. It is mentioned that this is a free grant and it should be enjoyed by all. In the end of the plates the imprecatory verses say that one who protect this gift will get the moksha and those who do not do so will attain naraha (hell).

The charter was prepared by Viranachar, son of Mallanna. In the end the name of the God Sri Virupaksha is written in Kannada.

The charter throws light on the predecessors of Knshnadevaraya, which are similar to the information found in the stone inscriptions, contemporary literature and foreign works.

The village Knshnarayapuram might be the old name of Mappedu. Which is confirmed by the boundanes given in the charter. The villages mentioned in the charter are still found in the vicinity of the present Mappedu village.

REFERENCES
1 Henry Haras  South India under the Vijayanagare empire, New Delhi 1980
3 M.H. Rama Shama The History of the Vijayanagar empire Vol V Bombay, 1978, PP 107-120