CHAPTER III
ART AND ARCHITECTURE

The word 'Art' is derived from the Latin word 'Ars' meant 'skill'. Collin's Encyclopedia defines art as an expression of a word of thought and feeling trying to portray relationship between god and man. Art can also be defined as "the use of skill and imagination in the creation of aesthetic objects, environments or experiences that can be shared with others". Hence Art is well defined as the production or expression of what is beautiful, appealing or more than significant. It is a universal language which people of all nations can understand. Each nation has its own mode of expression of its art, i.e., architecture, sculpture, painting, music and dance though the culture of each nation is different.

Art can be divided into two main categories i.e., Visual arts and Graphic arts. Visual Arts deal with architecture, sculpture, painting, dance and music. The most imposing among visual arts, architecture, had developed into two forms i.e., secular and religious. The survival rate of secular specimens through the ages is slender compared to the religious multi differential buildings. Graphic Arts comprise wood cutting engraving bone and ivory carving, floral and animal motifs over ceramics etc. It is no exception to this universal phenomenon.

The Indian art especially the Hindu one is based upon the belief that creative nature is the manifested will-force of God, which is represented in Hinduism by the Trinity of Brahma, Vishnu and Siva who symbolize the powers of creation, preservation and destruction. Hence the art consciousness among the people of India had its origin in the early years of Indian History and it gradually evolved itself into an ideal race experience. This art of India is not a wealth of particular dynasty or region and possess migratory characted due to political, social, religious and economic factors.

The drift of art in Tamil Nadu is well entrenched not only in India but had bid fair to swamp the entire South Asian, zone comprise such independent regions like Sri Lanka, Indonesia, Malaysia, Burma, Thailand and Cambodia. So far as the art was concerned all these regions display a chthonic affiliation and this would speak highly not only of the voluntary absorption of the art media but also the politico-cultural matrix of South India more specially Tamil Nadu.

The elements of the Architecture has drifted from neighbouring regions to Tamil Nadu and get added new features and then migrated to their regions.
Architecture is the most finite, technically exact and visually impressive medium of the aesthetic legacy compared with other categories such as sculpture, painting, dance and music. In Tamil Nadu it has been the most spectacular and perennially satisfying entity cementing national and international understanding. It happens only because of its drifting nature. This migratory character is not a sudden invention of the Tamils but transformed from the North.

The tradition of rock cut architecture i.e. the Chaityas and Viharas of the Buddhists initiated by Ashoka at Barabar hills was soon taken up in the trap rock regions of the South India. This expanding character of Buddhist architecture was adopted earlier by the Buddhists and then by the Hindus and the Jains. Also the combined Buddhist and Hindu characters of architecture spread into the Deccan region probably during the regime of Satavahanas.

The Brahmanical and Jain creeds too started adopting the Rock cut mode of temples all over South from Deccan to the Cape. There were a number of Buddhist excavations of Chaitya halls and Viharas found in the vicinity of Pune and Nasik and Ajanta and Aurangabad.
Even in the Eastern Ghat lying in the northern coastal regions of Andhra, where the laterite hills found abundant, these types of architecture were excavated. These viharas and chaityas show their own distinct regional characters as against their compeers in North and North West India. These two elements were then transformed into rock cut temples by the three great empires. The Chalukyas on the coastal Andhra, the Pallavas of Kanchi on the eastern coast and the Pandyas of Madurai in the far south.

The chalukya king Mangalesa excavated a cave temple for Vishnu in Badami and it was only a perpetuation of early tradition of the Mauryas. The contemporary pallava ruler Mahendravarman I also excavated a cave temple at Mandagappattu but it was purely his own innovation. At the same time there are certain characters found in these temples copied from North India. The Adhistanas, for example, in the rock cut temples of the western Chalukyas and the Pallavas contain the panels depicting Ramayana stories and Krishna Avatar. But this style of engraving tiny figures on the Adishtana had already been there in the Dasavadar temple of the Guptas at Deogarh.

There are certain elements of Chalukyan architecture traced in the Pallava's architecture that prove the migratory nature and the transitional
character of that time. The Taranga Pothigai in Pillars, Elephants in Adhistana, Prastharam, Kapotam, Gajaprishta Vimana etc are few standing examples of this kind. The drift in this kind of elements occurred only due to the constant wars between chalukyas and the pallavas.

Though the Pallavas stand out as the earliest fore runner of Vimana architecture in the south, it is not an innovation by them. The origin of the monolethic Vimana shrines lie in the carved out stupas inside the rock cut chaitya halls of western India. An early monolithic shrine form is found in the Tawa Cave at Udaigiri (MP). Hence we could derive a conclusion that some architectural features of the Pallavas are not only copied from the chalukyas but also a direct perpetuation from North India.

This rock-cut tradition might have also been followed by the early Pandyas either from the Chalukyas or the pallavas. It is believed that the tradition of laying a Linga in the sanctum sanctum is copied by the Pandiyas from the Western Chalukyas. The formers had political contact with the latter against the Pallavas might have been the cause of the adoption of their style.
Like the Pallavas and the early Pandyas, the Cholas also copied certain architectural characters from Deccan. The projection and recession of Bhadra is a common characteristics of Indian architecture. The Malligarjuna temple at Mahakudi and the Sirval temple are found with projected Bhadras. The same pattern is followed by the Cholas at Thiruchorruthurai, Thirunamanallur, Palur, Erumbur, Kizhaiyur, Thirukkattalai and Enangur. Likewise, a triangular pothigai was introduced at Aihole in the 9th century A.D.

The Rashtrakutas also followed the same pattern in the Jain Temple at Pattadakkal in the last quarter of the 9th century A.D. This pattern migrated to Tamil Nadu due to the expeditions undertaken by Rajaraja over Deccan. He introduced it in his temple at Thathapuram, Mathagadipattu, Kudankushi and Thanjavur.

The Temple at Chidambaram is famous both for architecture and sculpture. The pillars found in front of the sanctum and sanctorum of Nataraja are purely Holysala in character. The conquest of Cholas over Hoysala region and vis-a-vis temple may be the cause of the installation of sixteen pillars in Natyasabha in Nataraja Temple.
The conquest of Tamil Nadu by the Vijayanagar rulers also contributed much for the development of temples in Tamilnadu. The idea of construction thousand pillared hall, and the erection of Kalyana Mandapam may be a pattern introduced by them. The pillars erected in the temples during the reign of Vijayanagar rulers is nothing but a transition from Hampi.

The Nayaks of Madurai, Tanjore and Senji also introduced the Andhra Style of architecture in their respective monuments. Thus Tamilnadu has observed different elements of architecture from other parts of India to fulfil the needs of the people.

Tamil country has also contributed much to the transformation of architecture to other parts of India as well as to the far off countries. The Lion motif in the pillars of the Narasimhavarman I is seen in the Sirval Temple Pillars of Rashtrakutas built in the tenth century A.D. The Thoranas of Kailasanatha temple at Kanchi is said to have been transformed to the temples of Rashtrakutas and Eastern Chalukyas. The Thoranas in Bavanasisangam Bujangeswara temple (850 A.D.) of Rashtrakutas the Pichchavolu Solingeswarar Temple and Chandra Sekar Temple (850 A.D.) both of Eastern Chalukyas resemble the Thoranas of Narasimhavarman I.
The influence of Circular bosses in the temples of Tamil Nadu during the medieval period was quite common among the later Pandyas and the early Cholas. This feature is later adopted by the Rashtrakutas. The Circular bosses were first used in the Panamalai, Talagiriswara temple and then in the Kalugumalai Vettuvankoil temple of the Pandyas, are traced in the Sirval temple (939) of Rashtrakutas and Sammundera temple at Sravanabelgola. Hence the use of Circular bosses have migration to Deccan in due course. Some decorative symbols of flowers, buds and leaves carved around the hallow space of Kudu had been a special feature of the Pallava Rathas and a few temples of the Pandyas. The same character is also found at Ellora and Pavalarisangam Rupala Sangameswara temple of the Rashtrakutas. First ever in the south the Sala-Sikara of Pallavas at Mahabalipuram (Bhima Ratha) was then used in Rashtrakutas Kailasanatha temple at Ellora.

After the decline of the Pallavas in Tamil Nadu, the Cholas emerged as a triumphant power. Everyone knows that they were responsible for the erection of number of temples in Tamil Nadu. Their age is famous for Vimanas. The erection of Vimanas attained maturity only under the Later Cholas. For instance the Tanjore Vimana, erected by the Cholas, is considered as the Touch Stone of Indian Architecture as a whole. Some of their architectural elements have drifted from our soil
to other regions for various reasons as indicated earlier. The Chariot like Mugamandapa, erected at Melakadambur by Kulottunga I later attained further advancement at Darasuram and Suriyanarkoil. This Simmachalam temple of the Eastern Chalukyas his a witness for this motif. The matrimonial alliance between the Eastern Chalukyas and the Eastern Gangas has given maturity for this style at Konark.

The Chola architecture is not merely migrated to the other corners of India but also overseas. Rajaraja I has constructed a Siva temple at Polanuruva in Srilanka in the same pattern of Chola architecture. His son Rajendran I conducted eastern expeditions in order to stabilize the trade between Tamil Nadu and far flung countries of South East Asia. The temple of Angorwat in Cambodia was born out of commerce and conquest. The succeeding dynasties like the Later Pandyas, the Vijayanagar and the Nayaks had ever taken the elements of Tamil architecture to anywhere in the country.

Like Architecture, Sculptures also migrated from one region to another region. The antiquity of Icons goes back to Sangam age in Tamil country. The Sangam literature contain information regarding the existence of the idols of Gods like Vishnu, Surya, Karthikeya and Godesses like Devi. We could derive from this that the Sangam Tamils
were well known about the Idols. But the knowledge of making sculpture out of soft rock was familiar among the South Indians and the Tamils very particularly from sixth century onwards. Sculptures like Siva with his consort Uma, Ganesa, Brahma, Vaikundhanatha, Narasimha, Karthikeya, Suriyan, Durga and Gangadevi were chiselled out of rock in the Maleget Siva temple at Vatabi in 642 A.D. The same type of sculptures are also found in the Temples of the Pallava, the Pandya and the Chola of Tamil Nadu little later.

It proves that the knowledge of sculpture is liberally adopted in South India - Deccan and Tamil Nadu. The influence of Duvarabalaga is common among the Chalukas, the Rashtrakutas, the Pallavas, the Pandyas and the Cholas. The conquest of these rulers and the migration of the skilled craftsmen and artisans from one place to anothers might have caused of the transition of this art.

The artistic nature of the rulers and the craftsmen resulted in the combination of different styles and the creation of new ideas in making sculpture. One would not deny that the same style was also adopted simultaneously in different regions. A chain made of beads in Nandi of the Kodumbalur Temple is proved to be the Chalukyan influence in Tamil Nadu. A panel of Lord Siva's dancing posture, watched by
Parvathi and Nandi playing Muzhavu at the Tirupparangunrum rock cut temple of the Pandyas resembles the same that of the Virupaksha temple at Pattadakkal. A Lingothbava sculpture in the Virupaksha temple and a Somaskanda of Kasi Viswanatha Shrine in the same temple have been taken from the pallavas of Tamilnadu. A Siva Nataraja figure from Pattadakkal has been brought to Tirupparankundrum. This migratory aspects of sculpture has happened due to the culmination of culture and the political contacts.

Narasimhavarma I's Magishasuramarthini panel of Magishasuramarthini Mandapam at Mahabalipuram has been taken to Malligarchuna temple at Pattadakkal. We can say that the Pattadakkal panel is the furtherance of the panel of Mahabalipuram. Another example of the migratory nature of sculpture from Tamil Nadu to Deccan was the royal emblem of the Chalukyas.

Those emblems (Varagha, Counc, Sun and Mirror) engraved on the Mugamandapam pillar of Ladkhan temple at Aihole. The same emblems are later transformed into the royal emblems of Vijayanagar rulers with certain changes. These emblems are found both of the Varadharaja Perumal temple at Kanchi and an incomplete temple tower of Azhagarkoil. In the same way, the sculptures of Vidhyadharas and
Nagarajas of the Vijayanagar were mobilized to temples of Kerala and the Mandapas of Madurai Nayaks.

The trade activities of the Europeans - Portuguese, Dutch and English - also changed the Pattern of carving sculptures in Tamil Nadu. The traditional artisans began to emulate or imitate the European art-forms which advocate anatomical features of the body like projections and recessions. Sculptures came to be carved with rib-bones, wrist-bones, the assemblage of muscles on the torso, veins, nails, calf muscle etc. is against the Agamic rules. It is not that Tamils were not aware of the Anatomy but such carvings do not imply the super humanly quality of a deity. These sculptures register several notable advances particularly in terms of embellishment which is profuse, novel and of quality. Several new ideas were received from outside processed and absorbed into the traditional style. Thus sculpture too in Tamilnadu is not static in character and ought to transition in different stages.

PAINTINGS

Like sculpture, paintings have also drifted from one area to another area. The paintings of Ajanta by the Satavahanas, Vakatakas and the Chalukyas had given an idea to the early Pandyas to paint the walls of the rock cut cave at Sittannavasal. The idea of colouring, technique of
painting and other anatomical features of Sittannavasal is as same as Ajanta but the theme is different.

The Sittannavasal pattern is more or less followed by the Rashtrakutas at Ellora. The image of Nataraja and the demi Gods are similar to Thanjavur temple paintings. The paintings of Vijayanagara is entirely different in Character. The idea of telling a story through paintings was originally introduced by the Vijayanagar rulers in Tamilnadu. This technique is adopted from Andra Pradesh. Nayaks also followed the pattern of Andhra style in their paintings. Thus the element of painting never exempted from the characteristics of migration.

Art in India has been an aesthetic expression as a matter of delight and enjoyment leading to nothing beyond that. This has to be taken as a mere statement of fact and neither complementary nor derogatory to the culture. With very rare exceptions because of the inevitable professional instincts of artist most of the art in India seeks and attains if appropriate place in the religious arrangement be it sculpture, architecture, iconography, or poetry, music and paintings.2

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South India art is known as Dravidian style, as there are Garbhagraha, the sanctum of the main deity, with a vimana, over it with an additional corresponding one in many cases for the Goddess. The mandapams or pillared halls are infront of the garbhagraha. Within the inner compound wall are the kitchen, the prakara walls with (gopurams) or enterance towers. Tirtha, Subsidiary shrines to the main gods.³

Tiruvaludisvarar temple has massive structure with lofty mandapas. Its present form was constructed by the early and later pandyas. So this temple has the architectural impact of early pandyas and the pandyas of second empire.

The correct date and the year of construction of this temple is not able to be fixed but at various time, by various rulers this temple is constructed. Generally the temples are constructed facing the east according to Hindu Agamas.⁴ Tiruvaludisvarar Temple was also constructed facing the east. This temple was exclusively constructed by stones.

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The lay out in the beginning stage for art of construction of temple. This is the first stage in accordance with the principles, laid down by the Siva Agamas. This temple situates an area of (2 Acres 8 cents), two acres and eight cents.\(^5\)

Compound walls (330) three hundred and thirty feet length (220) two hundred and twenty feet in width. The entrance is of (10) ten feet. This temple has (5) five prakarams namely, Karuvarai Prakaram, Thalavarisai Prakaram, Seevili Prakaram, Nadavana Prakaram and Outer Prakaram. They are representing the five elements of Nature Earth, Water, Fire, Sky and Air.

In it Garbagriham, inner Prakaram Arthamandapam, Mahamandapam, Thalavarisai Prakaram, Mukamandapam, Seevili prakaram, Madapalli, well, Kasivishvanatha shrine, Suradever, Sixty three Nayanmars, Saptha mathas Dakshinamoorthy, Nagar shrine, Kannimula Vinayakar shrine, Murugan shrine, Sandikeswara shrine, Vishnu Durga shrine, Kalabiravar shrine, Sivachandra shrine, Adikaranandhi shrine, Siva suryar shrine. Second entrance Nanthavana Prakaram Vinayaga shrine, Murugan shrine, Nanthi mandapam, Palipedam, Thiruvathiraimandapam, Thayar shrine, Theppakulam.

Compound wall situates at main entrance, outer wall prakaram, Pandal mandapam, Sastha shrine and administrative office are all main features of the temple.

The main entrance leads to the outer prakara. Duvajasthampa palipeda and Nanthi mandapa which are placed in axile lines. The eastern outer prakaram has a pandal mandapam sastha shrine and administrative office are found in north.

GARBHAGRIHAM

The garbhagraha constitutes the central core of the Hindu temple around which the temple complex enlarges in a macrocosmic way. The garbhagraha or karuvarai [sanctum sanctorum], the dark room enshrining the principal deity, is the most sacred part of the temple. It consists of architectural parts like plinth, pada and vimana. The plinth consists of broad divisions like pitha, upapitha and adhisthan each having many more secondary mouldings like kanda, kaboda, uyalavari, pakkai, padmam, tiranvi etc. The pada lodges decorative features like devakostha, kumbha panjara, kostha panjara etc.

The main part of the temple is the Sanctum Sanctorum. Arthamandapam with one entrance on the east and the Mahamandapam.
The walls of Sanctum Sancturum contain the devogosthas and plasters. The entire parts are enclosed by the inner enclosure wall, which has the main entrance on the eastern side. There is an Unnaliga around the Sancturn. The Sanctum Sanctorum houses the stone image of Siva. The Garbhagriha of the main shrine is square shape.

The Garbhagriha, Andaralla, Arthmandapam, Mahamandapam and Muhamandapam have same Adhistana. Padaprastra Griva Shikhaa and Stupi have been built on the Adhisthana inaccordance with the Hindu Agamas. The adhisthana is defined as a basement of a vimana. Vimana to main deity is higher than other vimanas.6

The Adhisthana has some principle features. They are Upana, Jagati, triputta, Kumuda, Kandha, Patti, wallkanta and vedi (Varimanam). On the Padma peda Tiruvaludisvarar is seen in linga posture. The characterise Pyramidal tower of the Gopurams rest on a single or two storeyed oblong base. Sanctum Sanctorum of Lord is known as Karuvarai which is enclosed with walls on three sides except at front fitted with halls doors to open and shut. Thus Mulavar the primary deity kept under protection around it prakarams are provided. On the top of the Karuvarai, vimana is constructed. Vimana is the most characteristic

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feature of the temple from below upwards, the vimana consists of the following six components an adhistana (basement) bhitti (wall) prasthara (architrave) with kapotha (cornice) griva (neck) sikhara which covers the top of the here story and the stüpi. The vimana is a domical superstructure which stands above the pada. Tiruvaludisvarar temple vimana is of (40) fourty feets height and Karuvarai is in oblong shape.

Padabandha upapidam is situated under the base of Karuvarai. Padabandha includes jagati, tripatta kumuda, kantha and pattika. The central shrine or Garbagriha faces the East. The length of Garpagriha of lord Tiruvaludisvarar is (14) fourteen feet length and (9) nine feet width and height (10) ten feet. On this terrace (27) twentyseven feet vimana situates.

Karuvarai is covered with walls on North, South and West. On the Eastern side of the wall the front double half door fixed on each. In the four sides of Karuvarai wall (20) twenty feet length and (3) three feet width Karuvarai prakaram situates.

In side the Garbagriha five headed Cobra with his heads hoods occupies the top of the idol Tiruvaludisvarar in Karuvarai. Lord Tiruvaludisvarar in linga pose stands longly on top of his five hooded
heads Cobra as Umbrella on the back of Mulavar covering the top of the head of Lord. The Lord Tiruvaludisvarar in Salagrama stone figure appears.

Lord Tiruvaludisvarar two feet height idol of Tiruvaludisvarar kept on the two feet higher platform. In most of all siva temples the Mulavar Siva in Karuvarai installed in the form of Lingam (Phallus) like in Madurai Sunderaswarar, Thiruvanamalai and in Perunkulam Tiruvaludisvarar idol etc. Different sorts of Vimanas or doomed control shrines are mentioned in the Agamas and Tantras, some of them square, circle, oral shape. For sitting and standing figures of deities square or circular variety provided. Perunkulam Tiruvaludisvarar temple Mulavar Tiruvaludisvarar is in linga position. So vimana is square variety. Vimana of Tiruvaludisvarar is higher than other Vimanas. In this they depicted puranic themes.

The vimana of Tiruvaludisvarar stands on (27) twenty seven feet, total (42) forty two feet. It has four storeys. Griva Sikara and Stubi of the vimana are of square shape (nagara). These are done in accordance with agamas. The vimana above the Sanctum Sanctorum is called as Indra Vimana. The parts of the vimana are the kodungai, griva, sikhara, and stupa in ascending angle.
In Vimana eastern side girivachiche Indra’s Sculpture is depicted on the vimana of Garbagriham.

Vimana has (6) six parts namely Adhishtana, Bitti, Brastharam, Grivam, Sikaram and Kalasam as (6) six part of human body like feet, leg, shoulder, neck, head and hair. Tiruvaludisvarar Temple has padabandha Adishtanam and other parts.\(^7\) Vimana is situated on the Padabandha Adishtanam (3) Three Deva kosthas (niches) 30 (Thirty) Pilastars provided on the walls (bhitti) of Vimana.

Pranalam Provides as an out let for holdin pujas Abisheka Thirumenchana bath water of the idol mulavar leading from the northern wall of Karuvarai through a hole leading out side Prakaram enclosing karuvarai. This *piranalam* is situated in the Upapitha Kapotham and also under *Devakosthas*. This is noticed in this temple. Half size simple square plasters (Brahmakanda type and angular corpels). Pillar decorations provided in the walls of Karuvarai and their front portion alone is visible and other half is covered inside the walls. Square size appears under the bottom of half size pillar. On it Nagapantham, Malasuthanam, Padmabandam, *Kalasam*, Thadi, Kundam, Padma ethal,

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Palaki, Virakandam and *Pothika* are situated. Flower edged pottukai engraved on the tope of half pillar.

Devakottam is also situated in the north, south and west wall of karuvarai of Tiruvaludisvarar. Kabotham is fixed facing downwards fixed on the basement in order to prevent the entry of rain water on the walls of karuvarai. The Birasthara over the Corbel showas a budha frieze toped by a cornice with bell shaped ends at the bottom. Girivam is situated on the Birastharam *Suthai* images of Thatchinamoorthi, Thirumal, Bhirama are situated in the south, west, north and east grivakottam.8

Sikaram is the place ending with Vimana’s top. It is provided with kalasams on which poured from the pots containing water sanctified in pujas at *Kumbabhishegam* celebrations. In circular square shape as ground floor is in square shape of Karuvarai, Tiruvaludisvarar temple sikaram is of square shape.

Kalasam is also to check the power of rain, thunder and lightening. Generally the primary idol mulavar in standing pose in temples have circular or square shape. Square shape vimana in temple of

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Tiruvaludivisvarar is seen kalasam on the sikara are gold plated and placed on inverted lotus, on the top of Tiruvaludivisvarar temple’s vimana sikaram.

FIRST PRAKARAM

This is karuvarai prakaram a platform shape encircling sanctum Sanctorum. On four sides of this prakaram walls encircle it, in the middle of east wall, a door is situated infront of the Karuvarai. The door entry on North and South prakaram are of (9) nine feet length (3) three feet width with wooden door. East to west (14) fourteen feet length and (3) three feet width on all sides. The doorway of the karuvarai is known as Karuvaraivayil. It opens into the arthamandapa (hall for devotees).

ARTHAMANDAPAM

Adjacent to the Mahamandapam is located the Arthamandapam infront of the Karuvarai which is in rectangular shape. The Artha mandapam is considered as the shoulder of the deity of the shrine.

The flat roof (21' x 15') twentyone' x fifteen' of the Arthamandapam which remains part and parcel of the cell arises to a

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height of about (10) ten feet from its interior ground level. It is covered with walls on all four sides and at the front wall the entrance door is fixed. There are four stone pillars in Arthamandapam and a height of pillar (10) ten feet and (1½) one and half feet width. The pillars have a gap of (3) three feet space between each other. The second row on the pillar founding the wall of garpagraha as same structure of (10) ten feet height Arthamandapa Pillar have (5) five parts from bottom to top. Pillars are called as Kal, Tunstambhan, kamban, kandgo. They are as follows, oma, ghata, virakanda and potika. But generally the portion of the pillars are called as Tirranai, Kaluttu, Kutam, Palakai, Patti and Ital.

The first (2) two feet square size, second feet round size third feet rectangular type fourth feet round size fifth one half feet square size sixth are half feet palakai type. In this Arthamandapam devotees stand and worship Tiruvaludisvarar held in Karuvarai.

MAHAMANDAPAM

Next comes the Ardhamandapham (porch) through which only access in to the Mahamandapam is provided. Maha mandapam is supported by (24) twenty four stone pillars in (6) six rows. The Nandhi Mandapam and palipeda situates before the Arthamandapam. The height

11 Narayana – Tantra, Samuchecharya,
of pillar is (10) ten feet length and (1½) one and half feet width. The pillars have a gap of (7) seven feet between each other. In the middle of north wall of Arthamandapam Natarajar Mandapam is situated. There are four wooden pillars bearing a small mandapam known as Natarjar mandapam on (3) three feet height platform.

Next to the Natarjar mandapam the north east corner the treasury room is situated. The south west corner (2) two feet higher platform touching the south wall brought icon of (3½) three and half feet higher urchavar Tiruvaluideeswarar and Komathiamman and Somasundarambal are kept there.

Next to the Mulavar (2) two feet higher and (1) one feet width stone statue of Vinayagar and (¾) three by fourth feet higher and (½) half feet width house statue are kept there. Next to the Vinayagar statue (4) four feet higher Dwarabalakar statue is kept. On the northern side of Arthmandapam door another Dwarabalaga statue of subramanya is kept there. Before the Arthmandapam entrance two feet (2½) two and half feet length and (1) one feet width nandhi fixed on the (1) one feet higher platform. A small altar fixed behind the Nandhi. In the middle of south wall of Arthmandapam (5) five feet higher and (5) five feet width door is
fixed. The total length of Mahamandapam is (35) thirty five and the width is (35) thirty five feet.

MUHAMANDAPAM

Next to the Mahamandapam door (8) eight feet height (4 3/4) four and three by four feet width double door) Muhamandapam is situated. Muhamandapam is supported by (6) six pillars. The pillars fronted by statues such as lion flowers and valaipoopothikai are naturally appears most conspicuously. The pillars are erected with monolithic stone. There are three steps situated in between the first and second pillar. Total length of the Muhamandapam is (35) thirty five feet and (10) ten feet width. Thus above all the structures are situated on the (3) three feet height platform is situated. The note worthy contribution of the laker pandyas to the dravidian style was the design of the pillars and the capital. The Muhamandapam is belonged to the later pandya period.

The flat roof (35’ x 10’) thirty five' x ten' of the Muhamandapam which remains part and parcel of the cell arises to a height of (10) ten feet from its interior ground level. It is covered with wall on western side on all three sides are open. There are stone pillars in one rows in Muhamandapam and a height of pillar (10) ten feet and (1 1/2) one and half feet width. In the north east corner beginning pillar has chiseled lion,
rectangle design, royal image, square type and royal image and above it palakai has two valai pothikai in the western side and in the eastern side sivanadiyar, royal image, dancing girl flowered design and on its northern side a fourhanded standing pose of Tiruvaludisvarar, a woman playing thavil and fourhanded Gomathiamman Sculpture and in the southern side Tiruvaludisvarar sculpture are chiseled on this pillar.

The pillars have a gap of (4) four feet space between each other. In the second pillar chiseled one feet height Rama and one feet height Gomathiamman seated on the Swan with four hands in the eastern side yogi kept the Kamandalam in his hands, floral design and yoga pose on its western side and on its northern side yogi, dancing girl sculpture and on southern side floral design amman and woman sculpture are chiseled on this pillar. In the third pillar in the eastern side (4) four feet height Dwarapalaka, yali, woman playing Thavil and Western side a man is playing Thavil, dancing pose of yogi, swan, worshipping pose of yogi and on northern side yogi lifting his two hands over his head like worshipping pose another yogi is sitting on yoga pose and on its southern side a yogi have long beared in his right hand holding arrow and left hand lifting the bow are chiseled on this pillar.
In the fourth pillar chiseled (1) one feet height royal image, dancing girl and floral design in northern side and in the southern side woman, Sivanadiyar, Vinayagar, lotus, Musegam, yogi, woman and lotus and on its western side a soldier have a sword and shield in his hand, lion and woman are chiseled on this pillar.

The fifth pillar, floral design, sitting pose Idampuri Vinayaga and Annam and on western side floral design, a pandya king kept his two hands on its lioness dancing woman elephant and floral design and on north royal image lion, and sivanadiyar and on southern side Gomathi amman, a woman playing thavil and floral design are chiseled. In the sixth pillar on eastern side dwarapalaha, floral design, sitting pose woman and floral design and its western side royal image, sitting pose yali, a yogi lift his two hands over its head like worship position and north pandya king lifting his hands like worshipping position, floral design and sitting pose yogi and on the southern side dancing woman, erratic sculpture sitting pose sivanadiyar and yogi are chiseled.

SECOND PRAKARAM

Second prakaram is known as Thalavirisai Prakaram it is in between Garbagraha mandapam and Seevili mandapam ten feet width.
THIRD PRAKARA

Third prakaram is known as seevili mandapam. In this third prakaram Adikara Nandhi, Suriyan, Madapalli, well, Kasivishnavatha shrine, Sura Devar, Sixty Three Nayanmars, Saptha Mathas, Nager, Valampuri Vinayagar, Subramanya shrine, Chandi Keswarar shrine, Vishnu Durgai shrine, Sanineswara shrine, Kalapairava shrine and Chandra shrine is located.

FOURTH PRAKARAM

Fourth prakaram is known as Nanthavana prakaram (flower garden) It situates separately inside from outer fifth prakara touching the walls on the side in between outer and inner walls. The inner wall enclosed Karuvarai, Arthamandapam, Muhamandapam, second prakara, third prakara, Senthil Andavar mandapam facing east (third prakara entrance) in the middle of inner wall. This is a very long and broad courtyard consisting of shrines, mandapas, the *Duvajasthamba* (Kodimaram) Palipida, (Alter) Nandhimandapam, Gomathi Amman shrine, Theppakulam, inner panthal mandapam and gardens all giving a magnificent appearance. Nanthavana prakaram on all sides starts at Senthil Andavar mandapam. The eastern and western wall length of (70) seventy feet on each side.
Northern and southern wall length of (147) one hundred and forty seven feet on each side is in rectangular shape. On the northern side of Nanthavanaprakara space of (21) twenty one feet is in between the outer great compound wall and of Nandavana prakaram wall. On the western side vacant space of (27) twenty seven feet on the southern side vacant space of (60) sixty feet is in between the Gomathi amman shrine wall and Nadavanam Prakara wall. On the eastern side vacant space of (100) hundred feet is in between front compound wall and of Nandavana prakara wall.

VINAYAKAR SHRINE

Vinayakar shrine is situated in the southern side of Senthil Andavar Mandapam or third prakara entrance. This shrine is situated on the feet height platform. It is of (10) ten feet height, (10) ten feet width and (9) nine feet length. (5) Five feet height sitting pose vinayagar statue is erected.

MURUGAN SHRINE

Murugan shrine is situated in the northern side of Senthil Andavar Mandapam. In this shrine (5) five feet height standing in pose murugan statue (2½) two half feet, statue of goddesses valli and theivanai and
peacock statues are erected. It is of (10) ten feet length, (10) ten feet width and (9) nine feet height.

NANTHI MANDAPAM

The image of Nanthi placed infront of Palipida is an ancient habit in the case of saiva temples since siva is considered as the Lord of beasts. Nanthi is regarded as the vehicle of Lord siva. Nanthimandapam is situated infront of Senthil Anadavar mandapam. This mandapam is situated on the (2) two feet height platform. It is of (9) nine feet length, (9) nine feet width and (11) eleven feet height. (6) Six feet length (3) three feet width and (4½) four half feet height, sitting pose nanthi is erected in this mandapam.

PALIPIDA OR ALTAR

Palipida or Altar is located (12) twelve feet infront of Nanthi mandapa. Palipida become a notable feature in the temple architecture from the time of cholas.¹² Aftar crossing the main entrance kodimara situates. Behind it palipida situates. Alter became the scultpural formula for the temple as a whole. Puduga, Jagati, Kumuda, Kalakumba, Kabota and Padma are the salient features of the palipidas. According to the

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agamas the palipidam is raised to the level of Mulasthana. On the Palipidam the portion offering to lords Neivetya articles are placed before puja. The Kodimara *Essaki amman* stone statue is also placed in front of the palipida.

**DUVAJA STAMBHA OR KODIMARAM**

The constructions of Duvaja stambha or Kodimaram was in practice from the second century A.D. It is erected behind the palipida. It has some salient features in its construction. They are Pitha, Talam, Phalha, Virutha Kumuda, Manthavpapitha and padma. Kodimara is installed on a pitha of (4½) four and half feet length, (4½) four and half feet width and (4) four feet height. The flag staff is of Teakwood has been covered with copper sheets in this temple. The height of Kodimaram is of fourth feet like Tiruvaludisvarar vimanams total height. On the flag staff a small statue of Nandhi in sitting pose is engraved and faces the main deity. In this flag staff, flag is hoisted during the Ani festival. At the time of flag hoisting special *abhisekham* with oil, milk, curd and turmeric powder is conducted to Mulavar.

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INNER PANTHAL MANDAPAM

Inner panthal mandapam is situated just opposite to kodimaram and the innerside of main entrance. This mandapam placed over (8) eight stone pillars. It is of (24) twenty four feet length and (4) four feet width. This mandapam is divided into (3) three parts respectively Southern portion of this mandapam is situated on the (3) three feet height platform. Over this platform four pillars of (10) ten feet height are erected. Second portion is of (4) four feet length and (10) ten feet width and (13) thirteen feet height. Third portion is situated on the (3) three feet height platform, (10) ten feet height, (4) four pillars kept on this platform. Pandya symbol fish engraved on the stone roof slap. Bulgeout sculptures of two pandya kings and flute playing krishna sculpture are engraved on the stone pillars.

GOMATHIAMMAN SHRINE

Gomathiamman shrine is situated in the south western extreme or (60) sixty feet south of Tiruvaludisvarar shrine and (20) twenty three feet south of south compound wall, (70) seventy feet east of west wall and (140) one hundred and forty six feet west of east compound wall. It is of (13) thirteen feet length, (16½) sixteen and half feet width and (10) ten feet height. Gomathi Amman statue is of (6) six feet in standing posture lifting righthand blessing devotees and left hand lifting downwards.
The Vimanam situated on the top of (10) ten feet height terrace it stands to a height of (16) sixteen feet. The walls of Gomathi Amman shrine contain (1) one devagoshta and (8) eight pilasters Suthai sculptures of Karnakudu designs, (2) two sitting pose lions and (1) one woman holding lotus flower are decorated on the top of the first storey of the vimana, Thunganaimada stupi decorated on the top of the vimana. Northern and southern side of Thunganaimadam is decorated by two sinhaladas containing, two sitting pose Gomathiamman.

ARTHAMANDAPAM

Adjacent to the mahamandapa is located the Arthamandapa infront of Karuvarai which is in rectangular shape. Arthamandapa is considered as the shoulder of deity of the shrine.\textsuperscript{16} The flat roof (15x13) fifteen x thirteen of the Arthamandapa which remains part and parcel of the cellarises to a height of about ten feet from its interior ground level. It is covered with walls on all (4) four sides and at the front wall the entrance door is situated. There are (4) four stone pillars in two rows in Arthamandapa and height of pillar (10) ten feet and (1½) one and half feet width Vinayagar, Murugan, Gomathi Amman and Sivan bulgeout sculptures decorated on the pillars.

NANTHIMANDAPAM

Nanthimandapam is situated before the Arthamandapam. It is of (9) nine feet length, (16½) sixteen and half feet width and (10) ten feet height sitting pose Nanthi and Palipida erected in the middle of the mandapa.

MUHAMANDAPAM

Muhamandapa is situated before Mahamandapam. The flat roof (42 x 26) forty two x twenty six of the Muhamandapa which remains part and parcel of the cell. There are twelve stone pillars in two rows in Muhamandapa and height of pillar (10) ten feet and (1½) one and half feet width. (3) Three woman sculptures are decorated on the first (3) three pillars of southern row.

THEPPAKULAM

Theppakulam is noted for its architectural value. Taking the origin of Theppakulam as miniature water reservoir in the immortal past and this temple tank is developed into full fledged Theppakulam. In the initial stage of its emergence, this tank was mainly used for the purpose of ablution. Its later development into huge water reservoir increased utility as centre of religious festival. It is formed an important annex to Tiruvaludisvarar temple of perunkulam.
Theppakulam is situated on the east of Gomathi amman shrine at a distance of (40) forty feet. Theppakulam is square shaped. Theppam means float, a wooden plank on which presiding deity is placed and this raft goes around inside the tank full of water containing.

It is of (80) eighty feet length and (70) seventy feet width of rectangular shape. Padithurai is situated in the western side of the tank. Thepporchavam is celebrated in Tamil month of Thai for ten days at night. The Lord reaches with his spouse to this tank fully decorated with coloured lights and music follows.

Really the Teppakulam of Tiruvaludisvarar temple is a thing of beauty as a center of Hindu architecture and joy for ever. It plays a meeting place for the conglomeration of people during festival.

**PANTHAL MANDAPAM**

Panthal Mandapam is before the main entrance placed over eight stone pillars with a length of (39) thirty nine feet and width of twenty four feet. This Mandapam height is of (13) thirteen feet. On the top of it Suthai sculpures of saint Manikkavasagar, Tiruvaludisvarar and Gomathiamman sit on the back of standing bull, Vinayagar and Murugan shrine are situated. The pillars in this mandapa are in two rows. All the
pillars are upto (5) five feet in square shape and above it in round shape of (3) three feet and above it at the height of (2) two feet stone platform and above it two feet roof ceiling stonegrardar.

Theryattru Mandapam

Theryattru mandapam situates at the east corner of sannathi street and east car street. A madankovil is under the neeth of this mandapam. That is called Theradimadan koil. The car is an embodiment of the God an embodiment of all Gods. An embodiment of all sacrifices. The temple car is an institution seems to have existed since the age of the Indus valley civilization.¹⁷

Temple Car

The car is located at southern end of Sannathi street and east car street. This car relates to 20th century Polygonal shape. Its height is (21) twenty one feet. In total there are (306) three hundred and six images of Lorrdd Siva, Nandhi, Agoravimpathira, Ganesha, Duwarapalakas are carved by the carpenters while making the car.

SCULPTURE

Sculpture is the art of making statues. Images reveal the abstract concepts and values of metaphysics, religion and immediate spiritual experience. Hindu sculpture is generally divided into two categories, free standing sculpture and relief sculpture. Sculpture is generally designed for the portrayal of an image of divinity or secular person. Relief sculpture is mainly utilised for decorating the wall surface. Images are also divided into movable and immovable images are divided into four kinds means for worship and taken out in vahanas or festival occasions (utsavaberas) balibedas and shapaoraberas (are employed in bathing ceremonies) the period of (2500) two hundred and fifty years from 600 AD to 850 AD is a major event in the field of architecture, sculpture religion and rituals.

The enlargement of temple complex and rituals such as worship and bathing etc. contributed towards the promotion of sculptured and when the rituals and festivals were observed in temples, the images were required for being taken out for procession on the days of festival. Thus it let to the necessity for preparing of deities. This is the beginning of the use of metal images for procession.\(^{18}\)

STONE IMAGES OF THE TEMPLE

The stone images of the temple are note worthy for their artistic significance. They reveal the artistic skill and genesis of the sculptures of contemporary period.

DWARAPALAKAS

Generally the Saiva guardians have no special names, the Dwarapalakas seen on the outer walls surface of Karuvarai.

RIGHT SIDE DWARAPALAKA

Right side Dwarapalaka of the four hands, the upper hands have the usual weapons, the right lower is the danda pose and the left is placed on the top of the mace. The broad chest and the shoulders suggest strength and vigour. The bigger and is lowered down up to the anklet. The dress is present up to the knee. The hip ornaments with the simhasmuka clasp are well treated.

LEFT SIDE DWARAPALAKA

All features are similar to the first one, except the position of the mace which is held in the right lower hand and left lower which in the danda pose.
LORD TIRUVALUDISVARAR (MULAVAR)

In Karuvarai Lord Tiruvaludisvarar in linga pose or Suyambulinga pose. Thiruvatchi is kept behind the linga idol. (2) Two feet height stone images of (63) sixty three Nayanmars, Suradevar, (4) four feet height Thashinamoorthy, (3) three feet height Panchalingams, Vinayagar, Lord Subramanya, Valli, Deivanai, Sandhikeswarar, Someswarar, (6) six feet length sitting posture of Nandhi, (5½) five and half feet height Gomathiamman, (5) five feet height Vinayagar and watchman sculptrues.

RELIEF SCULPTURE

Relief sculpture is mainly utilised for decorating the wall surface. Relief sculpture of lion, flowers, Swan, Yogi, dancing woman, Dwarapalakas, Tavil, Nathaswaram, dancing pose of yogi, royal images, sivanadiyar, Vinayagar, Murugan, soldier, sitting pose yali are appeared on the pillars of Mahamandapam. The royal images appeared on the North wall of Mahamandapam of Gomathi amman shrine.

TECHNIQUES OF METAL CASTING

Casting of images in bronze by the lost wax process was increasingly practised from the later. Pandya period and attained as higher degree of skill and accomplishment during the chola period coming up to the 20\textsuperscript{th} century AD. The technique of continuing used in
India was in variably the cirepinatu of lost wax process described as madhuchalashtavidara in the ancient silapaste.\textsuperscript{19} Process of cirepinatu in some of the ancient religious manuscripts like manasara, in the south at least the ideal and most highly cherished allery was the panchaloha, or live consisting of gold, silver, copper, brass and white lead.

THE BRONZE IMAGES OF THE TEMPLE

In the north western side of Arthmandapam bronze sicons of (63) sixty three Nayanmars, Subramanya, Valli, Deivanai, Urchavar, Tiruvaludisvarar, Komathiamman, Somasundari amman, Natarajar, Manichavasagar kept on the platform. In the middle of Northern walls of Mahamandapa (3) three feet bronze image of Natarajar and (2) two feet height bronze image of Gomathi Amman are kept.

The bronze image of Nataraja from top to bottom is (112) one hundred and twelve cm. The breadth is (99) ninety nine cm. From head to feet it measures seven feet. The left foot is raised. The lord tramples muyalakan on a lotus over base. The face is avoid and tilled to the right. The upper two hands with the drum and the fire are far apart in the hand of protection is coiled the cobra raising its head erect. \textit{Thegajahastam} is thrown across the chest. The planted and lifted feet the cloth flying from

stomach band, the upper garment and the shaping of the limbs all present a graceful appearance.

There are (29) twenty nine fiamas in all in the Tiruvaehi (14) fourteen on the either side with three tongues each and top one with five tongues. Some of the dolls and statues appearing in various places in this temple are made of suthai material, suthai material is made up of lime stone grinded well and sugarcane juice and jaggery juice and Nellikani juice have mixed it and all these mixture becomes a paste applied to a wooden peg filled with iron wires covered by lime stone materials and above all these sulthai mixture is placed and meka dolls and statues. Then over these dolls coloured paint is applied. This is how sutahi dolls are made and fixed on the vimana storey tower above the mandapas and Thirumadil corner.

Pudai sculpture are of stone materials and of suthai to which all the front limbs of body stretching forward and projected towards front side and leaving the whole back side of them flatly. Such pudai sculpures and suthai images are found in various places in this temple. Suthai in major of eight Nandhis and four puthaganas are appeared on the four corners of Thirumathil, Suthai images of Tiruvaludisvarar and Gomathiamman

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sitting on the bull back. Lord Subramanya and Vinayaga appeared on the
top of Southern entrance of pandal mandapam.