APPENDIX - I
PUJAS AND FESTIVALS

One may wonder why there are not many inscriptions at Tiruvannikka an important centre of Śaivism regarding the arrangement made for the conduct of festivals, ordinary and special. But in these days the temple authorities are conducting most of the usual festivals and special worship on specified occasions. A pertinent question may arise why we are not getting a connected or continuous account of these festivals through the ages. Sparse as the evidence is in respect of the most of the aspects it is so also in this case. The most plausible explanation one can adduce is that the central shrine and the earlier construction might have undergone severe changes leading to the complete disappearance of the inscriptions of the early period which would have thrown sufficient light on the patronage enjoyed by the temple from the people and also from the Chōla kings who are very well known for their Śaivite leanings.

Yet an attempt is made here to list such of the festivals and occasions of special worship indicating wherever possible their correspondences of modern times.
The total number of festivals instituted during different dynasties is listed here: Chēla-2; Hoysala-6; Pāṇḍya-1; Vijayanagara-3; Madurai Nayaka-1.

It is to be noted in this connection that all the three festivals instituted during Vijayanagara period are still continued.

2 The first one dated in 1482 A.D. by Vālaka-Kāmaya records gift of 1 vēli of land for the expenses which includes the decorating a mandapa on the festive day, on which the beautiful Lord of Tiruvāṇaikkā is carried in procession to Vaṭakarai-Venkōpkudi for the sacred hunt (tiru-vēṭṭai). This evidently refers to the procession on the day of Vijayadasami which is even now celebrated.

3 The second one is the annual festival instituted by Timmappa-Nayaka for the merit of Kṛishpadevāra through A.D.1519, with a gift of 1 vēli of land at Vaṭjavūr, in Rajagambhirā-valanādu, for the expenses of worship and offerings on the second day of the annual festival in the temple (see list of festivals.)

4 The third one dated in A.D.1519 records gift of 12 vēli of land in 3 villages to the temple for the daily requirements of worship to the god and goddess and for Kārttigai tibakkattalai by Timmappa-Nayaka, son
of Vašál Mallappa Nāyaka, an officer of Krishṇapadeva Maharaja (See list for details).

Besides Sadaśiva Dīkshita who flourished in 17th century instituted 3 festivals which are still continued.

6 The first one states that Sadaśiva Dīkshitendra made provision for offering 1 talīgai on every Sankrānti day which is still continued. The first day of every Tamil month, there is special food offering which shows that the sandhi instituted by Sadaśiva Dikshita is continued.

7 The second one states that Sadaśiva Dīkshita provided for offerings to god Chandrasekharā on amāvāsyā and Sankrānti days which is still continued.

8 The third one dated 1673 states that Sadaśiva Vajabeyājiyar-Ayyān instituted a twilight service (pradīpakaṣṭṭala) on the day of pradīpaka which is still continuing.

Besides these three, there are many more occasions on which festivals are conducted or special offerings are made for which we do not get any correspondence in the available inscriptions. We will not be far wrong if we
modestly surmise that the following festivals and occasions of worship might have been conducted in ancient times as they are in these days. It should be noted that most of these have been laid down by the concerned āgamas (sagala āgamasāṅgaraham) for being observed. A list of festivals that are conducted which are not found in inscriptions is given below.

Presently, all the first days of the Tamil month are celebrated. Besides the total number of festivals conducted in every month is listed from the calendar of festivals published by the Devasthanam as follows:

Chittirai-7; Vaikāsi-14; Āni-11; Ādi-14; Āvaṇi-8; Purattāsi-17; Aippasi-8; Karṭigai-14; Mārgalī-9; Tai-17; Māsi-11; Panguni-16.

From the above list it is clear that festivals are at its peak during the Tamil month Purāṭṭaṇi and Tai and very low in the Tamil month Chittirai.

In the month of Chittirai, Chitra Pauynami is an important festival. In the month of Vaikāsi, Vasantha Utsavam is an important festival which is celebrated for 10 days. In the month of Āni, Muppala Abishekam is an important festival. In Ādi, Ādippūram is celebrated. In
this month 10 days annual festival is celebrated in a
grand manner, grand floating festival or Teppōtsavam
takes place in this month (Fig. 25, 25-A). In Āvāpi, an
important festival connected with the mythology of Śiva
(Pittukku man ēumanda)is celebrated. In Purattāsi
Navarattiri is celebrated for 10 days which ends with
Vijayadasami on the 10th day in a grand scale. Religious
discourses and music performances will be held in the temple
complex. In Kārtigai, Kandasashti is celebrated for 6 days
and Chokkapāṇai (Kartigai tībam) is performed during this
month. Apart from this, Śankha (conch) abhisekam is per-
formed in all Mondays in this month. In Mārgaḷ, Tīru-
vēmbāvai Nōnbu is celebrated. In Tai, Saṅkarānti is cele-
brated. 12 days special festival is also conducted including
Teppam festival. In Māsi, Brahmoṭsava is celebrated. In
order to honour the famous king Köchcheṅgappan, a festival
is celebrated during this month. In Pāṇgūṇi, Pāṇchaprākārā
mahōutsavam is celebrated (Fig. 26). Tirutther, i.e., car
festival takes place in this month (Fig. 27) in a very
grand manner.

Apart from this, every day six times (Āru Kāla
pujai) both the main and Amman shrines have food offerings.
They are: (1) Ushat-kalam (pre-dawn); (2) Kāla-sandhi;
(3) ucochikālam (mid-day); (4) sāyaraksha; (5) aindam kālam; (6) ardha jāmaṇ. During ucochī kālam (mid-day worship) the Gurukkal of amman shrine donning female attire and come to the main shrine to offer pujas in accordance with old mythology. There is a link in pujas between Samayapuram temple in Trichy district and Tiruvāṇaikkā temple. After 45 days fast by Samayapuram Amman, the food and articles for oblations from Tiruvāṇaikkā temple will be offered first to the Goddess of Samayapuram.

There was a festival during Mārgaḷi when God Ranganatha of Śrīraṅgam temple will be taken to the front yard of Akhilāpḍēśvari shrine which is now given up the reasons of which are not clear.
REFERENCES

1. Tiruvānasikā, an important Śaivite centre might have attracted the attention of the Nāttukkottai Chettiyars known for their enthusiasm in renovating several Śiva temples all over Tamilnadu. A typical case is that of TiruvīdaiMarudur where, though luckily all the inscriptions have been copied and since published (SLI, Vol.23), the inscribed slabs have all disappeared or perhaps reused after dressing in 1908 within one year of their copying in 1907. It is difficult at this stage now to ascertain whether the same has happened in this case also. Inscriptions were copied first in 1891, 1903, 1905, 1908 etc. (See ARSIR, 1908, pp. 4-5).

2. ARSIR, 1891, No.30.


5. Ibid., 1937, No.105.

6. Ibid., 1938, No.18.

7. Ibid., No.15.
8. *Ibid.*, No. 64.


10. See *Political History*, p. 13


12. See *Literary Sources*, p. 251
APPENDIX - II
In the medieval period, Tiruvāṅaiṅkā was one of the important centres of Śaivism, the others were at Tiruvōrriyūr, Pandāpanallūr and Tiruppachchūr. The matha was an important agency, which disseminated religious education and imparted moral instruction on the lines of Paśupatas. The mathas gave a new lease of life to Śaivism and here, it is our endeavour to examine the historicity of an important figure, who was closely associated with the Paśupata matha of Tiruvāṅaiṅkā.

Sadaśiva Dīkshita was the executive head of the Tiruvāṅaiṅkā temple, and he was the pontiff of a matha within the complex of the temple. He served as executive head of the temple for nearly 60 years (1655-1715 A.D.). He was the grandson of Śrīkaṭā Ṛkāvasāi Chandrasēkhara Vājēyayājī, who was the first Grahasthā (non-celibate) to be appointed as the executive of the temple.

An epigraph engraved on the western wall of first akāśa, near a dilapidated building (matha ?) reveals that in Śaka 1506, a tirumāḷ was addressed to Chandrasēkhara guru by Adhichāṇḍēvaradēvar who describes himself as mūla-bhrītva of the god, Tribhuvanapati of the
According to this, Chandrasėkhara Guru Uḍaiyaṛ was appointed as a trustee of the temple.

Chandrasėkhara Guru Uḍaiyaṛ was thus appointed, and afterwards his son, Mahādēva Dīkshita and he was succeeded by Sadāśiva Dīkshitha who was very popular and was held in great esteem and reverence. He performed Vājpeya sacrifice, and his inscriptions in the temple, which are 32 describe his career and achievements as the head of Tiruvāṇaiṅkā temple. He had constructed a temple called Saṅkrālaiyam. He composed several hymns in Sanskrit on the lord of Tiruvāṇaiṅkā.

R. Nagaswamy in an article identified Sadāśiva Dīkshitha, the pontiff of the Pāsūpata maṭṭha at Tiruvāṇaiṅk with a wandering ascetic who breathed his last at Nērur near Karūr, Sadāśiva Brihmēndra. However no authentic evidence has been cited to support his contention, and the two philosophers had nothing in common, except their names. Hence it is necessary to examine the historicity of both the philosophers and to see whether such claim deserve any attention.

Firstly Sadāśiva Dīkshithar, was the son of Mahādēva Dīkshitar and grandson of Sri Chandrasėkhara Guru Uḍaiyaṛ. All these has been established without any
doubt by the epigraphs whereas Sadāśiva Brahmeendra was the son of Somasundara Avadāni, a Telugu Brāhmin of Madurai. Sadāśiva Dīkshītar was a married man, and he had a son and a grandson. A copper plate of Mysore king dated in 1752 A.D. mentions the general of the king, Nañjarājayya who donated the income from two villages near Tiruvāpaikkā in order to feed the Brāhmapas of Ekavīrāmba maṭha and Chandrasekhara Dīkshītar the grandson of Sadāśiva Dīkshītar was made responsible for such arrangement. Sadāśiva Brahmeendra though married did not lead a married life. He renounced the world soon after his marriage, became a wandering ascetic and performed many miracles. His Guru was Paramasivendra and he composed a stuti on him. The epigraphs of Sadāśiva Dīkshīta which record every minute detail never mentioned the name of his "Guru" if at all he had any, and this itself may be taken as an evidence to distinguish the former from Sadāśiva Brihmēendra.

Both the philosophers lived in different periods. Sadāśiva Dīkshītar became a maṭhādhinātī in 1655 A.D. even when his father was alive. Assuming that his father Mahadeva Dīkshīta lived upto a ripe old age of 80 Sadāśiva Dīkshītar became the pontiff when his father was 70. Assuming Sadāśiva Dīkshītar was born to Mahadeva Dīkshīta,
when the latter was 40 years old and Sadāśiva became a pontiff or mathadhinadhi, when he was 30 years old and he continued to serve in that capacity for nearly 60 years and at the time of his death he must have been 90. But we come to know that Sadāśiva Brahmadeva met the Rāja of Pudukottai, Vijaya Raghunātha in 1738 A.D. and converted him into a Saivite devotee. If we accept both Sadāśiva Dīkshita and Sadāśiva Brahmadeva were one and the same person, then how can we reconcile with the fact that he "met" the king of Pudukottai in 1738 i.e. when Sadāśiva Dīkshita was 113 years old at that time, which was quite incredible. An epigraph of the temple mentions the fact that Sadāśiva Dīkshita died in 1715 A.D. or resigned from the headship of the matha.

In addition to this, a copper plate of Marātha king, Shāji, reveals the fact that the father of Sadāśiva Brahmadeva obtained the village Tiruvirasūr as Brahmadeya in 1693 A.D., the period when Sadāśiva Dīkshita was a pontiff of Tiruvanakka temple. At that time, he must have been 68 years old, whereas Sadāśiva Brahmadeva was a youth.
Hence all the arguments advanced so far prove conclusively that Sadāśiva Brahmendra and Sadāśiva Dīkshita were two different personalities, and the former had nothing to do with the latter.

He had built several structures such as Dāru-kāvana-vilāsam, etc. He had made many donations for conducting several festivals and performing special worship. He ruled with benignity for sixty years. He had constructed a big pillar in the temple called 'Śivanāmataarya Jayastambha'. He had composed several songs in praise of the god of Tiruvāṇaimakkā.
REFERENCES

1. V.R. Ramachandra Dikshitar, Munram Kulottungan, p.77.

2. ARSIE., 1937-38, No.130.

3. Ibid., No.135.

4. The inscription pertaining to the transfer of administration to Chandrasekhara Guru Ujaiyar is discussed in the chapter on Administration of the temple.

5. ARSIE., 1938, No.16.

6. R. Nagaswamy, Śri Jambukēśvaram Tirukkōvil Mahākumbābhishekamalar, p.252.

7. ARSIE., 1938, No.64.

8. Ibid., C.P. No.23.


10. ARSIE., 1938, No.57.

11. Ibid., No.130.

12. Ibid., No.70.

13. Ibid., Nos. 18 and 16.

APPENDIX - III
# Select List of Inscriptions of Tiruvānaikkā Temple

## Cholas

<table>
<thead>
<tr>
<th>No.</th>
<th>King</th>
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<th>Equivalent in A.D.</th>
<th>No. and year of collection and/or SII; XI.</th>
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<td>909-10 A.D.</td>
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<td>1116-17 A.D.</td>
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<td>1185 A.D.</td>
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<td>No.</td>
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<td>&quot;</td>
<td>316th day</td>
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<td>13.</td>
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<td>ARSIE., 1938, No.36.</td>
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GLOSSARY OF INDIAN ARCHITECTURAL TERMS USED

1. adhishṭhāna: Basement of a vimāna, mapḍapa, or similar structure, forming a distinct architectural feature supporting walls and pilasters or pillars, and consisting of distinct moulded tiers.

2. alpa-vimāna: Small, one-storeyed vimāna. The parts are adhishṭhāna, bhūti or pāda, prastara, grīva, śikhara and śūpī. It is usually without a hāra.

3. ashta-parivāra: Lay out of central shrine with eight surrounding subshrines (including the Nandi shrine) in the cardinal and corner directions.

4. ardha-mapḍapa: Pillared or astylar vestibule (antarāla) hall immediately in front of the principal shrine or distal half of a mapḍapa with two seriate pillars, as in rock-cut cave temples.

5. bhadra: Central relieved or projected part from each side of the body of the vimāna or prāśāda in which case it is termed ratha, as distinct from the corner projection (karna).

6. dēvakōshṭha: Niches on wall of shrines and mapḍapas containing sculpture of deity; often crowned by τὸρα or shrine motif, κūṭa śāla, pañjara, or kūḍu, or udgama.
7. gala, grīva: Neck; usually the clerestory raising up the roof (śikhara) with light and air-openings (nāsikās) on its sides in the vimāna types. The neck is below amalaka in prasada types, but without nāsikās.

8. gopura: Main gateway; the storeyed structure over the entrance or entrances through the enclosing walls to the premises of a temple, palace, or city.

9. hāra: String of miniature shrines or (asedicules) over each terrace (tala) of the storeyed vimāna consisting of kuṭas, kōshṭhas, (or śalas) and pañjaras, interconnected by cloister-lengths or balustrades simulating cloisters (hārāntara).

10. Kalaśa: Wide mouthed vase; lowermost member of the pillar capital, so called after its shape. Also the vase-shaped finial over the āmalaka of northern temples.

11. Kapota: Dove, pigeon; overhanging cornice, usually flexed, projecting beyond the principal beam to throw off water from the terrace beyond the beam and joist end or the recesses of the adhishṭhāna like the kumuda and padma.
12. Kīḍu : Nest, an arched or horse shaped opening projected out of a flexed cornice (kapōta) originally perhaps intended for entry of roosting birds (kapōta) but in later examples filled with human figures (mithuna, etc.) surmounted by a finial. The arch is usually a makara tārāpa.

13. Kumbha : Member of the pillar capital coming above the kalaśa, and tāḍi and bulbous in form. Originally a flattened carinate vase with a short, narrow mouth.

14. maha-mapḍapa : Pillared hall immediately in front of the ardha-mapḍapa, or antarāla, or the proximal half of a mapḍapa with two seriate pillars, closed or open, in cave temples.

15. mapḍapa, mapḍakam : Open or closed pillared or astylar hall.

16. Mukha-mapḍapa : First or frontal mapḍapa of a series at the entrance of a temple, often synonymous with maha-mapḍapa in earlier temples.

17. Nāsikā : 'Nose'; projected arched opening (window). See alpa-nāsikā, kahudra nāsikā, maha-nāsikā and suka-nāsikā. In Kerala temples it is called Kiṭi vāśal, or parrot beak entrance.
18. Navaraṅga: Maṇḍapa with four pillars surrounding a central bay, twelve more on the periphery in alignment with the central pillars enclosing eight more bays surrounding the central one and making nine bays in all; characteristic of Chālukyan temples and their derivatives.

19. Padma: Lotus; capital member (doucene) below the phalaka (abacus) shaped like a lotus with petals.


21. Paṭṭika: Projected top slab of the platform or adhishṭhāna in a line with the vertical norm or manasūtra—a major moulding of considerable thickness.

22. Phalaka: Abacus; wide plank on top of the terminal śadurām or moulded capital of pillar supporting the corbel, or potika. Pali—same as padma, in size and position but without petal markings.


25. Pranāja: Spout projected like a gargoyle to discharge abhisēkam water.
26. Śabha-śaṃḍapa : Maṇḍapa with shrine of Nāṭarāja in the southern temples, generally facing south.

27. Śaduram : Square basal, intermediate or terminal section of a pillar separated by octagonal, polygonal, or circular intermediary parts.

28. Śala-shrine : Viśṇa of ayataśra type (oblong on plan) with barrel-vault roof and a series of stupas on its ridge.

29. Śala-śikhara : Sikhara peculiar to śala-shrine, barrel vault wagon-top or inverted, keel shaped.

30. Śikhara : Roof of the viśṇa over the grīva, domical or four sided with a single finial, vaulted with many finials on the ridge, or apsidal with many finials over the horizontal part on top. The entire superstructure (aṇḍa) of northern prāsādas.

31. Stūpi, stūpika : Finial, morphologically the uṣṇīṣha, taking in later times the form of a pūrpa-ghanṭa or pūrpa-kumbha, forming the topmost or ultimate member of the viśṇa, gopura, or any other structure.

32. tūgi : Saucer shaped capital member above the kalaśa and below the kumbha.
33. **tala** : Storey of the vimāna or gopura.

34. **tārpa** : Free standing ornamental foliar and floral festoon forming entrance supported by two upright columns and often interlaced vertically (jala tārpa) copied in wood and stone with greater elaboration and carring or taking the form of makara-tārpa, mounted on two pillars. It precedes the main gateway (gopuras) of cities, palaces and temples. It is often erected temporarily (as is common in South India) on festive occasions on roads leading to cities, palaces and temples. When adorning the doorway as a dvaraśobha, it is called a griha-dvāra- tārpa, or the face of a wall bhitti-tārpa, where it often frames a niche or dēva-kōshṭha or suggests an opening ghanadvāra. When free-standing; it is designated stambha-tārpa.

35. **Upāna** : Lowermost part or footing of the basement or adhishṭhāna, projecting beyond the vertical norm and surmounted by the jagati. It forms the lower most visible part of the vimāna the uppermost limit of the same being the stūpi.

36. **Upapītha** : Additional moulded platform or sub-base below the basement or adhishṭhāna with mouldings repeating those of the adhishṭhāna, or often reduced in number, or simpler.
37. Utsava mangapa: Mangapa in which the processional deities of bronze are kept during celebrations.

38. Vādiṅkā: Railing.

39. Vimarṇa: Shrine from upāna to stūpi (base to finial), the whole shrine consisting of adhiṣṭhāna (basement) pada (pillars) or bhitti (walls), prastara (entablature), grīva (neck or clerestory), śikhara (head or roof), and stūpi (finial) in the case of simple vimānas (ekatāla); with talas (storeys) intervening between the lowermost prastara below and the grīva- śikhara, and stūpi above in storeyed vimānas.

40. Vyāla: Leonine figure.

41. Vyāla-māla, Vyāla-varī: Decorative frieze with vyālas usually, as part of the adhiṣṭhāna and on top of the entablature of each tala, marking the ends of the cross-joists in original timber-work.
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2 Sri Akillandeswari Amman Sannidhi
3 Raja Gopuram
4 Mallappan Gopuram
5 Karthigai Gopuram
6 Arivithan Gopuram
7 Mamunantapam Gopuram
8 Sankateswarar Gopuram
9 Sundarapandian Gopuram
10 East Gate uncovered passage
11 South Gate covered passage
12 North Gate
13 Surya Theertham (Adi Theertham)
14 Indra Theertham
15 Jambu Theertham (Sankareswara Theertham)
16 Brahma Theertham
17 Thousand Pillar Mantapam
18 Unjal Mantapam
19 Hundred Pillar Mantapam
20 Isanya Prakari Koil
21 Elephant Shed
22 Kasi Viswanathar
23 Meenakshi Mantapam
24 Jambunathar
25 Balasubramaniam
26 Saneeswarar
27 Kurathi Mantapam
28 Sankareswarar
29 Natvarajar
30 Prasanna Vinayagar
ILLUSTRATIONS
FIGURE - 1  VIMANA WITH STHALA VRIKSHA (JAMBU TREE)
FIGURE 4  INNER MANḍAPAM, NORTH END.
NATARĀJA SHRINE FROM ELEVATION

FIGURE 5  ARAVIJAYA GOPURAM.
FIGURE - 17  SUNDARA PĀNDYAN GOPURAM.

FIGURE - 18  SUNDARA PĀNDYAN GOPURAM, EASTERN SIDE SOUTH FLANK
FIGURE - 19  EKAPĀTHAMURTHI
FIGURE - 20  RAJAGOPURAM

FIGURE - 21  RAJAGOPURAM EASTERN SIDE