Chapter V

CONCLUSION
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Religion is one of the earliest human social institutions. It differs from place to place and has developments from time to time in views of its principles and practices. It enables the man to be at peace with himself. It is also associated with different gods and methods of rituals in shaping the destinies of human life. The people have generally belief in religion and under take many adventures in religious speculation and build-up concepts of systems with which they come into contact in the long milleniums of its history.

The Āndhras who form an important section of Indian People came under the influence of the important religious movements of the land namely - Hinduism, Jainism and Buddhism. These religions brought remarkable changes in the beliefs of the people and their practices. These religious movements gradually spread to the extreme southern parts of Āndhra including Rāyalaseema.
The temples acted as centres of religion. Different religious ceremonies were conducted in the temples. The constructions of the temples during the early period in Rayalaseema are based on the model set by the Buddhist temples. Among the Śaiva and Vaishnava faiths of the Hindus in Rayalaseema, Śaivism as in the other parts of Ándhra, flourished earlier than vaishnavism. Among the earliest Vaishnava temples in India, Daśavatāra temple at Devagah and Vishnu temple at Tigava may be mentioned. Many temples were constructed with the patronage of kings and other royal people in Rayalaseema. All these temples were maintained with the grants made by the kings and charities made by the wealthy persons of society. These grants included lands, villages, cattle, money, jewellery and so on. Donations of cattle made to the temples were recorded in many inscriptions in the medieval period. The Vaishnava sects were propagated by the “Vaishnava” saints from the twelfth century A.D., onwards in this region. It gained popularity along with śaivism. People had been pious and religious minded and contributed significantly to the temples for obtaining religious merit. New temples for the gods, Śiva and Vishnu, were constructed and existing temples were extended.
Temples as known for their importance as religious and pilgrim centres, are also noted for their long and eventful history as revealed by the valuable inscriptions of different dynasties. They were also great centres of art and architecture as seen from their magnificent gōpuras, prākāras, maṇḍapas and vinānas. Thousands of sculptures are found crowding the columns as bas-reliefs, Vināna - dēvatas and gōpura - dēvatās, which presented an interesting source of study of the art and Iconographic wealth of the temples of Tirumala Tirupati and surrounding temples.

Various dynasties like Pallavas, chōlas, Pāṇdyas, Vijayanagara and other feudatories contributed immensely for the development of thirteen TTD temples.

During the first century BC Tirumala Tirupati and surrounding areas were under the administration of Šatāvāhanas. Subsequently this region which was known as Tōṇḍai maṇḍala came under the pallavas. The pallavas were not
only builders but also great patrons of art and architecture, sculpture, and painting. Pallavas extended their devotion not only to śaivism but also to Vaishṇavism. As a token of their religious toleration, Pallavas constructed the caves and temples to both siva and Vishṇu. The first inscription, that is found in Tirumala temple belongs to Pallava princess Samavāi. She made a gift of “Mānavāl Perumāl” i.e., Silver idol of Śrīnivāsa to the temple. They left behind a rich and varied sources of artistic excellence in the vast stretch of south India. During their rule, the south Indian temple architecture has gone through various phases of development. The pallavas of Kaṃchipuram (9th CAD), Chōla, Paṇḍyās and the kings and chiefs of vijayanagara were devotees of lord Veṅkaṭēśwara and they were competitors with each other in endowing the temple with rich offerings and benefactions. Śrī Veṅkaṭēśwara temple of Tirumala received the devoted attention of the various royal families that ruled over the empire and entered upon a phase of unprecedented glory.
The first chapter deals with an introduction denoting the scope and aim of the thesis combining with historical background of thirteen temples under T.T.D. The Venkateswaraswamy Temple, Tirumala has a hoary past being referred in Rigveda and Sañgam literature. All most all the dynasties of South India have rendered their services, by one way or the other, to the god of seven hills. Vaishnava devotees considered this temple as one of the Divyadéśas. The first epigraphical evidence is found in the form of an inscription of Pallava princess, Samavai, to be assignable to 970 A.D. It went on under the patronage of Chola, Pandy and Vijayanagara kingdoms, until the temple was brought under the management of Board of Trustees in the year 1987. Though the Cholas were the staunch followers of Saivism, directly or indirectly they were responsible for the construction of sanctum and sanctorum of Kapilésvara, Govindařajasaśwamy and Padmavathi temples.
The great among the Yadavaryas, Ghaṭṭi Dēva or Vīra Narasinga Dēva made several benefactions to lord Vēṅkaṭēśwara, his consort Padmavathi and Govḍarajaswamy and revealed their devotion to Vaishṇavism. The descendents of Saṅgama, Śālava, Tuḷuva and Aravidu dynasties rendered their utmost devotion to lord Vēṅkaṭēśwara. Devarāya II, great among the Saṅgama rulers considered lord Vēṅkaṭēśwara as his family deity and commenced the tradition of enchanting “Vēḍapārāyaṇa” in the Tirumala temple. Śālava Narasimharāya made several contributions by way of making additions to the temple. Śrī Krishṇadēvarāya and Achyutarāya became staunch devotees of Lord Vēṅkaṭēśwara and the reputation of the Tirumala reached its Zenith under their patronage. As a result of this royal patronage, an abundant sculptures and icons reflecting Vaishṇavism in general and Bhāgavata cult in particular made their appearance in the form of temple sculptures.
The remaining part of the 1st chapter covers the history of the rest of the twelve temples under T.T.D. There are two Śaivite temples among the thirteen T.T.D. Temples namely Kapilēśwara temple and the temple at Bugga Agraḥāram.

The second chapter covers the sculptures and images of Vishṇu and Śiva in Various forms. The images and sculptures of Vishṇu are classified as Sthānaka, Āśina, Ṣayana and Yanakamūrties. Each of the above postures may be further divided into yōga, bhōga, vīra and abhhichārika forms. The standing postures of Vishṇu are abundant in the carvings of the temples under study. Among the Yanakamūrties of the god, Garuḍharudha mūrti forms are abundant. Vishṇu as Nrittamūrti is a rare example found in Gōviṇḍrāja Śwamy temple, Tirupati. Trivikrama with right leg extending in right angle to the perpendicular is a rare example in Tirumala temple. The pose indicates that the lord is measuring the middle world.
The figures of Śrīnivāsa or Vēṅkaṭēśwara are prominently found in the Vijayanagara Temples. Surprisingly, the impact of “Kullayi”, i.e an elongated head gear worn by the kings and nobles of Vijayanagara dynasty is seen in the Kirīṭanakūṭa of lord Vēṅkaṭēśwara. Hayagrīva is frequently found in the Vaishṇavite Temples. This horse-faced form of Vishṇu is identified as bestower of knowledge, who is said to be the recoverer of Vedas from the demons Madhu and Kaitabha. Śrīvaishṇavites invoke the blessings of Hayagrīva for pursuits of knowledge and he is shown as one of the Vimāna dēvatas. Among the other Vaishṇavite gods mention may be made to Varadarāja, Raṅganātha, Vishṇu as Mōhini, Paṇdu Raṅga etc.,

Two Śaivite Temples under T.T.D. contain the Śaivite sculptures such as Daḵṣiṇāmūrthya, Aliṅganāmūrthya, Naṭarāja, Bhairava etc. However, the Vēdaṇārāyaṇa temple, Nagalapuram contains both Śaivite and Vaishṇavite sculptures, denoting the religious harmony between Śaivism and Vaishṇavism. According
to the local legends, Siva is known as Hari Kañthēśwara in this temple. After recovering the Vēdas from the Demon, Sōmakāsura, Vishṇu in the form of fish came out of the sea and the god is believed to have been first witnessed by Śiva. Hence, the god is locally known as Harikāñthēśwara.

The third and fourth chapters throw light on Vaishṇavism and Śaivism as gleaned from the sculptures and icons. The Daśāvatāra concept of Vaishṇavism is the main theme of the third chapter. The concept of Daśāvatāra is elaborated in the puraṇas, which may be varied from one puraṇa to other. Vaikhānasagama prescribes the postures of Daśāvatāras. Most of the Daśāvatāra Panels of T.T.D Temples are in accordance with the Vaikhānasagama. Vishṇu and his avatāras gained wide popularity in the Gupta and post-Gupta periods. Further the Bhāgavata cult became wide spread in the Vijayanagara period and Krishṇavatāra constitutes the main theme of the temple sculptures. Temples for Maṭṣyavatāra form of Vishṇu are rare in
India and the Vēdanārayaṇaśāmy temple at Nāgalāpuram is considered to be one of the best specimens among the temples dedicats for this god. Another unique feature of this temple is that, the mūlabhēra of this temple holds chakra in profile condition i.e Prayoga Chakra.

The T.T.D Temples also abound in the sculptures of Narasimha since most of the temples were under the patronage of Vijayanagara rulers. They were also the staunch devotees of this god. Among these sculptures we find a rare sculpture of Narasimha riding on a lion in Tirumala temple. Sthūna Narasimha Panel gained wide popularity in the Vijayanagara period. Its concept elevated the Vaishnavism in T.T.D Temple. The Krishṇa leela sculptures constitute the major part of the sculptures of the temples under review. A solitary example of Kalki avatāra of Vishṇu is traced out in Gōviṇḍa Rājasāwamy Temple, Tirupati.
The conception and development of Śaivism in Āndhra in general and Rāyalaseema in particular and also the Śaivite sculptures of T.T.D Temples formed the subject matter of the fourth chapter. The Śaivite sculptures of T.T.D Temples belonged to the dynasties of Pallava, Chōla and Vijayanagara. Though, there are only two śaivite temples under T.T.D, one more vaishṇavite temple i.e Nāgalāpuram temple contains both Śaivite and Vaishṇavite Sculptures. The Pallava Princess, Samavāi is associated with the Tirumala temple on account of her inscription, found on the walls of the sanctum and antarāla. The Chōlas had their contribution in the construction of Kapilathirtham Temple.

Over all review of the present study shows the popularity of Vaishṇavism with the dominant features of Bhāgavata cult. The majority of the temples under present study belong to Vijayanagara period. The rulers of this dynasty have shown inclination towards Krishṇa cult, Ramacult, by giving utmost
importance to the Parivāradēvatas like Garuḍa, Hanuma and Gaṇapati. As such separate Shrines for the subsidiary gods are abundantly found in these temples. They are also carved in large numbers on the pillars, walls, Adhisṭāna portions etc.