

117

SOUTH INDIAN SHRINES

[ILLUSTRATED.]



BY

P. V. JAGADISA AYYAR

WITH A FOREWORD FROM

LORD CARMICHAEL.

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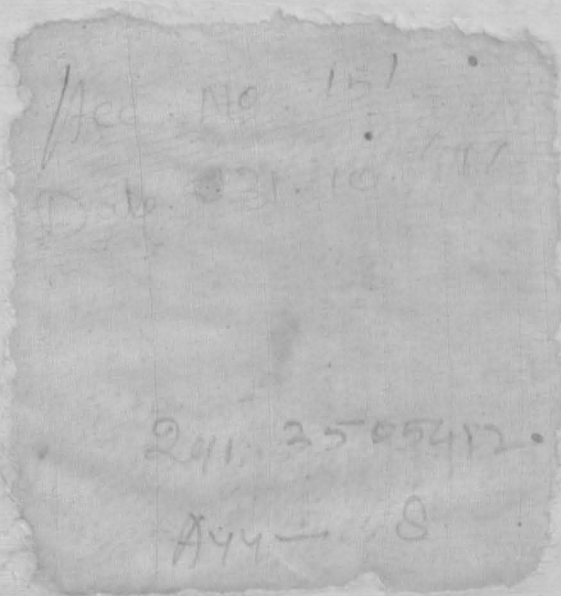
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FOREWORD



13, PORTMAN STREET,
LONDON, W.I.,
30th October 1919.

DEAR MR. JAGADISA AYYAR,

I thank you for your letter of September 2nd and subsequent letter. I did not answer these as you said that you were sending me some articles on South Indian Shrines. Owing to some cause these articles have not yet reached me; but perhaps you are still desirous of having a few words from me, so I write now in hopes that my letter may not reach you too late to serve your purpose. When I recall the help which you gave to me and to several of my friends while I was Governor of Madras by your explanations of what we saw at various shrines, I feel sure that your articles will be of use to such Englishmen as refer to them for instruction. I only hope there may be many who will do so, for some of them at any rate will I believe find great pleasure in studying the shrines and will feel grateful to you—as I do—for your kindness in pointing out the best way to study them.

Yours truly,
CARMICHAEL.

To

P. V. JAGADISA AYYAR Esq.,

Manager, Archaeological Department,

MADRAS.



CONTENTS.

	PAGE.
INTRODUCTION.	
Ancient Hindu Ideals-Vedas and Dharma-Ardha or Wealth-Kama or Desire, Vratas, Hindu eras, Punya or Acquiring merit, the Kaliyuga, Duty of women-Vice or Adharma-Murtis in Temples, Image-worship, The Elements, The festival of Kamadhahana, Hindu Piety, Sraddhas and Gifts, Puja and Vrata-Archæology, The Puranas-Hindu temples	1-14
CHAPTER I.—MADRAS.	
The Parthasarathy temple, Triplicane, The Sculptures therein, Kapalisvara temple, Mylapore, Vayelār Nayanar shrine. Incident connected with Saint Sambhandar, Shrine to Tiruvalluvar, The Vaishnava saint Peyalwar, The temple at Tiru-votriyur, Saint Pattinattu Pillaiyar, Shrine to God Tyagaraja	17-20
CHAPTER II.—CONJEEVARAM.	
The Saptapuris or the 7 holy cities of India, Tondaimandalam, The Mutt of Sri Sankaracharya, Kamakshi Amman temple, Merralli temple and other Saiva temples, Chitrageupta temple, Ekamranathar temple, Kailasanatha temple, Kachchapesvara temple, Tirukkurippuththonda Nayanar, Jvaraharesvara temple, Varadaraja temple, Hastigiri, Satyavratakshestra, Attiyur, Vaikunta Perumal temple, Poigai Alwar, Jain temple at Tirupparuttikunram	21-26
CHAPTER III.—TIRUKKALUKKUNRAM.	
Pakshithirtham, Vedagiri, Ashtadikpalas, sculptures in the temple inclusive of Yoga Dakshinamurti, Orukal Mandapam on the hill, Sankhatirtha at the foot of the hill, and the occurrence of Valamburi Sankha (<i>Turbinella pyrum</i>)	27-29
CHAPTER IV.—MAHABALIPURAM.	
Seven pagodas, Kadal mallai, Tirumangai Alvar, The Varaha cave, Mahishasuramar-dini cave, Bhudattalvar, Govardhana Uttarakrishna, Saluvankuppam, The Arjuna's penance, The Krishna Mandapa, Panchapandava Rathas	31-35
CHAPTER V.—GINGEE.	
Senji, Rajagiri, Krishnagiri, Venugopalasvami temple, Founding of the city and fort-Various forms of Krishna-Pattabhiramasvami temple, The romance of Desing	37-43
CHAPTER VI.—TIRUVANNAMALAI.	
Goddess obtains the <i>Vamabhaga</i> of Siva. Fight between Brahma and Vishnu and the appearance of Lingothbhava-Sivarathri festival, Arunagirinathar <i>Karthigai</i> festival, Construction of parts of the temple	44-45
CHAPTER VII.—CHIDAMBARAM.	
Tillai, Pundarikapuram, Vyagrapuram, Sriirambalam, Puliur, Chitrakuta, Rahasya, Chit Sabha, Nritta Sabha-Sivaganga tank-Pandyanar Subrahmanya temple, Sivakami Amman shrine, Korravankudi, Govindaraja shrine, Sages Vyagrapada and Patanjali, Tirunilakanda Nayanar-Nanda or Tirunalaipoavar, Tiruvetkalam, Pasupastra, Tirunarayur, Nambiandan	46-53

CHAPTER VIII.—VAITHISVARANKOIL.

Vaithinathasvami temple, Gangavisarjana figure, Muthakumara, Tonsure ceremony—Tiruvengkadu, Svetaranya, Aghoramurti figure	54—56
--	-------

CHAPTER IX.—MAYAVARAM.

Parvati in pea-hen form, Alinganamurti, Bath during <i>Tula</i> month, Tiruvaluntur or Enthalur, Vazhuvur, Virattesvarar, Gajasamhara image, Tirukkadayur, Amritakadesvara temple, Bikshadana and Mohini, Saktis, Markandeya, Saptakanyas, Kungiliyakkakanyanayanar, Kari Nayanar	57—61
---	-------

CHAPTER X.—GANGAIKONDASOLAPURAM.

Capital of the Cholas, Founding of the city, Singakkinaru (well), Architecture of the building, Navaghrabas, Mahishasuramardini, Chandesanugrahamurthi	62—64
--	-------

CHAPTER XI.—TIRUVIDAIMARUDUR.

Madhyarjunam, Temple of Mahalingasvami, <i>Taipushyam</i> festival, Asvamedha-pradakshinam, Agya Ganapathi, Pattinathu Pillayar, Suryanarkoil, The temple to the Planets, The Navaghrabas	65—69
---	-------

CHAPTER XII.—KUMBAKONAM.

Kudamukku, Kumbesvara temple, Solamaligai village, <i>Mahamakha</i> festival, Nagesvara temple, Sarangapani temple, Ramasvami temple, Chakrapani temple, Sankaracharyar mutt, Tiruvisalur, Vembarur, or Solamarthandachaturvedimangalam, <i>Tulabhara</i> and <i>Hemagarbha</i> ceremonies, Swamimalai, Tirunagesvaram, Sankanidhi and Padmanidhi, Tiruppurambiyam, Uppiliappankoil, Akasanagara or Tulasivana, Tulasi plant, Pattiswaram	70—78
---	-------

CHAPTER XIII.—DARASURAM.

Airavatesvara temple, Rudraksha seeds, Yama thirtham (tank), Parts of the temple, Saptamathas, Saiva devotees, Solamaligai	77—80
--	-------

CHAPTER XIV.—TIRUVALANJULI.

Kapartisvara temple, Svetavinayaka shrine and the founding of the same, <i>Vinayaka-chathurthi</i> festival	81—82
---	-------

CHAPTER XV.—NALLUR.

Kalyanasundara temple, The linga changing colours, Agastya image, Amarnesthi-Nayanar.	83—85
---	-------

CHAPTER XVI.—KAMARASAVALLI.

Kamakavanam, Rati image, Sundara thirtha tank, Kamadhanamurti or Kamantakamurti	86
---	----

CHAPTER XVII.—TANJORE.

The founding of the city, Brihadisvara temple, Palace and fort, Vallam, Vajratirtha (tank), <i>Masimakha</i> festival	87—89
---	-------

CHAPTER XVIII.—TIRUVADI.

Sapthasthalams, (the seven holy places), Tiruvaiyaru, Dakshinakailas, Uttarakailas, Gevinda dikshitha, Panchanadisvara temple, Saint Appar, Brahma, Alkondar, Tirumazhuvadi	90—93
---	-------

3-OCT-1922

CHAPTER XIX.—TIRUVARUR.

Tiruvalur, Valmikesvara temple, Sankathirtha (well), <i>Chitrapournami</i> , Tyagaraja shrine, Kamalalaya tank, Saint Sundara, Sengalanir Odai, Ayirakkal mandapa, Achaleswara shrine, Araneri shrine, Naminantiadika Nayanar, Kalarsinga Nayanar, Tandiyadigal Nayanar, King Manuchola, Sage Durvasa	94—99
---	-------

CHAPTER XX.—NEGAPATAM.

Kayarahanasvami temple, Panchamukha vinayaka, Adipatha Nayanar, Existence of Buddhist shrines at one time, Dutch cemetery, Mosque, Nagore, Punnagavanam	100—101
---	---------

CHAPTER XXI.—VEDARANYAM.

Adi Setu or Kodikkarai, Manikarnika tank, Agastyampalli, Agastya's life	102—103
---	---------

CHAPTER XXII.—TIRUCHCHENGATTANGUDI.

Siruttonda Nayanar, Vathapi Ganapathi, Temples of Ganapatisvara and Uttara-padesvara	104—106
--	---------

CHAPTER XXIII.—AVADAYARKOIL.

Temple of Atmanada, Manickavachaka saint, Virabhadra God	107—108
--	---------

CHAPTER XXIV.—TRICHINOPOLY.

Dakshina Kailas, Tayumanavar God, Uchchi Pillayar temple, Uraiyur, Tirumukkisvaram, Panchavarnesvara temple	109—110
---	---------

CHAPTER XXV.—JAMBUKESVARAM.

Tiruvanakavai, Appu Linga, Kochchengan chola, Akilandesvari Goddess, Ekapada Tirumurti, Rajarajesvara temple, Tiruvasi village, Kannanur, or Vikramapura, Capital of Hoysala in the south	111—113
---	---------

CHAPTER XXVI.—SRIRANGAM.

Founding of the place, <i>Ehadesi</i> festival—Parts of the temple, Inscription in the temple, Mention of Srirangam by the Alvars, Lives of Alvars, Dasavataras, and the temples dedicated to each of them, Koyilolugu or the purana of this temple	114—152
---	---------

CHAPTER XXVII.—KARUR.

Tiruanilai, Baskarapura, or Baskarakshethra, Sivakami Andar, Pugazh chola, Eripatha Nayanar—Kudal sangamam	153—154
--	---------

CHAPTER XXVIII.—PALNI.

Palani, Tiruvavinangudi, Varahagiri, <i>Kavadi</i> , description of God Subrahmanya, Founding of the place	155—159
--	---------

CHAPTER XXIX.—MADURA.

Kadambavanam, <i>Chitrapournami</i> festival, Ayirakkal-mandapa, 64 <i>leelas</i> or sports of Sundaresa, the inscriptions in the temple, Tamil Sangam, Pudumandapam, Tirumalai Naick's Mahal, Karaikkalammaiyar, Murtinayanar, Mangammal palace, Vandiyur Teppakkulam, Kudal Alagar temple, Tirupparankunrum, Anamalai, Jewellery of God Sundaresa and Goddess Meenakshi.	160—187
--	---------

CHAPTER XXX.—RAMESVARAM.

Gandhamadana hill, origin of the place, Sethumadhava shrine, Inscriptions in the temple, The ritual—The Puja utensils	188—211
---	---------

CHAPTER XXXI.—TINNEVELLY.		PAGE.
Venuvana, Manalur, a Pandya Capital, Kurukkuthora temple, Kalyanasundara	...	212—213
CHAPTER XXXII.—TIRUCHCHENDUR.		
Tiruchchendil, or Jayanthipuram, or Tiruchchirativay and Srisandhinagaram, Dattatreya, Shrine to Narkiradevanayanar	...	214—215
CHAPTER XXXIII.—TIRUCHCHENGODE.		
Nagachala, Nritta Mandapa, Arthanarisvara, Poet Gunaseela	...	216—217
CHAPTER XXXIV.—TIRUPATI.		
Venkatachala, Varahasvami shrine, Shrine to Govindarajaperumal, Gali Gopura, Shrine to Sudarsana or Chakrathalvar, 108 Tirupatis	...	218—230
CHAPTER XXXV.—KALAHASTI.		
Sripuram, Mummudichcholapuram, Kalahastesvara temple, Kannappa hill, Maniganniagattan, Saint Kannappan	...	231—232
CHAPTER XXXVI.—PUSHPAGIRI.		
Tradition of the place, Garuda, Inscriptions at the place, other temples	...	233—236
CHAPTER XXXVII.—HAMPI.		
Matanga Parvata, Nimbapura, Hazara Rama temple, Vittala temple, Krishnasvami temple, definition of <i>avatar</i>	...	237—239
CHAPTER XXXVIII.—AHOBALAM.		
Singavekkunrum, Ngrasimha avatar, <i>Egava</i> or <i>Pedda</i> (upper) Ahobalam, <i>Digua</i> or <i>Chinna</i> (lower) Ahobalam, Lanja Koneru, Kanchu Kumbham, Ramatirthani, Inscriptions	...	240—242
CHAPTER XXXIX.—SRISAILAM.		
Rishabhagiri, Definition of <i>Puranas</i> and <i>Itihasas</i> , Tradition of the place, Inscriptions	...	243—244
CHAPTER XL.—BEZWADA.		
Vijayavata, Kanaka Durga, Indrakila hill, the various names of Arjuna	...	245—246
CHAPTER XLI.—DRAKSHANAM.		
Dakshatapovana, or Dakshavatika, Tradition relating to the place, Bhimesvara temple, Mahammadan Mosque, Ollandu Dibba or Dutch tombs	...	247—249
CHAPTER XLII.—SIMHACHALA.		
The founding of the temple, Kappam Stambam, Sarabha	...	250—252
CHAPTER XLIII.—SRINGERI.		
Rishyasringagiri, Sakkarapatna, Legend about the river Tungabhadra, <i>Sarpayaga</i> , Founding of the place, Vibhandaka sage, Mallikarjuna temple, <i>Asvamedha</i> Sacrifice, Adisankara's life, Vidhyatirtha, Vidhyasankar temple, Zodiacal signs, other shrines in Sringeri, Records of the Mutt	...	253—263

3-OCT-1923

LIST OF ILLUSTRATIONS.

FIG.		PAGE.
1.	Parthasarathy temple with the tank in front	17
2.	Kapaliwarar temple do.	19
3.	Saint Sambhandar	20
4.	Kamakshi Amman temple	22
5.	Adi Sankaracharya	23
6.	Chitracharya	23
7.	Ekambaranatha temple	24
8.	Varadaraja temple	25
9.	100-pillared Mandapa, Varadaraja temple	26
10.	Vedagirisvara temple on hill	28
11.	Dakshinamurti	29
12.	General view	31
13.	Mahishasuramardhani cave	32
14.	Arjuna's penance	33
15.	Govardhana Krishna in Krishna Mandapa	34
16.	Kalyana Mahal	38
17.	Ranganadha temple and Audience Hall on Krishnagiri Hill	38
18.	Venugopalsvami temple	39
19.	Venkataramana temple and Rajagiri hill	40
20.	Ranganadha temple, Singavaram	41
21.	Arunachalesvara temple	44
22.	Nataraja	47
23.	General view of the Sri Nataraja temple...	48
24.	Nritta Sabha do.	49
25.	Sivaganga tank do.	49
26.	Sages Vyagrapada and Patanjali	51
27.	Saint Nanda	53
28.	Vaithinathasvami temple	54
29.	Agoramurti temple	56
30.	Parvati in the form of a pea-hen worships the linga...	57
31.	Gopura of Mayuranathasvami temple	58
32.	Tank within do.	59
33.	Gajasamharamurti	60
34.	Amrithakadesvara temple	61

FIG.		PAGE.
35.	Central shrine of the temple Gangaikondasolapuram	62
36.	Mahishasuramardini do.	63
37.	Mahalingasvami temple Tiruvidaimarudur	65
38.	Do. do.	66
39.	General view of Suryanarcoil... .. Suryanarcoil	67
40.	Navagrahas or nine planets do.	68 & 69
41.	Mahamakha tank... .. Kumbakonam	70
42.	Gopura of Sarangapani temple do.	71
43.	Trivikrama God—Ramasvami temple do.	72
44.	Vishnu with his consorts do do.	72
45.	Marriage scene of Parvati do do.	72
46.	Chakrathalwar do do.	73
47.	Swaminathasvami temple Swamimalai	74
48.	Mandapam in front of the central shrine Darasuram	79
49.	Vinayaka shrine in the temple Tiruvalanjuli	82
50.	Vinayaka with his consorts do.	82
51.	Vimana or tower near the shrines Nallur	84
52.	Figure of Rati Kamarasavalli	86
53.	Brihadisvara temple with rampart Tanjore	87
54.	Do. do.	88
55.	Gopura of Panchanadesvara temple Tiruvadi	91
56.	Saint Appar do.	92
57.	Brahma Tiruvadi	93
58.	Shrine outside Tyagaraja temple Tiruvarur	95
59.	Sundarar do.	96
60.	Gopura of Tyagaraja temple Tiruvarur	98
61.	Sage Durvasa do.	99
62.	Nilayathakshiamman temple Negapatam	100
63.	Panchamukha (five-faced) Vinayaka do.	101
64.	General view of the temple Vedaranyam	102
65.	Sage Agastya do.	103
66.	Gopura of the temple Tiruchchengattabgudi	105
67.	Central shrine of the temple do.	106
68.	Manickavasagar Avadayarkoil	107
69.	Virabhadra do.	108
70.	Shrine on the rock Trichinopoly	110
71.	Temple Jambukeswaram	112
72.	Ekapadar do.	113
73.	Island of Srirangam Srirangam	114
74.	General view of the temple do.	115
75.	Vimana of Sriranganadha do.	117

FIG.		PAGE.
76.	Ranganadha Srirangam	117
77.	Pasupathisvara temple Karur	153
78.	Shrines on Palni Hill Palni	155
79.	Central shrine on Palni Hill do	156
80.	Madura temple Madura	161
81.	Painting of the 64 leelas or sports of Sundaresa do.	162
82.	Tirumalai Naick's Mahal do.	175
83.	Vandiyur Teppakkulam do.	177
84 to 87	Jewellery of God Sundaresa and Goddess Meenakshi } do.	179, 181, 183 & 185
88.	Hanuman delivers 2 lingas to Sri Rama Ramesvaram	188
89.	Ramanathasvami shrine do.	189
90.	Nelliappar temple Tinnevely	212
91.	Interior of Nelliappar temple do.	213
92.	Subrahmanya temple Tiruchchendur	214
93.	Subrahmanya do.	215
94.	Mandapa in the temple on the hill Tiruchchengode	216
95.	Srinivasapperumal temple on the hill Tirupati	218
96.	Interior of do. do.	219
97.	Temple with hill Kalahasti	231
98.	Garuda do.	233
99.	Narada do.	233
100.	Kiratarjunamurti Pushpagiri	234
101.	Partasarathi teaches Gita to Arjuna do.	235
102.	Temple do.	236
103.	The Buildings in Hampi Hampi	237
104.	Matanga Parvata do.	238
105.	Bhima of the Pandavas do.	239
106.	Krishnasvami Temple do.	239
107.	Narasimha tearing Hiranya Kasipu Ahobalam	240
108.	Ahobalam temple do.	241
109.	Temple Srirangam	243
110.	Sage Bhringi do.	244
111.	Sculptured pillar on the hill Bezvada	246
112.	Central shrine Draksharamam	248
113.	Temple with tank do.	249
114.	Temple on hill Simbachalam	251
115.	Sarabha God do.	252
116.	Vidyasankar temple Sringeri	259

INTRODUCTION

ANCIENT HINDU IDEALS

IN introducing a work of this kind, which is as much intended for the instruction of the Western World as for the recording of traditions and memories which are dear to the heart of every pious Hindu, it is necessary to indicate briefly, for the benefit of European readers, something of the structure of the ideals and the beliefs of those who worship at the shrines which form the subject matter of this work.

It is hardly necessary, however, to enter into a discourse on the history of the sacred land of Bhārata Varsha,—the land of Bhārata, a famous and powerful Emperor of this land. The story of the Aryan invasion of India, from the days when the Aryans poured in over the Khyber Pass from their home in Central Asia till they crossed the Indus and commemorated this achievement by giving to the land the name of Hindustan, is at once too well known, and from an ethnological point of view too controversial to be discussed here. What, however, must be borne in mind is that it is the culture and traditions of these Aryan invaders, modified perhaps by local conditions, that have influenced the whole of Hindu civilisation, even in provinces where the Aryan racial element has been comparatively small. It is not the purpose of the author to enter here into the heated controversies that have divided Ethnologists on the vexed questions of the Aryan origin of the Indian people. All that is meant is that Hindu civilisation and particularly religious observances, are to this day found influenced by the Aryanism typified in the Code of Manu, very much as Christian Europe is still influenced by the Mosaic Law.

Popular and ceremonial Hinduism is a panorama of fasts and feasts and pilgrimages, and of these it is sought in this introductory sketch to give some idea.

VEDAS AND DHARMA

The Vēdas (derived from Sanskrit *Vid*, to know) are the sacred writings of the Hindus, and present the entire Hindu theory of life. They present at once a philosophic theory of life, a social law and a penal code. According to

those ideals, man's present life is the net result of his Karma in a previous life. *Dharma* signifies duty, that is, the discharge of the duties enjoined on each man according to his caste. The patriarchal ideal prevails throughout. A son must obey his father's commands, a wife her husband's even without questioning their justice. Thus Rāma went into banishment at his father's command; thus Sita followed him through the wilderness.

According to the Hindu Sāstrās, *Artha* is the life of the temporal world. Charity, with a pure heart and a mind devoid of other expectations, is the ideal to be aimed at. Thus, Sri Rāma pitied the wounded Jaṭāyu, (the Vulture-God); thus Rāma gave to the Simian Chief Sugrīva the kingdom of Vāli; and thus also Rāma gave the pious Vibhīshana the boon of immortality, and the kingdom of Rāvāṇa.

It is laid down in the Hindu Scriptures that legitimate desire is wholesome and good, but that envy and avarice lead to destruction. So, the irresistible demand of Sita to get her the golden deer blinded Sri Rāma to reason. He pursued the deer and lost his consort. Rāvāṇa's unlawful lust for Sita cost him eventually his life. Life according to Hindu conception, is a theatre where each man plays an allotted part. Some recite the Vēdas, some plough their lands, and others perform penance. But all must meditate on God.

Vratas, or observances of fasts and festivities formed an important part in the life of the ancient inhabitants of India. These consisted in the propitiatory worship of certain deities, and the attainment of certain ideals. The dates of these occasions were fixed by astronomical, or rather astrological conditions. They were and are determined by astrological calculations regarding the relative position and aspect of the Hindu planetary system.

THE HINDU ERAS

The centuries in ancient India were divided into Yugas, or cosmic cycles—an arrangement which is popularly recognised even to-day. It is the conjunction of particular planets that forms the starting point of the various Yugas. There were four Yugas, the Krita-Yuga, the Trētā-Yuga, the Dwāpara-Yuga and the Kali-Yuga (corresponding roughly, one supposes to the Golden, Silver, Bronze and Iron ages of Augustan Chronology). The first of these four Yugas is named Krita-Yuga (*Kritam* means *srishti* or creation). The second is called Trēta, or three sacrificial fires, so called because the great sacrifice in which these fires are

used was introduced during the period. The third is named Dwāpara, which means that which followed the first two. The fourth, or the present age, is named Kali, which means vicious or sinful. The first three of the Hindu ages are said to have passed, and the fourth is the present era. No doubt every generation from time immemorial has regarded its own time as the "iron age."

The Krita-Yuga consisted of one million seven hundred and twenty-eight thousand years, and was the golden age when virtue prevailed and vice did not.

The Trētā-Yuga extended over one million two hundred and ninety-six thousand years, and was the beginning of what we now call decadence. In the previous Yuga the average life of a man was four hundred years, in the Trētā Yuga degeneracy had brought the average down to three hundred years.

The Dwāpara-Yuga covered 864,000 years and was characterised by half virtue and half vice. People were heroic, polite and god-fearing. Man's age ranged up to two hundred years.

As for the present Kali-Yuga, where virtue has diminished by 75 per cent., the average life of a man has come down apparently to the proverbial three score and ten, or a little more. The only comfort is that this Yuga does not last longer than 432,000 years. And, after that comes the deluge, when Vishṇu reincarnates; and will destroy the sinful races of the earth, and then there will be a repetition of the cycle of Yugas.

The "acquisition of merit" appears to vary with the Yugas in which the person concerned happens to live. Thus, in the Krita-Yuga it takes 10 years of virtuous living to acquire the merit which may be had in one year of the Trētā-Yuga, in one month of the Dwāpara-Yuga, and in one day in the Kali-Yuga. The means by which the various castes may acquire merit, differ equally. Thus, the Brahman's duty is the study and recitation of Vēdas and the leading of a religious life; the Sudra's salvation is worked out by serving Brahmins.

The evils to come in our present Iron Age are set out prophetically in the Purāṇas, which foreshadow changed marriage customs, the rebellion of the pupil against his preceptor, mammon worship, vain speaking, injustice and oppression, the breaking of their vows by ascetics, immodesty of women, godlessness, and finally drought, famine and pestilence.

THE DUTY OF WOMEN

It is laid down in the ancient Hindu Scriptures that women should keep their tongue, mind and body pure, and serve their husbands with devotion. The wife must regard her husband as a God; thus only may they reach heaven in company with their husbands. Women should spend their time in the chanting of sacred hymns and in the worship of their husbands. This is the ideal of a Hindu woman.

VICE OR ADHARMA

This is regarded as the stamina of the *Rakshasas* or demons. These demons are evil incarnate, and cannot tolerate virtue in men. They are represented as eternally tempting the virtuous, who, on the contrary, have their refuge in Sri Krishna, who says in the Bhagavad Gita:—"I am incarnate on earth in every Yuga to uphold the cause of virtue and to destroy the element of vice."

MURTIS IN TEMPLES

According to orthodox Hindu philosophy the god in temples is nameless and shapeless. As omnipotent, he is styled Brahman; as all powerful Paramēśvara; as the destroyer of sins Hari. Birthless he is, yet as the author of all he is styled Svayambu. As the ultimate receptacle of the whole Universe, he is called Nārāyaṇa; as the Destroyer of Samsāra; or the ties of the world, he is called Hara; and as Omnipresent, Vishnu. As the life-giving force he is styled Omkāreśvarā; as capable of knowing everything through intuition he is called Sarva; and in tribute to his undisturbed mind he is known as Siva. As coverer of all space he is known as Vibhu; and as removing all grief as Tārakha.

God is all powerful and all knowing. Worship of Him alone leads to eternal bliss. He is invisible, but such a conception of the deity transcends the mental horizon of the unlearned and unintelligent masses. It is for them that temples are built, with representations of God in His various aspects, each of which exhibits a definite phase of His illimitable greatness. Most of the images in the Hindu temples represent the several *Avataras* of God, each of which was assumed for a definite purpose.

IMAGE WORSHIP.

The five elements are worshipped by Hindus as gods, and theist cannot deny seasons of the year; the 18th Ādi or month of the year (July) is the day for *Appu* or Water; the 4th day after the full-moon in the month of Āvāṇi or Sravana (July-August) for the earth; the Sarasvati pūja day for *Vayu* or the air; during the asterism of Krittika, in the month of Kārttika or Pausa (October-November) for *Tejas* or fire; and the Sankrānti day for *Akasa* or ether.

THE FIVE ELEMENTS.

The festival of burning Kāma (the element of desire) is observed all over India. Figures of Manmatha and Rati (Venus and Adonis) are worshipped and then placed on a bonfire and burnt. The resultant ashes are smeared on the brows by the devout. Manmatha was burnt to ashes by Siva on the full moon day of the month of Panguni.

THE FESTIVAL OF KAMADHAHANA.

Festivals are also observed in honour of Māri, Kālī, and Sāsta. The propitiation of these deities is regarded as a precaution against epidemic diseases, like cholera and small-pox.

HINDU PIETY

Nine aspects of piety are enjoined upon good Hindus:—(1) Association with the virtuous; (2) the recitation of sacred hymns and songs; (3) love of God and His goodness; (4) homage done in shrines and holy places; (5) worship of preceptors; (6) solitary *pūja* and purification; (7) worship of the devotees of god; (8) constant recital of Mantras; (9) universal love and respect to all created beings.

Bathing in the sacred rivers on auspicious occasions such as the Equinoxes (Vishu Puṇyakāla), Uttarāyaṇa, Dakshināyaṇa and Eclipse, is especially beneficial. Amongst the sacred places which are said to possess peculiar merit are Sripārvata, Kēdāra, Prayag, Benares, Kurushēthra and Kamālālaya.

In the month of Ārṇasi or Tula the Nymphs of the river are said to pay a visit to the sacred river Kāvēri, and thence to join their lord—the sea. A bath in the Kāvēri at this period is believed to be exceptionally beneficial.

Śraddhas are the annual ceremonies performed to propitiate the manes of departed ancestors. It is considered a meritorious action on these occasions to provide money for education and for the feeding of the poor. Other means of acquiring merit are through fasting on ceremonial occasions and making gifts.

SRADDHAS AND GIFTS.

th enjoined to perform *pūja* and observe seasonal Vratas explained already. He who performs *pūja* (ceremonial worship) to Brahma acquires acuteness of intellect and long life; he who does similar honour to Viṣṇu attains great physical strength; while Śiva gives wisdom; Agni cures diseases and the Serpent-god ensures fruitfulness.

ARCHÆOLOGY

The many races who have either colonised or exploited India from time to time have left only their mark in Archæological remains, the fringe of which has so far been touched by research work. In this province the problem presents less complexity, for it has been a Dravidian territory from time immemorial. Indian architecture is a living national art, bound up with the religion and tradition of the people, and nowhere has this been better preserved than in the ecclesiastical architecture of Europe. In the elaboration of minute, intricate and often, extremely fine ornamentation on stone, the Indian art is entirely *sui generis*.

The iconoclastic rule of the Mahommedans caused the artist families of the Hindus, who had previously enjoyed the patronage of the State, to be deprived of all State encouragement and be denounced as infidels and heretics. The masterpieces of Indian sculpture were mutilated and defaced as being against the precepts of The Faithful, and very few indeed have escaped the ruthless hands of the Mahommedans. For a time, after the Mahommedan power had begun to wane, anarchy and misrule prevailed over the greater part of India. The images of gold and precious metals formed tempting booty, and marauders of this period melted and carried away the treasures. Under such insecurity of life and property, we cannot expect either literary or artistic culture to have flourished, and must be thankful for the few remains that are now to be seen. With foreigners at the head of the State, Indian master-builders were deprived of their employment, and when the British began to adopt first the Palladian then the Gothic and finally the Saracenic style of architecture now in vogue, the noblest of the Indian arts was degraded to a common trade.

The Indian sculptor models the representation of the deity with an attenuated waist, and exhibits all the smaller anatomical details so as to obtain an extreme simplicity of contour. The hair, eyes, nose, mouth, sometimes even the teeth and the nails of the fingers and toes are executed nearly always with admirable care and fidelity as laid down in the ancient *Śilpa Sastras*. In order that the form of the image may be brought out clearly, the sculptor is recommended to meditate on his model and told that his success will be proportionate to his

Mr. Lawrence Binyon, in his "Painting in the Far East," says :—

"The Indian ideal claims everywhere its votaries and the chosen and recurrent theme is the beauty of contemplation, not of action. Not the glory of the naked human form, to western art the noblest and most expressive of symbols; not the proud and conscious assertion of human personality; but, instead of these, all thoughts that lead us out from ourselves into the Universal life, hints of the infinite, whispers from secret sources—mountains, water, mists, flowering trees, whatever tells of powers and presence mightier than ourselves; these are the themes dwelt on, cherished and preferred."

The French writer Taine, says that as one can only speak to another person in a language with which both are acquainted, so also you can appeal to a man's artistic side by means of some common tradition, feeling and symbolism.—

"The Indian art is, therefore, essentially idealistic, mystic, symbolic and transcendental and cannot as such be judged by the canons of Greek art, the Renaissance or the art of modern Europe, which are all in a greater or less degree naturalistic and realistic."

* The *London Times* in reviewing Vincent Smith's "History of Fine Art in India and Ceylon," observes :—

"The Four-armed Siva is not a whit more anatomically impossible than the winged Angels or the centaurs which have been represented by the greatest artists of the west—not to mention those cherubs of Italian Art whose anatomical deficiencies, from the schoolmaster's point of view, gave an ever memorable opportunity to the humour of Charles Lamb. The fact is, that no artist of genius, east or west, has ever cared a straw about anatomy when he had anything to gain by disregarding it. Extra limbs can be badly composed, just as the ordinary number can, but each case must be judged

th ; nor is it possible, in dealing with a definitely symbolic to separate the symbolism from the art so drastically as Mr. Vincent Smith is inclined to do. Nor, again, can the symbolism of one section of the Hindu mythology be justly separated from the rest and condemned as the product of a diseased imagination because it represents certain terrible aspects of Nature, which undoubtedly form a part of the whole and have to be taken into account in any deep and sincere conception of the Universe."

To make human figures, is said, according to the *Silpa Sāstras*, to be bad and even irreligious. It is thought far better to present the figure of a god though it is not beautiful, than reproduce a remarkably handsome human figure. The image constructed fully according to the prescribed proportions is beautiful and yields virtue; otherwise, it takes away wealth and life and daily increases grief. The image, therefore, must be rightly made according to the conventional proportions. The sanction that compels the artist is of a religious nature. The artist must not bungle with the work entrusted to him. The images of gods yield happiness to men and lead to heaven, but those of men lead away from heaven and produce grief. That image is beautiful which is neither above nor below the fixed proportion. But the images of the gods, even if deformed, are for the good of men. There are many injunctions against the formation of human images.

In the ancient sculptures, we see indications of the abnormally narrow waist and an expression of the muscular details which are characteristic of those days. At some later period, Indian artists may be said to have abandoned purely naturalistic aims and adopted an ideal of their own devising.

Again, no Hindu idol or image is considered worthy of worship until it has been consecrated by elaborate ceremonies known as *pranaprathishta* or infusing life into the body and *avahana* or drawing the divine force and making it reside in the image. It is only after these necessary preliminaries have been gone through that daily service is rendered to the god. When either the daily services cease or the image becomes defiled by contact with unworthy hands, it must be consecrated again before worship. Great sanctity is attached to the Vedic Mantras recited in the course of the ceremonies. It is only in the presence of such images, thus mesmerised by the force of Mantras, that the sincere worshipper appears to be carried away so entirely as to identify the invisible object of his thought with that which is presented to him before his eyes. The *Stala Puranas* of the various sacred shrines very reasonably and ingeniously furnish clues to the elucidation of several local peculiarities, though these valuable records are completely neglected, misinterpreted and abused in the present day.

THE PURANAS

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The Purāṇas form the records of the ancient history of India interspersed with theology. A rationalistic study of these works is sure to prove of great scientific importance. In olden days the sage Suta is said to have expounded them to the sages assembled in the Naimisāranya (Nimsār is situated in Oudh). Thereafter, it has become the practice for experts or scholars in the Sanskrit language, to read out these works to ordinary people and explain the meaning. Nowadays the idea has become a matter of ridicule for want of learned scholars to explain the underlying meanings of the texts and for want of an appreciative and sympathetic audience to listen.

Purāṇas contain statements which require to be swallowed as they are. They are said to possess *pancha lakshanas* or the five essential characteristics. These are, *sarga* (primary creation), *prati sarga* (secondary creation), *vamsa* (genealogy of dēvas, asuras, kings and others), *manvantra* (marking the period of time), *vamsa vali charitra* (history of the royal dynasties). They also contain several moral stories which guide a man in leading a virtuous life.

In ancient India life and religion were so entirely one that it is difficult to separate them. The Purāṇas are a curious blend of theology, history, and a moral code. These are amongst the oldest of Indian books and shed much light on Indian religion and morals.

HINDU TEMPLES

Temples are considered to be hallowed ground. They are the great teachers of piety to all classes of persons. They are the centres from which divine blessings issue to the deserving; hence they are said to promote justice throughout the land. It is also laid down that so long as these ancient institutions are duly maintained by the ruling race, there will be prosperity in the country and famine will not visit the land. These sacred shrines, by the splendour of their massive structure and the fine sculptures to be found therein, prompt the worshippers to lead a life of purity and devotion.

The Pope in his telegram to Emperor William on the destruction of the Rheims Cathedral says :—

"When you destroy the temples of God, you provoke the divine ire before which even the most potent armies lose all power."

The great temples of India are philanthropic as well as religious institutions. There the poor are fed; there learning is promoted; and religion enjoining obedience even to a foreign ruler who maintains secure these heritages of all the ages.

thamous of these shrines, built in ancient times in the busiest part of the village or town, are the greatest centres of activity. From early dawn till midnight, they attract large gatherings of people from various parts of the surrounding country. The preservation of temples is, therefore, considered an act of public service.

According to the Hindu conception, there is no space which is not pervaded by God. Temples are the abode of wisdom, and are therefore the worthiest place of worship. Worshipping gods in temples infuses into our mind a feeling of divinity. Various minute rules have been laid down regarding temples, and the worship of the gods therein, such as the selection of the site for the location of the temple, the shape and beauty of the images to be installed therein, the time in which *pūja* is to be conducted, the kind of food to be offered to the idols, the qualifications of priests, and other details. Worshipping gods in temples is said to purify the heart, to help in the controlling of the passions, and to enable the devotees to lead a pious and virtuous life.

The late Romesh Chunder Dutt sometime of the Indian Civil Service says in his "Rambles in India," "India is a land of recollections, and there is scarcely an ancient site of an ancient ruin which does not open up a vista of ancient history and ancient traditions. The Hindu lives in these traditions, and cherishes these recollections."

The famous sixty-three Sivaite devotees obtained the favour of Siva, and their images are also to be seen in Siva temples. Similarly, the representations of the twelve Alwars are to be found in the shrines dedicated to god Vishnu. Sometimes temples are built over the tombs of the honoured dead to commemorate their deeds. This is supported by the authority of the Purāṇas, and their evidences are to be found to the present day. The shrines at Satyavēdu near Ponnēri, Tirunāgēswarem near Kumbakōnam, and several other temples afford illustrations of this kind.

Many of the great temples of Southern India are of the genuine ancient Hindu style of architecture. Most of them exhibit, however, more recent extensions and modern construction, while the deity in the sanctum is invariably allowed to remain as in the days of old. The local shrine of the chronicle or *Stala Purana*, refers the original foundation of each shrine to some remote period, very commonly to some preceding Yuga.

In the case of the Dravidian temples, the main shrine is situated in the centre and the other accessory buildings stand inside a long rectangular enclosure divided by a high cross wall into two courts, which, according to the

importance of the shrine, may amount to as many as seven. The atheist cannot deny cases styled the *sapta prakaras*. The eastern, or the *prabhavali* of the place, is entered by a lofty *gopura* or tower which forms a conspicuous feature at the outset. The lower portion of the *gopura* up to the lintel and cornice over the high entrance gateway is of stone structure, ornamented with pilasters and niches or projections from the main walls. An ornamental base runs around a cornice surmounting the lower storey. The massive wooden gates, studded with large nails, are placed about a third of the depth of the passage from the front. The superstructure consists of several storeys, each of them being of smaller area. In early examples these are constructed of stone, but in later structures they are constructed invariably of brick. The lowest of these is entered by a narrow outer staircase from a chamber raised a few feet on each side of the gateway. In each of these chambers is to be found a massive square pier ornamented on the lower part by plaited bands, rosettes, pateras and other floral designs. Above this lower chamber is another similarly situated. The floors above the entrance are reached by ladders through a gangway on the floor. The *gōpura*, or entrance leading to the court inside, is considerably lower in elevation than the eastern or entrance one. The tower or *Vimana* on the shrine is almost to its very top ornamented with plaster figures. An ornamental base course, which runs round the open sides of the central shrine, is raised the floor several feet above the court. This base is likewise ornamented with dancing figures, rows of elephants and other works of art. The floor is on three levels, the highest of which is the innermost. The piers, which in general are alternately square and polygonal, are surmounted by a deep circular moulded capital with a square abacus. The square portions are covered with mythological figures. A deep cornice runs round the exposed sides of the central shrine and the ceiling is plain with a flat stone terrace.

The principal shrine of the temple stands near the inner or the central court. Its plan consists of a small square or rectangular cell or chamber, called the *garbhagriha* or the sanctum, for the image, which is enclosed in a square building, leaving a covered *pradakshina* or space for the devotees to go round. In front is a passage or double chamber forming the *ardhamandapa*. This latter building is square or rectangular with a door on the sides and with lofty piers inside. In advance of the *ardhamandapa* is what is called the *mahāmandapa*, consisting of a pillared building with entrance doors and steps on three sides. Besides these two *mandapas* in front of the central shrine, there are other and more spacious ones, with a *dais* in one end for the god to be placed on and decorated during festival occasions. On either side of the front entrance of the *ardhamandapa* are to be found two colossal figures of *dwārapālas* and the two side entrances have ornamental doors likewise. Close

th the shrine stand also similar figures of *dwārapālas*. An
of m. surrounds all these buildings. Fine rectangular perforated
stone windows of various designs are often seen on the sides of both the ante-
chambers. In front of the sanctum is located the Bull in the case of Siva
temple and the Garuḍa in the shrines of Viṣṇu with the platform or *balī-*
peetha and the *dwajastambha* or the flag staff. The principal features of
temples are the following :—

- (1) The Garbha Griha, or the cell containing the sacred deity, with a
vimana or tower over it.
- (2) Maṇḍapas, or pillared halls, in front of it.
- (3) Gōpuras, or the entrance towers, opening through the walls enclosing
the vimanas on all sides generally, but with special reference to the east.
- (4) The verandah, or the *tirumalapatti*, attached to the inside walls of the
pradakshina.
- (5) Tirthas, (tanks and wells), held sacred for purposes of bathing.
- (6) Subsidiary shrines dedicated to various other minor gods, each in its
appropriate place.

According to the Agamas, in dealing with the repairs of temple buildings
very great care has to be exercised when such ancient structures stand in need
of repairs. If any stone happens to be broken, it should be replaced with the
same quality of stone, having the same colour and architectural features as the
one that is replaced. New works of art should not be introduced on any account.
Under these circumstances, a building that has a broken pier or a lintel should
not be dug out to its foundation, or a new one put up in its place.

It is an admitted fact that temple building was a customary religious act
amongst the ancient Hindu kings. There is a saying of the famous Tamil
poetess AUVAIYAR that men ought not to live in places where there are no
temples; and the TEVARAM also mentions that places without temples are unfit
for purposes of residence, as they are merely deserts. The poet NARKKIRAR says,
“God is pleased to preside in places where festivities are observed faithfully,
where devotees pray earnestly for Him, in the confluence and banks of rivers, in
the heart of towns, at the meeting place of 3 or 5 streets, under the shade of
trees planted in the centre of the village, and in cow pens.” Hence the popular
saying is “No temple, no village.” So in ancient India each place of habitation,
whether a hamlet or a city, had to maintain its own temple for the prosperity
of the inhabitants.

With the Hindus, science appears to have gone hand in hand with religion
and the religious dictates are full of sanitary principles though one has to take

the trouble of going deeper to recognize them. Even an atheist cannot deny
that the Hindu temples contribute to the health of the inhabitants of the place.
Occupying as they do the central part of the city and covering an immense
area they contain a large quantity of fresh air which is so necessary for the health
of the citizens. The time-honoured practice of fixing iron *trisulas* or tridents in
front of the shrines, copper *Kalāsas* or pinnacles over the high towers, etc., is
analogous to fixing a lightning conductor. Again the existence of tanks in the
temples with a garden close by affords an ample supply of good water. In some
of the temples the tanks are surrounded with colonnades and spacious maṇḍapas
which afford ample room for the sojourn of the pilgrims visiting the shrine from
distant places. In cases of the smaller temples, the tanks are situated on the
outside but as close to the shrine as possible. The preservation of the temple
gardens and the rearing of large trees and flowering plants therein, purifies the
air in the locality. Not to speak of the sanitary advantages, there is the addi-
tional beauty and elation of the spirit that is afforded to us at beholding such
spacious and ornamental structures. Therefore it is that in the formation of towns
and villages, separate sites are set apart for the temple and even for its subsequent
expansion.

Professor Geddes, who visited India under the patronage of the Govern-
ment of India, observes:

“That India, and particularly South India, was, and this up to a not so
remote past, one of the greatest city-making regions of the world, is ever
being more plainly re-established by the investigators of books and of buildings
alike. In India cities have mostly grown round temples. The mutual attrac-
tion of temples to national surroundings, and of cities to temples have been the
chief factors in the growth and development of city life in India.”

The Agamas that treat of the rituals and other ceremonies to be observed
in the temples, mention three requisites for a town or village, namely, *stala* or
soil, *tirtha* or water and *murti* or deity. Unless the place satisfies these three
essentials, it is not recommended as a place of habitation. There are again,
particular trees which are attached to the temples in different localities. These
trees are known as *stala vrikshas*. Some of these features frequently contribute
towards the naming of the place.

The offerings are made to the Gods in the temples for the happiness and
prosperity of the devotee and his family. It is laid down in the ancient books
that those who erect or rebuild temples not only reap the benefit themselves for
their virtuous actions but also help to liberate their deceased forefathers in the
other world.

The inscriptions recorded in temples generally supply us only with dates
for the several charities made; and occasionally also for the construction of

certain mandapas and tanks subsequently put up. They do not therefore give us any clue as to the origin of the main shrines or of the connected structures. This is always the case with the majority of South Indian Temples and the reason for omitting such an important piece of information regarding the foundation of the temple, is apparent. Every temple has necessarily to recognize as almost a tenet of Hinduism that the Gods worshipped within are "ancient" (*Purana-Dampati*). There is also a common saying that the origin of Gods, saints and rivers ought not to be gone into; for the enquiry may often lead to undesirable conclusions; the temple may happen to be a tomb originally; a saint may be but a miserable man of low birth, and a sacred river at its source may be only a dirty little pool. Consequently, for securing great antiquity to the God, so old as even to be worshipped by Sun, Moon or other early sages, people purposely avoid giving the date of consecration of the temples.



CHAPTER I.
MADRAS.
TRIPLICANE.



Among the shrines of the City of Madras, the most important is the temple of Pārthasārathi,¹ (fig. 1) the charioteer of Arjuna, the great Pāṇḍava chief.



Fig. 1.—Parthasarathi Temple with the Tank in front, TRIPLICANE.

The Sṛī Pārthasārathi temple, in Triplicane, contains some particularly fine carvings and images, among the most notable of which, in the inner sanctum of

1. PARTHA is another name for Arjuna and SARATHI means driver. As Krishna acted as charioteer to Arjuna during the great Mahabharata war he is named Parthasarathi. It was then that the world-known "GITA" was delivered. There is a very fine sculptural representation of this scene in the temple of PUSHPAGIRI, in the Cuddapah District, which the Saivaites call Madhya-Kailasam being midway between Benares (Uttara or North Kailasa) and Chidambaram (Dakshina or South Kailasa) and the Vaishnavites, Tirumala-Madhya-Ahobilam, being midway between Tirupati and Ahobilam.

the temple, are the representations of *Srī Pārthasārathi* with his consort *Rukmīṇī*, *Balarāma*,¹ (the elder brother of *Srī Kṛṣṇa*), *Sātyaki*, (the younger brother of *Srī Kṛṣṇa*), *Sankarshaṇa*² and *Aniruddha*.³ The figure of *Pārthasārathi*, scarred with the arrow-wounds he received in the epic battle of the *Mahābhārata*, is moulded of some dark metal, evidently not however the alloy of five metals (*pañchaloha*) used for such sacred images. There are also within the temple, shrines dedicated to *Srī Ranganātha*, *Srī Rāma* (the hero-god of the *Rāmāyaṇa*), and *Varadarāja*. No fish can live, it is believed, in the *Kairaveṇi* tank to the East of the temple, and this phenomena is popularly attributed to the curse of a sage of olden time, whose *tapas*⁴ (prayers and penances) on the banks of the tank were interrupted by the fish. The ancient name of the place, according to *Purāṇas*, was *Brindāvanam*.⁵

From internal evidence (*i.e.*, inscriptions found in the temple) it would appear that it was restored by a pious citizen somewhere about 1564 A. D., when new shrines were set up and part of the temple rebuilt. An early inscription of the 8th century has also been discovered in this Temple. In later years endowments of villages and gardens have enriched the temple greatly.

MYLAPORE.

Hardly less important than that of *Triplicane* is the great temple of *Mylapore* (fig. 2), situate about a mile to the south of *Triplicane*. The suburb of *Mylapore* (the town of the Peacock) takes its name from a *Purāṇic* legend, regarding the goddess *Pārvati*, who, during her incarnation as a peacock, (*mayura*)⁶ worshipped the *linga*⁷ there, to obtain deliverance from that incarnation. The legend is commemorated in a beautiful sculpture in the

1. *Balarāma*, according to some authorities, is considered to be one of the ten *avatars* of *Vishnu*. He possessed immense strength and was much occupied in agricultural labour. As a patron of the art of agriculture, his figure is always represented with a country plough as a symbol in one of his hands. So he is "the bearer of the plough," as his sculptures show him. There is a figure of his, along with those of *Kṛṣṇa* and their sister *Subhadra*, in the famous temple of *PURI-JAGANNATH*.

2. This image in a standing posture is said to represent the personified form of *Adishesha*.

3. This is the personified form of the *chakra* (discus) of *Vishnu* and in this he is represented in standing attitude.

4. The merit of *tapas* or penance is believed to be proportionate to its length and severity. Its power controls alike gods and men.

5. *Brindavana* is a famous place of pilgrimage in Northern India. It is situated at a distance of about 6 miles to the north of *Muttra*, with a Railway Station of its own. The river *Yamuna* (*Jamna*) passes through it. The *Yadavas* (shepherds) when troubled by *Kamsa*, uncle of *Srī Kṛṣṇa*, immigrated to this place. Here it is, in the river, where *Srī Kṛṣṇa* performed very many of his *līlas* (sports) with the *gopis*.

6. There is a similar representation of this figure, where the goddess in the form of a peacock worships the *linga*, on the western side of the east gopura of *Srī Mayuranathaswami* temple at *MAYAVARAM*.

7. *Siva* is generally worshipped in the form of the *linga* (phallus) fixed in a circular or quadrangular receptacle on a high monolithic pedestal known as *YONI*, *PANIVATTAM* or *AVADAIYAR*.

north *prakara* (court-yard) of the temple. In *Vaishnavaites*, *Saivaite* and *Jain* religious manuscripts, the place is called *Tirumayilai* (*tiru* in *Tamil* means beautiful) while the early Portuguese settlers called it *San Thome de Meliapore* (still the name of the Roman Catholic diocese) in commemoration of the traditional martyrdom of *St. Thomas*, whose sarcophagus the local cathedral enshrines.



Fig. 2.—Kapalisvara Temple with the Tank in front, MYLAPORE.

A number of local legends are commemorated on the sculptured images within the temple. Thus we find in a shrine in the west court-yard a sculptured representation of a miracle performed by the *Saiva* saint *Sambhandar*,¹ (fig. 3) who restored out of her bones, a cremated *Chetti* girl to life, by chanting a lyric in praise of the Lord of the Temple. There is also a shrine to *Vāyelār Nāyanār*, one of the 63 *Saiva* saints, on the south court-yard of the temple. Besides these sculptures, there are also bronze statues of the 63 *Saiva* devotees in this temple.

1. This *Brahmin* youth was born in *Shiyali*. When very young, his parents were bathing in the tank within the temple leaving the baby on the bank. When he wept for his mother's milk the goddess herself is said to have descended and satisfied the need of the boy. Thereafter he had the divine blessing and went round visiting various shrines and singing songs in praise of the presiding God everywhere. While worshipping the God in *Tirukkolakka* a pair of divine golden *Talam* (cymbals) was put into his hands! His sculptures are shown as holding these. By his songs he cured several incurable diseases and also removed the poverty of the country. He reconverted the *Pandya* king who adhered to *Jainism*. In one place the female palm tree was converted into a male one. In *Mylapore* he resuscitated the cremated bones of a *Chetti* girl.

Here, too, at a distance of a few yards on the North side of Kapaliśwara temple is the shrine of another saint Tiruvalluvar, the author of the "KURAL,"



Fig. 3. Sambhandar.

who spent his last days in Mylapore; and besides the sculptural representation, there is also preserved a metal image of the Saint. The Tamil poetess Auvaīyār's memory is commemorated by the aspect of the elephant-god Vināyaka of the central shrine, who is depicted with his trunk up-lifted, as when he raised the poetess to heaven.

The Vaishṇava Saint Peyālwar¹ is also connected by legend with a sacred well in Mylapore.

TIRUVOTRIYUR.

This famous centre of pilgrimage about five miles to the north of Madras, does not belong to Madras proper, being situate in the Chingleput district. It owes its sanctity to the miracles said to have been worked in the locality by the Hindu ascetic Paṭṭinattu Pillaiyār,²

whose *samadi* (sepulchre) still stands within the town. Another Hindu saint traditionally connected with the place, is Sundarar, who is said to have wooed and won one of his two consorts here. The local temple contains a shrine dedicated to Tyāgarāja.

1. He is one of the twelve Vaishṇava Saints called "Alvars" found in most Vishṇu temples. They were extreme in their devotion and are deified. Peyalwar, Bhuthalwar and Poygalwar hold a special position of their own.

2. A well polished statue of the saint Paṭṭinattu Pillaiyār is placed in the east *gopuram* (tower) of the temple at Tiruvidamaruthur, near Kumbakonam, and he is said to have lived in the holy place for a long time and worked many miracles there. He was born to a Chetti merchant in Cauvery-patam. He is supposed to be an *amsa* of Kubera, the god of wealth. When Siva was taking an aerial flight with his retinue inclusive of Kubera, when nearing Tiruvenkadu, Kubera is said to have desired to be born on earth, and that in accordance with this wish this saint was born. He visited various shrines and worked several miracles. At last in Tiruvotriyur near Madras he quitted this world, and there is a temple in memory of this incident still at the place.

CHAPTER II.

CONJEEVARAM.

The *Saptapuris*, or the seven holy cities of India, are Conjeevaram, Ayōdhya or Oudh, Mathura or Muttra, Māya or Haridwār, Kāsi or Benares, Avantika and Dwāraka. Of those, three are sacred to Siva, and three to Viṣṇu, while Conjeevaram is pre-eminent, for, it is sacred both to Siva and Viṣṇu. This last city, situate at a distance of about 45 miles on the south-west of Madras, is the best place for the close study of the antiquarian remains of Southern India. Saivism, Vaishṇavism, Buddhism, and Jainism have all had their influence here in turn and have left behind distinct traces of their existence in the architectural peculiarities of the place. At one time, the city is said to have possessed 108 Saiva temples and 18 Viṣṇu temples.

According to the epigraphical records now available, the country in which Conjeevaram is situate was originally named *Tundapa Vishaya*, the Tamil equivalent of which was *Toṇḷaimaṇḍalam*, during the period of Tundapa Vishaya Pallava ascendancy; later on it was called *Jayankonda Chola Mandalam*, when the Chola Kings acquired possession of the territory about the 11th century. According to the Chinese pilgrim, Hiuen Tsang, who visited India about the 7th century, Buddhism had a strong influence in this city, at the time of his visit. He mentions several hundreds of *Sangharamas*, and a large number of priests of that time. This city, he says, was the capital of the Drāviḍa country and about 6 miles in circumference, and the people were superior in bravery, learning, and piety, to all others he had met with in his travels all over India. The revival of Saivism by Śrī Sankara, and of Vaishṇavism under its able exponent Śrī Rāmānuja contributed in a large measure to the decline of Buddhism and Jainism.

The mutt of Śrī Saṅkarāchārya, known as Kāmakoṭi-piṭa, was situated in Kāñchīpuram until 1686 A. D. During the earlier part of its history it was located in Viṣṇu Kāñchi on the west of the temple of Hastisailanātha i.e., of the Varadarājasvāmī and at a later period a new *mutt* was erected in Sivakāñchi. Pratapa-Simha, the Rāja of Tanjore, invited the then Swāmi to Tanjore where a temple was constructed for the goddess Kāmākshi. As Kumbhakōṇam seemed to have better suited the inclinations of the Swāmi, King Sarfoji of Tanjore, in the *saka* year 1743, constructed the present mutt in Kumbhakōṇam.

It is mentioned in some of the Tamil works, that the heart of the town was exclusively occupied by Brahmins. The houses of the agricultural and other classes, the temple of the Tiruvahka and the Royal Palace were all situated outside the town. Provision was made on the outskirts of the town for the training of the Cavalry and the Infantry. When a severe famine visited the country, the King on the advice of his counsellors, dug a large tank to the south-west of the city and laid out a large garden on its banks, affording relief to the sufferers.

The temple of Kāmākshi Amman (fig. 4) is the most important. Here the goddess is depicted in the form of an *Yantra*. The city was built strictly according to the rules laid down in the *Sāstras* for the formation of towns. In the



Fig. 4.—Kamakshi Amman Temple, CONJEEVARAM.

case of almost all Hindu temples the image of the goddess is always associated with *Chakra*, *Yantra* or *Peeta* (Geometrical figures enclosing mystic letters) and the sculptural representations rest on *Chakra* which is embedded in the earth, and which accounts for the *puja* or worship being performed at the feet of the image. But in the Kāmākshi Amman temple the *Chakra* is placed in front of the idol which is peculiar.

At one time when the influence of the deity began to decline, Sri Sankarāchārya, (fig. 5) (whose image also is worshipped in the temple even to-day),

put up a *peetam* in front of the deity with the *Ashta Lakshmis* cut on the cardinal points, and thus brought back thoroughly the power of the deity. To the north-east of the temple tank, is found a Vishnu shrine. There is a small shrine of the goddess Annapūrnā (bestower of food in plenty) within the temple.



Fig. 5.—Adi Sankara, CONJEEVARAM.

The Merrali (western temple) is in the Weavers' Quarters, also known as Pillayārpālayam, evidently so named after the boy saint Sambhanda. The other shrines of Onakāntēswar, Anēgatangāvadam, Airāvatēswara, Tirukkāraikāḍu and Chitrāgupta¹ (fig. 6) have traditions of their own.



Fig. 6.—Chitrāgupta, CONJEEVARAM.

Ekāmranāthar's temple (fig. 7) is another important temple of Siva. On the walls of the temple of Ekāmranātha, there is a sculptural figure of the destruction of Kāma (lust) by Siva. Karikkāl Chōla, who is said to have

1. This is the only temple as yet known in South India specially dedicated to this god. The sculpture in the sanctum also, is similar to the metal figure in the temple as per the illustration herein, bearing the *cadjan* book (of palmyra leaves) in one hand, and in the other the iron stile, on account of the fact that he records the good and bad actions of human beings on earth. On death, in the court of Yama, presided over by ten judges, this faithful Chief Accountant of the God of death, is supposed to read out the good and the bad actions of each, so that in accordance therewith, judgment may be given apportioning heaven or hell. Special worship to him is made on the CHITRAPOURNAMI day i.e., the full-moon day in the month of Sithrai (April-May) when the asterism Chitra prevails.

carried out many repairs to the temple, is also represented. The shrine has a mango tree, and great sanctity is attached to it, on account of the fact that Siva appeared unto the Goddess Pārvati under this tree, when she prayed for Him near the Vēgavati river. In accordance with this legend there is a sculptural representation of the Goddess embracing Siva in the temple of Saktimuttam at Paṭṭiśvaram, near Kumbhakōnam. Tirukkurippuththoṇḍa Nāyanār's fame is connected with this place.¹

In the temple of Kailāsanātha there is a figure of Ardhanārīśvara (the deity as a Hermaphrodite). The feminine aspect has a *veena* or violin in her hand, while the masculine aspect of Siva, is seated on a bull. This model is peculiar to this place.

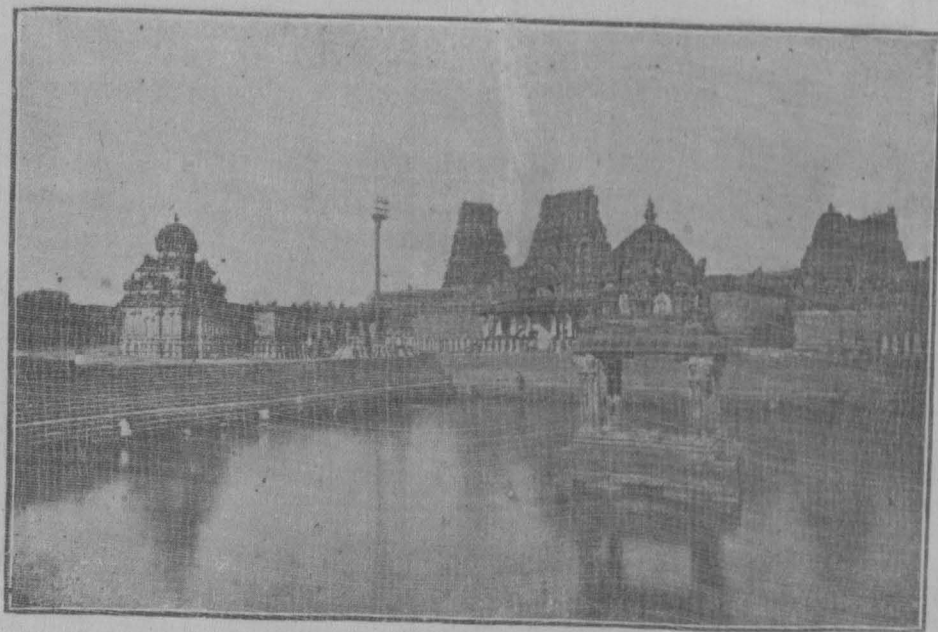


Fig. 7.—Ekamranatha Temple, CONJEEVARAM.

In the temple of Kachchapēsvara, Viṣṇu in the form of a Kūrma (tortoise) is shown worshipping Siva.

1. Tirukkurippuththoṇḍa Nayanar was a washerman in Conjeevaram. He was much interested in getting the cloths of Saiva bhaktas washed. To test his devotion the presiding God of the place Sri Ekamranatha in the disguise of an aged Brahmin made him wash his torn rag before one evening. At the same time he made the day cloudy to disenable this Nayanar in keeping to time. On observing the approach of the evening this washerman began to dash his head at the stone instead of disappointing the devotee, when the God appeared in his true form and gave him salvation!

The sanctum walls of the Jvaraharēśvara are built in a semi-circular form, which is peculiar.

The most important temples of Viṣṇu in this town are Varadarāja, Vaikuṇṭaperumāl, Pāṇḍavadūtār, Vilakkoliperumāl, Aṣṭabhuja and Ulagalanda-perumāl. These Vaishṇava temples are on the western part of the town, and owing to their small number compared with the temples of Siva, the locality is called "Little Conjeevaram" or "Viṣṇu Conjeevaram." The other locality is called "Big Conjeevaram" or "Siva Conjeevaram."



Fig. 8.—Varadaraja Temple, CONJEEVARAM.

The temple of Varadarāja (figs. 8 and 9) is built on a hillock called HASTIGIRI, SATYAVRATAKSHETRA or ATTIVUR and Brahmā is said to have performed a sacrifice here.

The ancient records of this place show that king Achyuta Rāya of the Vijayanagar dynasty visited the temple and in commemoration of his visit he made large presents of pearls and a thousand cows. This important ceremony

is called *Tulapurushadhana*¹ (weighing against pearls). It is also recorded that this city was visited by many ancient kings of India when this same meritorious ceremony also called *Tulabhara* (weighing oneself against gold) and the gifts called *Mahabhutaghata*² were performed, and the wealth subsequently endowed for the worship of the God or distributed among the deserving people.

Various forms of Vishnu are depicted in sculpture in the temple of Vaikunṭaperumāl. The famous Vaishṇava saint Tirumangai Alvār has composed several verses in praise of the deity of this place. This is also the birthplace of another saint Poygai Alvār.

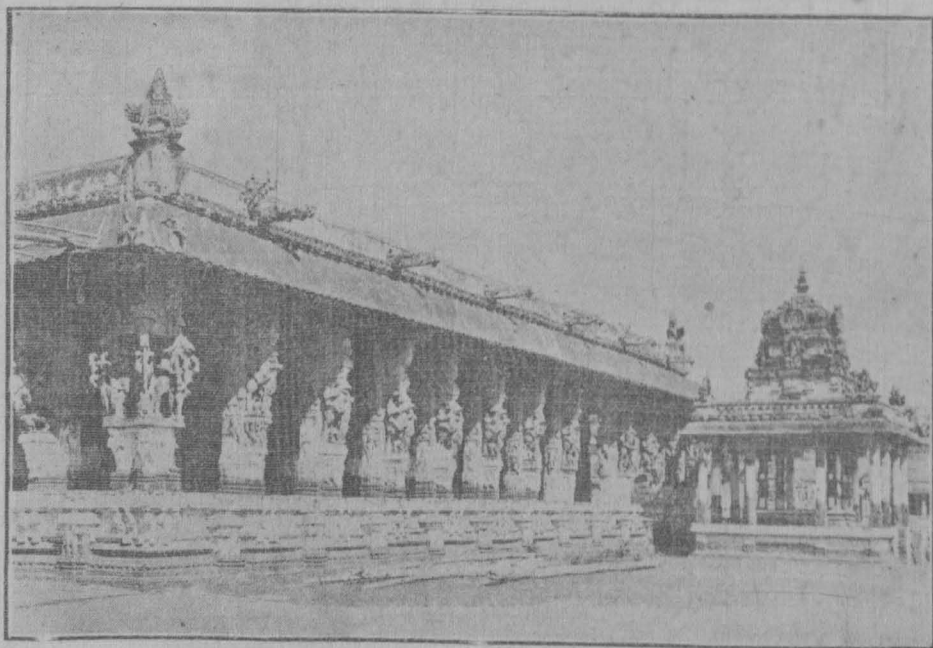


Fig. 9.—100-Pillared Mandapa, Varadaraja Temple, CONJEEVARAM.

TIRUPPARUTTİKUNRAM.

This famous place of Jain antiquarian interest is a village a few miles away from Little Conjeevaram, and it contains the ruins of Buddhist and Jain temples.

1. For an excellent note on *Tulapurushadhana* see Archaeological Survey of India Report, for the year 1912-13, p. 142f.

2. *I. E.* the great pot containing the five elements. This is one of the sixteen great gifts which are prescribed for the wealthy classes and kings by the Hindu Sastras; see *EPICRATIA INDICA*, Vol. I p. 368, foot-note 58.

CHAPTER III.

TIRUKKALUKKUNRAM.

This sacred place, also known as PAKSHITIRTHAM, nine miles to the south-east of Chingleput, derives its name from two kites that are said to worship the presiding deity here. The Purāṇic version connected with the kites is that two sages, who had sinned, were cursed by God and transformed into kites. These kites are said to worship God in this place every day in order to obtain their salvation. They visit the temple on the hill every midday when they are fed.

The place is also known as VEDAGIRI (*Veda*=Scripture and *giri*=hill); for it is said too that the Vēdas¹ worshipped God in this place. Another legend is, that Indra² the Guardian of the East, worshipped the deity here, and once in 12 years he is said to visit this holy shrine, passing round it in the form of a thunderbolt.

Great sanctity is attached to the hill which is about 500 feet in height, and a walk round it is considered not only sacred but also tending to cure the ailments of the body.

1. The Vēdas are said to have worshipped God at certain other shrines in the Tanjore district, such as Vedaranyam, Tiruvalundur and Tiruppunavasal near Shiyali. God is said to have expounded the truth of the Vēdas to the sages at Tiruvottur, near Conjeevaram, and to the goddess at Uttirakosamangai, near Ramnad. Tradition also says that God himself disguised as a *brahmacharin* (bachelor) chanted the Vēdas in Tiruturutti near Mayavaram.

2. INDRA, God of the East, the storm and the elements, is one of the eight guardians of the cardinal points: he has the white elephant Airavata for his mount and carries the *Rohitam* or the iris as an invincible bow. The others are:—AGNI (God of Fire), is the guardian of the South-East, is armed with a spear and has a goat for his mount. He has three faces as the Sun in the sky, as lightning in the air and as fire on earth. YAMA, God of Death, rides on a buffalo, carries a club and guards the South. To sit facing the south on auspicious occasions is considered very bad among Hindus. NIRITI, the guardian of the South West, rides on a demon and is personified as brandishing a sword. VARUNA, God of Rain, who is the guardian of the West, rides on *Makara* a sea-monster and carries a trident. VAYU, God of Wind and the guardian of the North-West, drives on an antelope. KUBERA, God of Wealth, is in the North and carries a mace and rides on horseback. ESANA of the North-East rides on a bull.

On the northern wall of the central shrine (fig. 10) on the summit of the hill there is a figure of Sōmāskanda,¹ in the South there are the images of Brahmā and Viṣṇu, while at the feet of the God is represented the sage Mārkaṇḍeya. On the north side of the outer wall of the temple, there is the figure of Yōga Dakṣiṇāmūrti.²

The place is also considered holy on account of its having been the ground of penance by Nandi, Siva's bull. On one occasion Nandi is reported to have disobeyed the divine dictate of Siva, and prevented Garuḍa (the divine eagle of Viṣṇu) from entering the presence of God, in consequence whereof he obtained a curse, which was wiped out by Nandi's penance. Here Siva is also

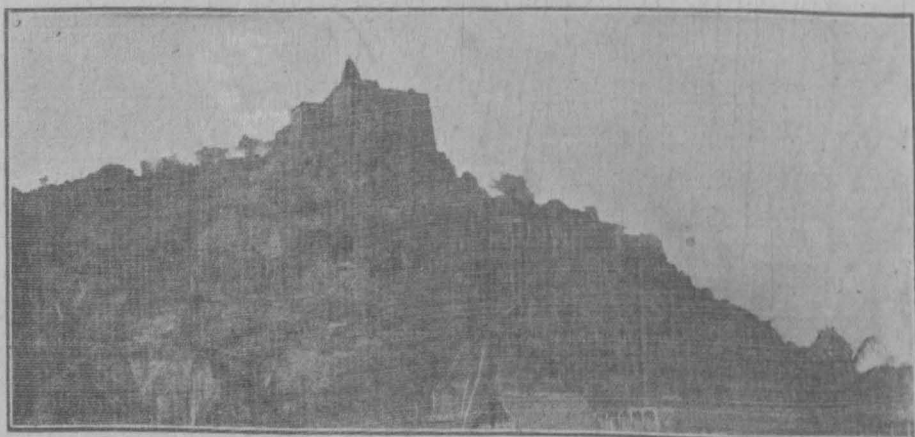


Fig. 10.—Vedagirisvara Temple on Hill, TIRUKKĀLUKKUNRAM.

said to have appeared before the famous Tamil Saint Māṇikkavāchakar,³ in the form of Dakṣiṇāmūrti (fig. 11).

1. This aspect of Siva is prevalent in most temples, for processional occasions. Here Siva and Parvati are seated with young Skanda standing between them.

2. Siva in the aspect of a spiritual teacher taught to the world Yoga, Music and other sciences and arts through four sages named Sanaka, Sanandana, Sanātana, and Sanatkumara. He is also called Yoga Dakṣiṇāmūrti, Gnana Dakṣiṇāmūrti, Vīṇa Dakṣiṇāmūrti and Vyākyaṇa Dakṣiṇāmūrti and any one of these sculptures is to be found on the southern wall of all Siva temples and they are considered very auspicious.

3. He is one of the 63 devotees called Nayanars (*Nayan* in Tamil means chief). The sculptures of the 63 saints are to be found in the covered passage around the sanctum in all Siva temples. They occupy a prominent position on account of their extreme devotion, under the most trying circumstances as a means of testing their devotion. The four (*Nalvar*) viz., Sundarar, Sambandhar, Manikkavāchakar and Appar hold a prominent position among the 63 Saints. Manikkavāchakar is specially worshipped in AVADAYARKOIL.

Near the temple on the hill is an Orukal Maṇḍapam or Monolithic hall and the Dutch visitors who appear to have gone to the place in A. D. 1861 and witnessed the feeding of the kites on the 3rd June have engraved their signatures on the rock. There is a beautiful tank at the foot of the hill, which is known as Sankhatīrtha on account of the chanks found therein. Occasionally the Valamburi Sankha⁽¹⁾ i.e., right-turned chank, or conch (*Turbinella pyrum*) which is considered very sacred, is also found in this tank.

According to the inscriptions the deity was at one time perhaps known as Mūlasthānēśvara; the conquest of the Chōla king Kulōttunga I, over the Pāṇḍyas is also recorded. One Sūrya-dēva of Puvīnūr Village is said to have erected the steps to ascend the hill and the shrine of Vināyaka in the southern wall of Vedagirisvara temple. The copper plate *sasanam* in the Madras Museum says that Vijayaranga Chokkanātha Nayaka constructed a muṭṭi in this place



Fig. 11.—DAKSHINAMURTI.*

and also made provision of funds for its upkeep on the 21st November 1717.

* This figure is from the Temple of AVUR near Kumbhakonam.

1. The Goddess at one time doubted the omnipotence of the God who cursed her to be born on earth as the daughter of Dakṣa. She appeared in the form of a chank on a lotus flower in the river Jamna (Kalindi which rises in the mountain Kalinda) on Prayag or Gaya. Great sanctity is attached to the chank, and the possession of it is supposed to bring wealth.

CHAPTER IV.

MAHABALIPURAM.

This place of great architectural importance (fig. 12) is situated at a distance of about 35 miles to the south of Madras and about 20 miles on the south-east of Chingleput. It is also known as the "Seven Pagodas" which name was probably given by the European sailors on account of the seven *stupis* or pinnacles of the Hindu temples. From early Tamil writings it is known that about the 11th century there existed many palatial buildings about this place which are all now probably submerged under the sea. The Stalasayana

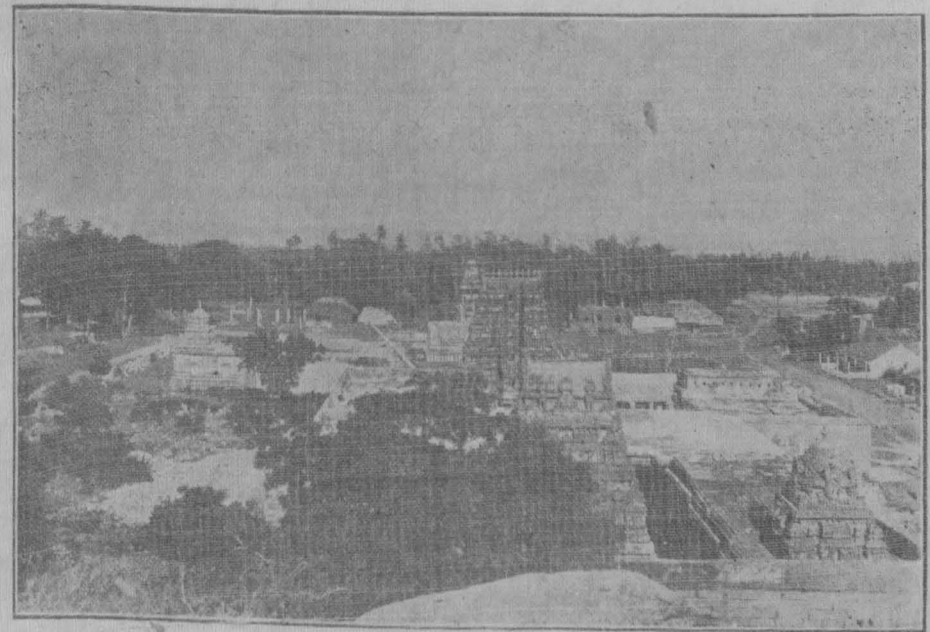


Fig. 12.—General View, MAHABALIPURAM.

temple is now washed by the sea and is in consequence called the "Shore Temple." The Vaishnava "Nālayiraprabandha" mentions this temple as the Talasayana (Stalasayana) of Kaḍal Mallai (Sea Rock), the old name of Mahabalipuram. With the exception of the shore temple all the other existing monolithic buildings are hewn out of the rocks which rise abruptly above the surrounding sandy plain. The Vaishnava Saint Tirumangai Alvār mentions that the God śiva was living here with Viṣṇu and so we find the shrines of both these Gods situated close to each other in this temple.¹

1. For detailed information as this account refer to the Madras Archaeological Survey Report, 1900-01.

The Varāha, or the Boar incarnation of Vishṇu, is of special importance in this place, and this deity is seen standing with his right foot resting on Adisēsha¹ (the God of Snakes) and the Goddess of the Earth resting on his right thigh. The scene represents the God rescuing the Goddess of the Earth from the Rākshasas or Demons who stole her and hid her in the sea. Adisēsha, on whose expanded hood Mother-Earth is said to rest is seen gradually emerging out of the sea. Opposite to this representation in the Varāha Rock-cut temple we find the various scenes of the Vāmana-Trivikṛma incarnation.



Fig. 13.—Mahishasuramardini Cave, MAHABALIPURAM.

In the other caves, natural and artificial, we find beautiful sculptural representations of the various Purāṇic scenes. In one cave (fig. 13) the Goddess Mahishasuramardini² with several attendants is represented as engaged in

1. Adisesha is the primal serpent forming by its many coils, a bed on which Vishnu rests; and with its many heads erect, and forked tongues projecting, it forms a canopy over Vishnu's head.

2. The Asuras that gave trouble to the men on earth were overcome both by Siva and Vishnu who became incarnate with the express object of destroying these vicious beings. One of the powerful asuras went to the length of causing great trouble and he appeared in the form of a buffalo (*mahisha*, in Sanskrit, means buffalo). A goddess with eight hands holding different weapons in each of them strode over the buffalo-headed asura and put him down. This gave satisfaction to the devas and hence the goddess came to be known as Mahishasuramardini. This form is generally shewn in one of the niches on the northern outer wall of the sanctum in Saiva shrines.

destroying Rākshasas. The sculptures are all beautiful and life-like. In the Sāmānyalakshmī¹ panel two huge elephants are shown as pouring water over the Goddess. Most of these sculptures here attest to the art of sculpturing having been carried to perfection by the ancient Hindus.

The famous Vaishṇava Saint Bhūdatālvār is said to have been incarnated at this place and on that account also it has an importance of its own.

From inscriptions it is gathered that this place together with Sāluvankupam close by, formed one large city and that the place was ruled by the kings of the Pallava dynasty. The place also appears to have been a flourishing centre of trade, carrying on business with distant foreign countries and while

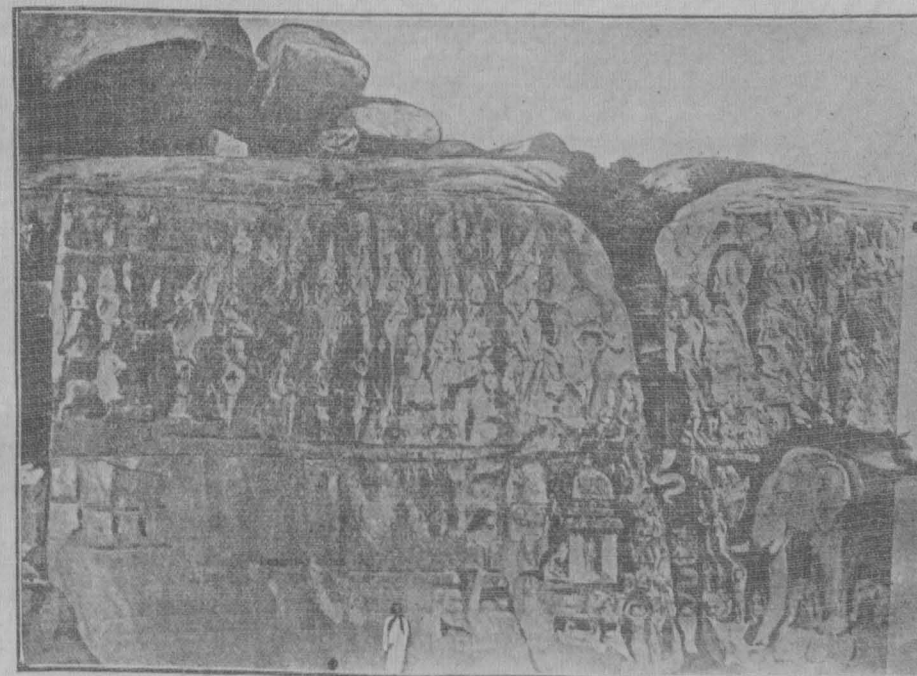


Fig. 14.—Arjuna's Penance, MAHABALIPURAM.

digging among the ruins there have been discovered several varieties of coins which seem to prove the fact that the town was the centre, where people of different countries met together for business.

In the Arjuna's penance (fig. 14), which is sculptured on the rock for nearly 100 feet in length and 50 in height, Arjuna² (one of the five Pāṇḍava brothers

1. A description and figure of this form of the Goddess appears on pages 187 & 188 of the valuable work on 'SOUTH INDIAN IMAGES OF GODS AND GODDESSES' by Rao Sahib Mr. H. Krishna Sastry.

2. The circumstances under which Arjuna obtained the weapon *Pasupatastra* are detailed in the chapter dealing with Bezwada.

of the Mahābhārata) is seen standing on one leg quite emaciated with uplifted arms and in a penitent attitude. Next to him is the figure of śiva holding the *Pasupatastra*. In another place, on the same rock, is shown the scene of king Bali, holding his darbar attended by warriors, rājas and several wild animals. This representation is 'Pātāla-Lōka' (the nether world) whither he was sent down by the Vāmana-Trivikrama Avatār (the Dwarf incarnation of Vishnu), to rule over the place. In the middle of the same rock is shown Vāsuki (Lord of Serpents) in the aspect of a Dragon under a canopy. The other figures are his daughter Ulupi seated below, and another a penitent.

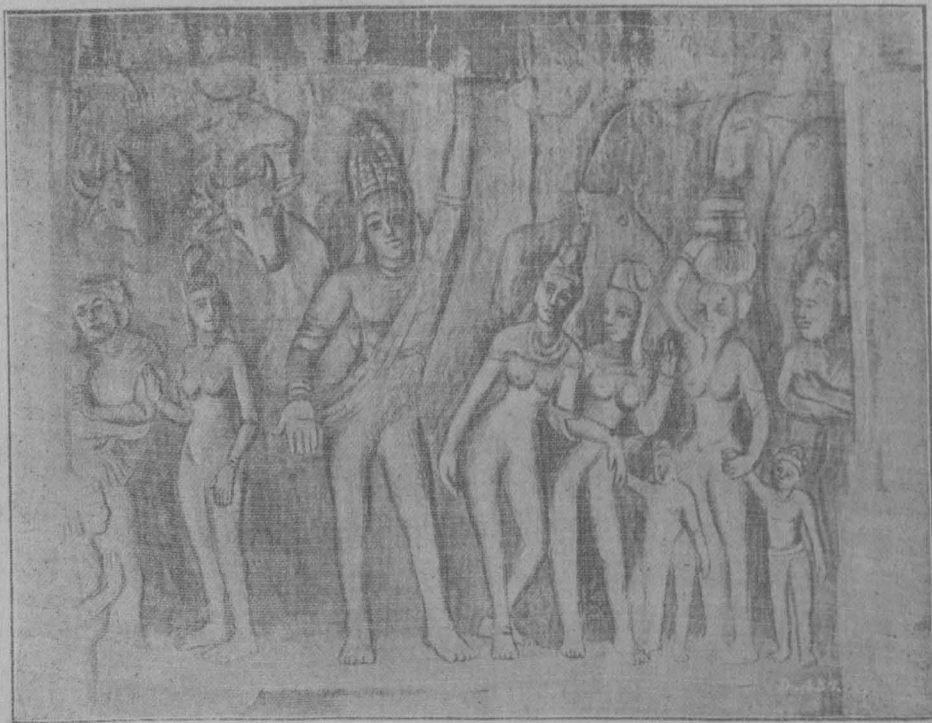


Fig. 15.—Govardhana Krishna in Krishna Mantapa, MAHABALIPURAM.

In the Krishna Mantapa there is the sculpture of Sri Krishna supporting the hill with his left hand (Fig. 15) to protect cattle against the fury of the Rain-God. Close to him the cattle are being tended and milked. On the right side there is an affrighted bull, with its head slightly turned and its forefoot extend-

1. One of the Seven Worlds of the Hindu Theology. The Seven Worlds are Atala, Vitala, Sutala, Talatala, Rasatala, Mahatala, and Patala.

ed. This *lila* or sport of Sri Krishna is popularly known as *Govardhana Uddhāra.

During the days of king Namuchi, one of Bali's successors, two celestial nymphs from heaven are said to have visited this city, when they became enamoured of this king. They took him for a visit to their celestial region, and on his return he is said to have beautified the city on lines similar to that which he saw in heaven. Indra got displeased at a mortal king imitating him, and is therefore said to have caused the clouds to encroach upon the city in the form of rain and bring about its destruction.

The Pañchapāṇḍava Rathas or the Five Chariots, lie on the south of the village. The northernmost, named Draupadi Ratha, covers a square plinth of 11 feet, and is nearly 18 feet in height above ground. The image of Draupadi inside is like that of the Goddess Lakshmi. The monolithic elephant and lion on the west and the Nandi on the east are objects of admiration to the visitors. A pillared gallery runs all round the *Vimana* or tower of Bhīma Ratha.

* Govardhan Mountain lies at a distance of about 13 miles to the south of Muttra. Another version of this story is that at one time on the advice of Sri Krishna, the shepherds put a stop to the worship they annually made to Indra, the god of rain. Whereupon Indra directed the clouds to destroy the place with heavy rain; to save them Sri Krishna uplifted this mountain with one of his hands and protected them. This was done to put down the pride of Indra. Then Indra submitted to Krishna and also took a lesson from this incident. Afterwards the usual annual worship was resumed. This festival to Indra is known as BHOGI-PANDIGAI and it is observed on the last day of Margali (December-January), i.e., the previous day to Makara-Sankranti or the day on which the sun enters the *Capricornus*.

CHAPTER V.

* GINGEE.

This ancient fortified city, closely connected in popular tradition with Dēsing Rāja, its renowned chief, possesses palatial buildings of great architectural value, and is situate 20 miles away to the west of Tinḍivanam in the South Arcot District. The Tamil name of the place is *señji*. The fort of Gingee is one of the few ancient places of historic interest which has been preserved in all its ancient glory. It appears to have been the seat of Government of a former Vijayanagar kingdom. The Muhammadans conquered the place in 1564 and drove away the Hindu kings. A terrible famine in 1661 compelled the evacuation of the place by the Muhammadans. Its later history, and its occupation by the French and the English, in constant succession, may be found in any work on the history of South India.

The fortress consists of three strongly fortified hills in close proximity to each other. Rājagiri in the middle is the most important, and the two others Krishnagiri and the northernmost Chandrayandrug, where the execution of criminals is said to have been done, are of less importance. Besides these three, there are four others of minor importance, and all the seven lay within the fort walls extending over a circumference of 10 miles. The main citadel is on the Rājagiri and at the foot of it is the inner fort in which is the famous Kalyāṇa Mahāl (Fig. 16). The style of the building is after the Vijayanagar model. It consists of a square court surrounded by rooms for ladies. In the middle of one side is a square tower eight storeys, or 80 feet high, and ending in the form of a pyramid. An earthenware water-pipe to the 6th storey has been laid out from a tank 60 yards away from the fort on the top of the hill close by. The pipe is carried under the walls of the fort to the back of the harem and thence to the roof of the mahāl. The Rājah's bathing stone measures 15 feet square and 5 inches in thickness and a prisoner's cell 20 feet deep, is cut out of a single boulder. The fort of Rājagiri contains the temple of Ranganādhā, the audience hall, the Treasury, etc. The structures here are said to be similar to those at Krishnagiri, (Fig. 17). The Rājah is said to have lived during the

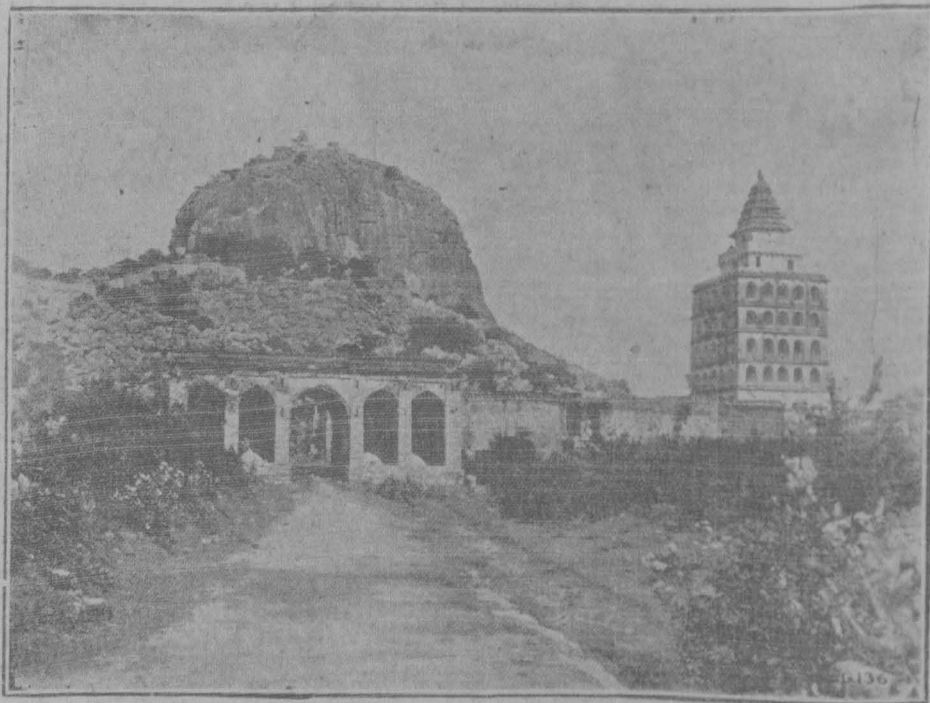


Fig. 16.—Kalyana Mahal, GINGEE.



Fig. 17.—Ranganada temple and Audience Hall on Krishnagiri Hill, GINGEE.

Sukla Paksha (the moon-light days) in Rājagiri, and during the *Krishna Paksha* (dark days) in Krishnagiri. Hence these hills are so called.

In the temple of Vēnugōpalasvāmi¹ (Fig. 18) within the inner fort the various aspects of Sri Krishna are depicted very skilfully. The depiction of the



Fig. 18.—Venugopalasvami temple, GINGEE.

prison-house on the upper door of the Pondicherry gate and the work at the bastion form fine specimens of the ancient art. Over the walls of the Venkataramaṇa temple (Fig. 19) are found splendid carvings of the incidents of the Rāmāyaṇa and the ten incarnations of Viṣṇu. The high carved pillars planted round the statue of Duplex at Pondicherry are said to have been removed from this temple. The temple of Paṭṭābhirāmasvāmi has also many fine carvings.

The original founder of this fort and the shrine of Viṣvanāḍha in it, according to the purāṇic account, was Sūra Sarma, king of Benares. After the abdication of his throne in favour of his brother he visited the holy places in

1. This is one of the forms of Sri Krishna in which he is playing on the flute. The various other forms are:—The Baby Krishna; Crawling Krishna; Navaneetha Krishna (Krishna eating butter); Kalingamardhana (Krishna standing on the serpent Kalinga); Parthasarathi (Krishna acting as charioteer to Partha or Arjuna) and Krishna with his consort, Rukmani.

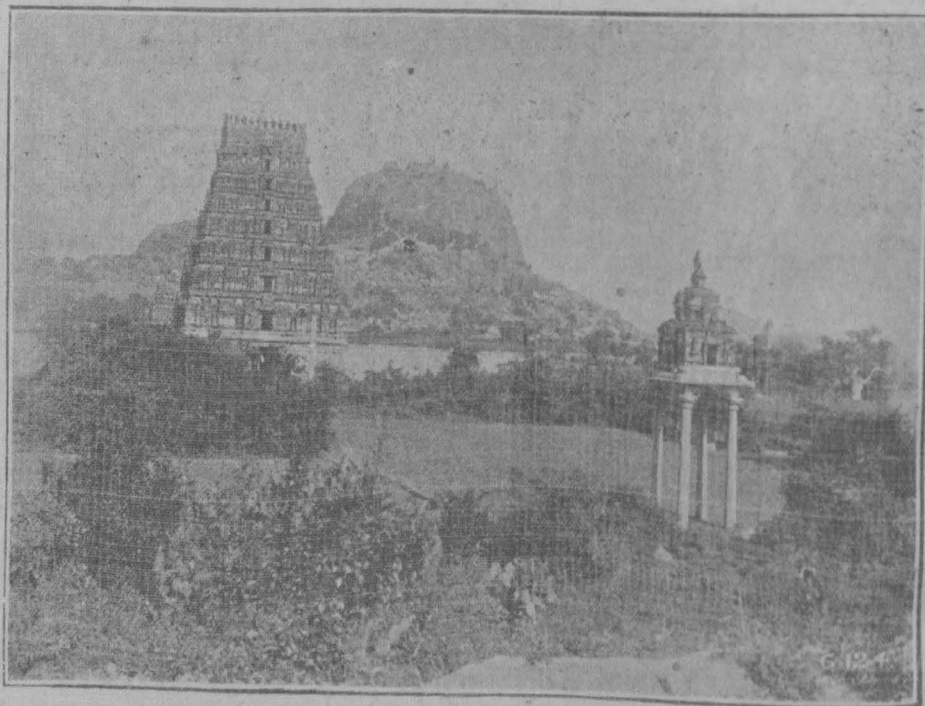


Fig. 19.—Venkataramana temple and Rajagiri Hill, GINGEE.

the south. When he came to this part of the country he dreamt of having been asked to settle down here. He then built a temple here after which a son was born to him whom he called Visvanādhān. The latter, after ruling the country for 43 years, left the kingdom in the hands of his son Thanḍan who improved and enlarged it. Rāja Dēsing is said to be the 22nd in descent.

When the City was formed, cannot be precisely ascertained, but tradition says that it was built by Tūpakkāl Krishṇappa Nāick. He was a native of Conjeevaram and kept a flower garden dedicated to Varadarāja Perumāl, the celebrated god of that place. In order to test Krishṇappa Nāick's piety, God Varadarāja assumed the shape of a boar and began the destruction of the flower garden. All attempts by the gardeners to secure the animal proved futile, and Krishṇappa himself went in chase of the animal. But Krishṇappa also failed in his attempt to kill it after several days' pursuit. And Varadarāja having been confirmed in his devotee's piety, resolved to show himself *in propria persona* to the Nāick.

The miraculous boar approached a rock near Singavaram, 3 miles to the south-west of Gingee fort, bored himself a cave in the rock and appeared unto

Krishṇappa Nāick, in his natural form. Krishṇappa Nāick, who was bewildered at this strange phenomenon, invoked the blessing of the deity. The God then directed the Nāick to build a temple at Singavaram (g. fi20) and to obtain funds for

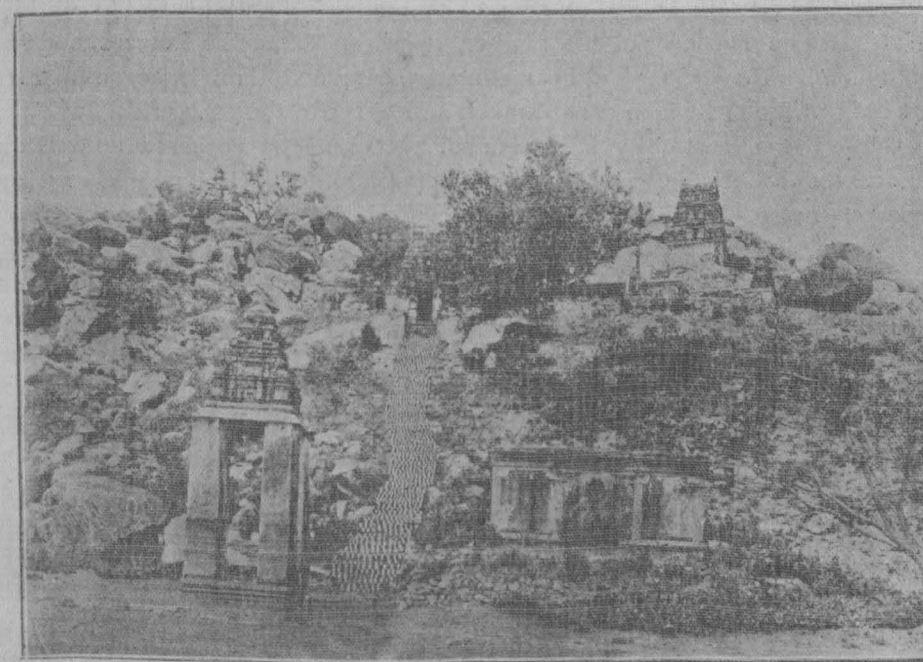


Fig. 20.—Ranganadha Temple, Singavaram, GINGEE.

the construction of the temple from an ascetic. The ascetic instead of helping the Nāick tried to kill him by throwing him in a boiling caldron. Krishṇappa Nāick suspected the foul intention of the ascetic, and threw the man into the caldron instead. The dead body of the ascetic was converted into gold, with which the temple was built. This was the origin of the lofty structures that are seen to-day at Gingee and Singavaram. It is also said that the golden carcass was hidden in a secret place and that it exists to-day, though the place cannot be identified by any one. The Indian Sun-flower plant, in the sacred park, is said to have been brought by the mystic boar and planted there.

The romance connected with Gingee and Dēsing, one of its most illustrious chiefs, is most interesting. The Gingee chiefs were vassals to the Emperor of Delhi, and their tribute fell in arrears. The Emperor sent one of his generals, Tyrop Singh, to collect the arrears, who after defeating the chief, became the Rāja. The Emperor had a steed called *Bara Hazari* or "the

"Twelve Thousander" and as it was a very restive animal, no one could dare to break or ride the animal. All the chiefs, including Tyrop Singh failed in their attempts to ride the animal and in the end they were all imprisoned. Tyrop Singh's son, the hero of the romance, who displayed great valour and courage undertook to ride the animal, in spite of his mother's dissuasion to the contrary. Young Dēsing heeded not his mother, appeared before the Emperor and rode the animal. No sooner had he mounted the animal than it began to carry him aloft in the air, which caused much annoyance to the young rider, who then prayed to his patron deity Ranganādhā. Ranganādhā appeared unto Dēsing and caused the horse, which was his creation, to obey him. Dēsing then appeared before the Emperor and demanded the release of his father Tyrop Singh. Dēsing, who had honours heaped on him by the Emperor, returned to Gingee with his father, and the magic horse. Dēsing was also made the supreme Rāja of Gingee, and the Emperor waived all claims for tribute from the chiefs from that date. The Nawāb of Arcot who heard of the honour bestowed upon Dēsing, grew jealous of him, and put forward a claim for the annual tribute. This, Dēsing repudiated and informed him that Gingee had been made an independent principality by the Emperor of Delhi. The Nawāb disbelieved this, and commanded Dēsing to produce the *Sannad* (title), which he unfortunately had failed to get from the Emperor. The Nawāb put forward the claim for a second time. This put out Dēsing and he sent a message to the Nawāb saying that if he insisted on the payment of the tribute, he must receive it at the point of the sword. The Nawāb became enraged and invaded Gingee. Even when the opposing armies reached the gate of Gingee, Dēsing was performing his *pūja* (worship) and he never thought of the pressing emergency. When his uncle suggested to him to make peace with the Nawāb, Dēsing became indignant, and made preparations for fighting the enemy. He embarked on this expedition much against the wish of all. The first battle was fought near Pudupēṭ, 4 miles away from Gingee and just as the point when victory was being declared in favour of Dēsing, some unknown man shot him dead. The dead body was then taken to the palace, where Dēsing's wife received it with all honours, and she also in the end committed *sati*,¹ much against the will of the Nawāb

1. SATI was a custom among the Hindus in which a widow immolated herself on the funeral pile of her husband to show her conjugal fidelity. This custom was put down by the British Government.

Sir Monier Williams says, 'Indeed, Hindu wives are generally perfect patterns of conjugal fidelity: nor can it be doubted that in these delightful portraits of the *pativrata* or devoted wife, we have true representations of the purity and simplicity of Hindu domestic manners in early times.'

Count Bjornstjerna in his 'Theogony of the Hindus' writes, "Among other remarkable particulars in this poem is the pure light in which it sets the noble character and high-minded devotion of the women of India."

who deeply regretted his error. Dēsing's steed also was killed, as also his friend Muhammad Khān. The tombs of the famous Dēsing Rāja and his wife, who committed *sati* with her husband who was killed in battle, are to the west of Cheṭṭikulam near the Kalyāṇa Maṇḍapam in the Fort. The Nawāb of Arcot admiring the conjugal fidelity of the Rāṇi (Queen) and in memory thereof founded the town of Rāṇipeṭ near Arcot in the North Arcot District. The family deity of Dēsing was the idol Ranganādhā at Singavaram through whose blessings he obtained the favour of the Emperor of Delhi and founded an independent principality of Gingee. The exploits of Dēsing are sung in an Indian ballad.

CHAPTER VI.

TIRUVANNAMALAI.

This town, which is a station on the Villupuram-Kāṭpāḍi line of the South Indian Railway, is famous for its worship of the fire linga, installed there. The hill by the side of the temple is said to represent Siva, and it draws a large number of worshippers annually. The temple at the foot of the hill (fig. 21) is one of the largest in South India and is famous for the fact that

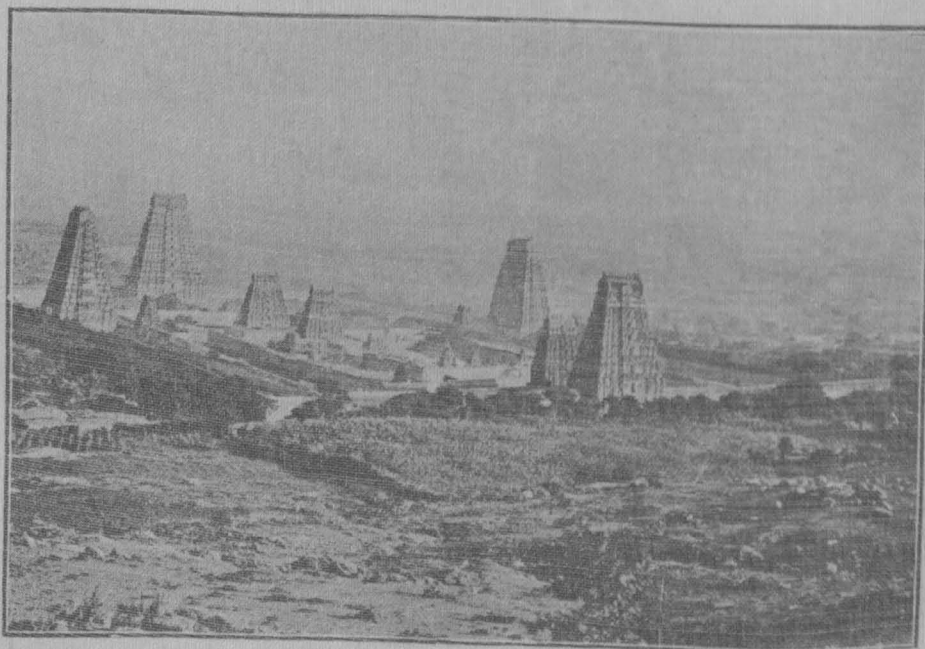


Fig. 21.—Arunachalesvara Temple, TIRUVANNAMALAI.

the goddess Pārvaṭi performed penance to obtain the *Vamabhaga*¹ or the left half of Siva's body. Near the temple is a tank called the *Mulaippal Tirtham*, or tank containing mother's milk.

1. There is a sculpture of the goddess in union with the linga in the temple of PATTISVARAM near Kumbakonam.

In days of yore there arose a contest between Viṣṇu and Brahma as to their relative superiority. In the course of the heated controversy there ascended a huge flame, which is said to have been no other than Siva appearing to convince them that there was yet one superior to them. At that time Brahmā took the form of a swan and flew up above to discover the top of the flame, and Viṣṇu became a *Varaha* or boar and tore the earth with his powerful tusk and tried to discover the base of the flame. This scene, called the LINGOTHBHAVA¹ in the science of Hindu Iconology, is generally represented on the outer western wall of all the sanctums in Śaiva Shrines.

The famous saint Arunagirināthar, the author of the renowned songs called "TIRUPUGAL" is said to have lived here. There is a representation of his as well as of his patron-deity Subrahmanya beautifully sculptured on the east of the hill.

The famous *gopura* or gate tower consists of 11 storeys. From the inscriptions at this place and the Sanskrit work "*Sahitya Ratnakara*" it is seen that the hill here was called as Sōṇasaila, Sōnāchala, 'the red mountain' and that the construction of the tower was started by King Krishna Dēva Rāya of Vijayanagar about the year 1516 A.D. It appears to have been completed by King Sevappa Nāik of Tanjore. Besides this *gopura*, King Krishna Dēva also constructed a thousand-pillared Maṇḍapa and dug a tank near it. These inscriptions relating to him also mention the *Tulabharadhana*,² or weighing against gold that the king performed at the temple of Amarāvathi in the district of Guṇṭūr to commemorate his victory in the east. Another inscription mentions the rules regarding the sale of house sites in the temple streets of Tiruvannāmalai. It is also said that king Rājanārāyaṇa Sambuvarāyar constructed a *gōpura* in the Arunāchalēsvara temple at Tiruvannāmalai; sitting in this *gōpura*, Vāmadēva, whose contemporary and patron was this Sambhuvarāya, wrote the original and commentary of the "*Jīrṇōddhāra Dasaka*," a work relating to repairs to temples. The initial date of this Rājanārāyaṇa is said to have been A.D. 1336-1337.

1. This incident is said to have taken place on the night of the fourteenth day of the dark fortnight of the month of Magha (January-February) and as such, that day, which is known as SIVARATRI is considered specially important for the worship of Siva. Then when Brahma and Viṣṇu desired to worship Siva, He is said to have appeared in the form of a bright light on the day of KARTTIKAI, generally the full-moon day of the month of Kārtika (November-December) when the asterism Kṛtika will prevail. This accounts for the importance of the Kartikai festival in Tiruvannamalai.

2. A sculptural representation of *Tulabharadhana* is seen over the ceiling of a Mandapam on the north of the Maham ikam Tank in KUMBakonam.

CHAPTER VII.

CHIDAMBARAM.

Chidambaram, which is also known as Tillai, Puṇḍarikapuram, Vyāgrapuram, Srirrambalam, Puliūr, and Chitrakūṭa, lies between the river Vellār (*Svetanādhī* according to the Purāṇas) on the north, the Bay of Bengal on the east, the Coleroon on the south, and Virāṇam tank on the west. The temple in this place is considered one of the most important in Southern India and devotees from all parts of the country, visit the place all the year round. The idol of Naṭarāja (fig. 22) (Siva in his dancing aspect) is separated from the Holy of Holies by a veil which is removed only on specified occasions of worship. Behind the veil is revealed mere space, out of which the blissful Naṭarāja is said to have emerged.

Chidambaram is famous for the simplicity of its objects of worship, which consist of *Akasa* (ethereal space) and *Rahasya* or a *Chakra* on the wall to the rear of the idol. In the Chit Sabhā or Hall, Isvara is said to have danced while blessing the two great devotees—Patañjali and Vyāghrapāda. The five steps leading to the hall are covered with silver plates and signify the five sacred letters of the "Pañchakshara Mantira".

The Chit Sabhā of the temple is located within it in the position of the heart in a human body, the man lying with his head on the south. The hall serves the position of the sanctum in other temples. The temple is longer from north to south, unlike the generality of temples which measure longer from east to west.



Fig. 22.—NATARAJA¹ or the dancing attitude of Siva.

1. This figure is from Kaithar of Tinnevely district.

There are four courts in the Chidambaram temple (fig. 23). The third

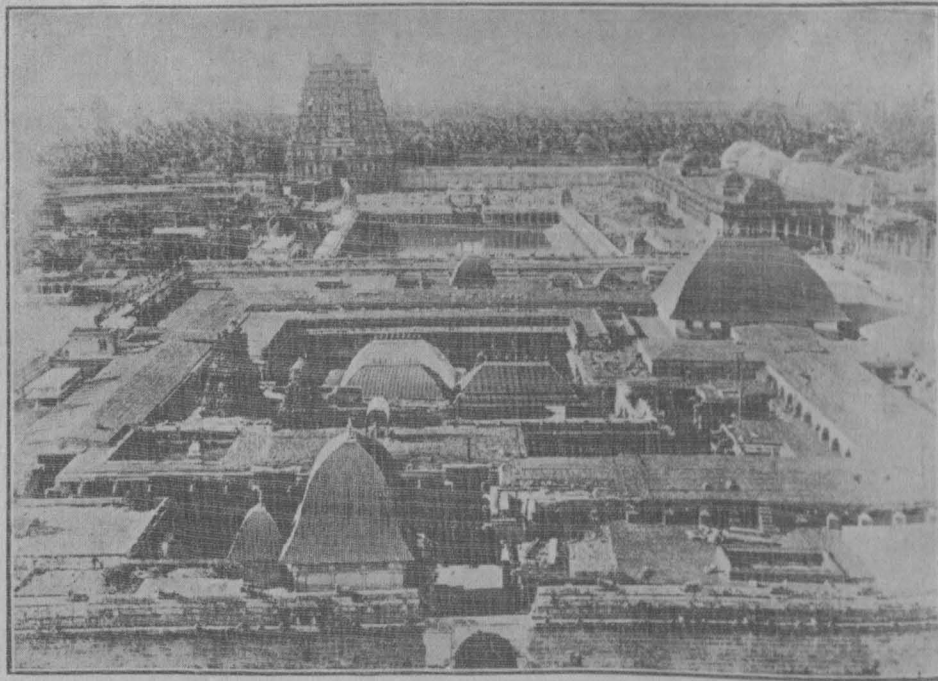


Fig. 23.—CHIDAMBARAM Temple.

contains the famous Thousand-Pillared hall, 350' by 260', from which a good view of the minor shrines is obtained. The second has a shrine of Siva and other deities. The Nritta Sabhā has fine sculptural representation in its base (fig. 24). Inside, there is Kanaka Sabhā or the dancing hall of Natarāja, covered with a golden roof. The fine architectural carvings, which attract the eye of every one, are on the niches of the four main outer gōpuras. These contribute in a great measure to the greatness of the temple. The holy Sivaganga tank, 175' long and 100' wide, situate within the temple (fig. 25), has an attractive colonnade around it. The Subrahmanya Shrine, popularly known as Pāṇḍyanār Subrahmanya Temple, so called probably after Pāṇḍya Kings, has many beautiful carvings. Many Purāṇic legends are represented on the roof of the Sivakāmi Amman Shrine; while on the south-west of the temple there is the shrine of a huge Ganēsa (elephant-god).

In ancient days Simhavarma of North India happened to halt at this place when he was on a pilgrimage to South India. At this period this place was

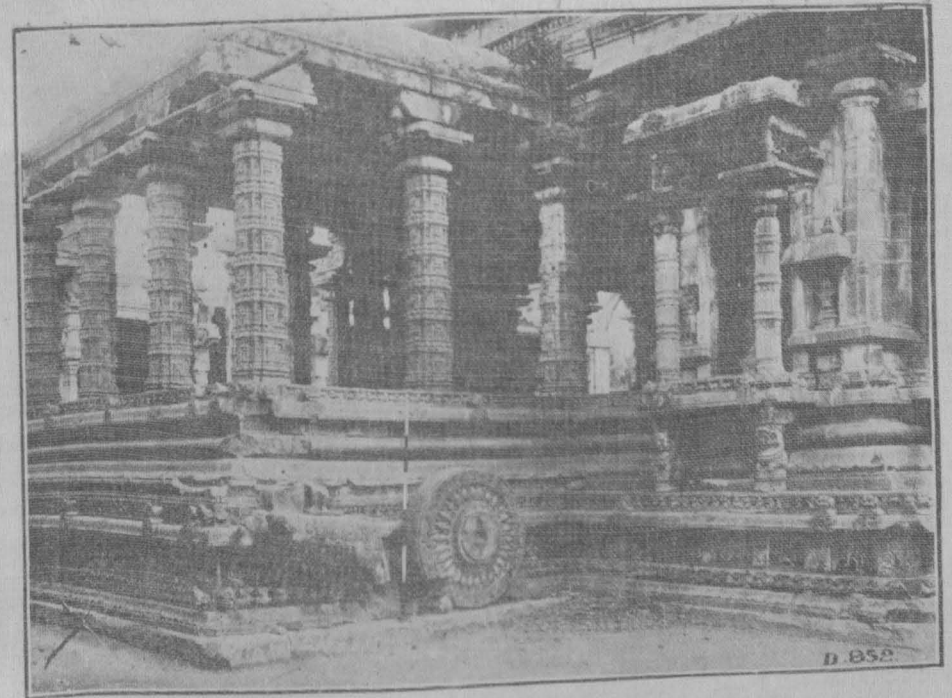


Fig. 24.—Nritta Sabha (Hall), CHIDAMBARAM Temple.

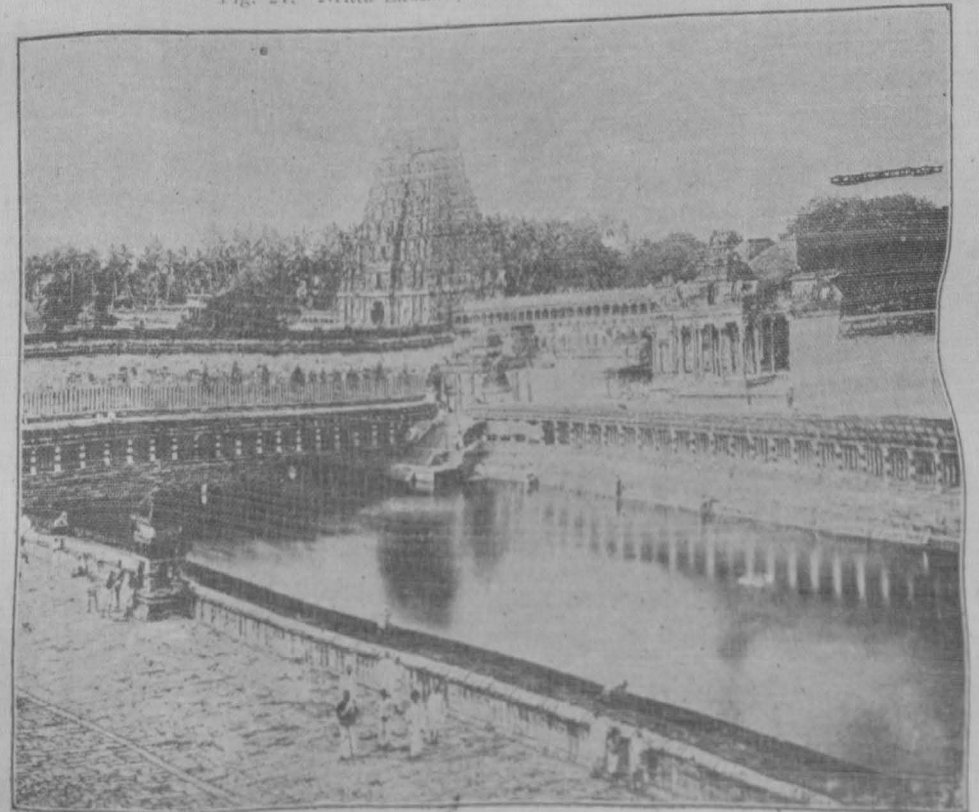


Fig. 25.—Sivaganga tank, within the CHIDAMBARAM Temple

covered by a forest. While bathing, he found that he had been changed into a person bearing a golden appearance and since then, he was known as Hiraṇyavarman or gold-armoured. Tradition says that the gold recovered from the well was utilised for the roof of the temple. The palaces of the ancient Hindu kings are said to have stood on the east of the town and even now there is a suburb called Korravankuḍi (*Korravan* in Tamil means king), the site of the present Railway station.

Epigraphical records show that the Chōla King Parāntaka or Vīra Chōla, who reigned between 907 and 951 A.D., renewed the hall, making several additions of his own and endowing large grants for conducting the festivals of the temple. His successors also contributed much to the improvement of the roof of the Dancing Hall.

Situated within the innermost *prakasa* of the temple itself on the South-East is the shrine of Gōvindarāja Perumāl (Vishṇu), who is also said to have witnessed the dance of Siva. The Gōpura or tower on the northern entrance to the temple was built by Krishṇa Dēvarāja of Vijayanagar in commemoration of his victory over the King of Orissa. The towers facing the east and the west contain beautiful representations of the 108 different postures of the art of dancing mentioned in the "Bharata Nāṭya Sāstra"—the standard authority on the subject. The Gōpura at the southern entrance was constructed by a Pallava Prince called Peruñjingadēva.

Besides the metal figures of the sages Vyaghrapāda,¹ (tiger-footed), and Patanjali² (snake-bodied), (fig. 26) sculptures of them are also to be found in the eastern gōpura of the temple at Chidambaram. There is also a beautiful representation of Siva as Chāṇḍesānugrahamūrti where the devotee Chāṇḍesa holds an axe between his folded arms. A fine carving of Tripurāntaka is also to be found. The most interesting piece of the sculptural carving is that of Siva as warrior. It is said that Siva, desirous of overcoming the powerful Tripurāsura, came out in battle array with the earth for chariot, the sun and the moon for its wheels, drawn by four horses composed of the Vēdas, the Upanishads for the

1. The tiger-footed sage Vyaghrapada is said by legend to have been bent upon procuring flowers in large quantities for the worship of Siva in the temple at Chidambaram. In his zeal to collect all the available flowers, at top-most speed, he was blessed with the feet of the tiger in order that he might quickly ascend the tree and pluck the flowers. As the result of a severe penance, he was favoured with the witnessing of Nataraja in Chidambaram.

2. The serpent-bodied Patanjali is no other than the incarnation of Adishesha. He was born to Anusuya, wife of sage Atri. In consequence of his having fallen from heaven into the folded hands of Anusuya, when she prayed for a son, he was thus named. (*Pat* means fall; and *Anjali*, folded hands). He had this incarnation to witness the dancing of Nataraja in Chidambaram. The deity in the temple of Ananteswara on the west of Chidambaram town is the one that was personally worshipped by this sage.



Fig. 26.—VYAGHRAPADA and PATANJALI, CHIDAMBARAM.

reins, Mount Mēru for his bow, the ocean for his quiver and the God Vishṇu for his arrow. There is also seen the sculptural representation of Sūrya or the Sun with three faces composed of Brahma, Vishṇu and Siva seated on a

chariot drawn by seven horses and driven by Aruṇa, his charioteer. But this does not seem to be correct; for in another chapter on the Navagraha sculpture in Gangaikondasōlapuram, Saturn is seen to drive the horses.

There are also beautiful figures of the Asṭadīkṣpālas or the eight deities of the cardinal points, each having been assigned a separate place in the temple.

Tirunīlakaṇḍanāyanār,¹ one of the 63 Tamil saints and a potter by birth, is said to have lived here enjoying the favours of the God. There also lived many Hindu saints Mānikkavāchaka, Sambhanda, and Nanda in this city. It is also said that Mānikkavāchaka defeated the Buddhist scholars in a controversy in this place when they came here with the avowed object of questioning the sanctity of the shrine and to overthrow the worship of the deity.

Nanda,² one of the 63 Saiva devotees, was a *Pariah by birth. By his great devotion to God he converted several of his fellowmen to a highly-spiritual life. Admiring his devotion, in Tiruppangūr near Vaithisvarankōil, Siva directed his sacred bull Nandi to move aside in order to enable Nanda to have a sight of the Linga in the Central Shrine. Even to-day we find that the stone-bull in this place is moved from the situation where it ought to have been. Nanda, who is said to have been blessed by God for his devotion, is enshrined here (fig. 27).

1. TIRUNILAKANDANAYANAR—Born in a potter's family at Chidambaram he used to pay his daily visits to Nataraja to obtain his blessing. While returning from the temple one day he happened to pass a dancing girl's house, at which his wife became annoyed. Although there was not even the slightest fault on the part of the Nayanar, his wife though living with him was not in real matrimonial relations with him. Thus they grew old, when Nataraja God had to intervene and to prove to them the real state of affairs. In the disguise of an aged Brahmin the God handed a bit of pottery to the couple and demanded it after some time, when to their surprise it was found to be lost. As they were unable to return the object, the God made them swear after bathing in a tank, which resulted in the removal of the misunderstanding that existed in the mind of the wife. Soon after they got out of the bath, they were transformed into a youthful couple. The tank in consequence was named afterwards as ILAMAINAYANAR tank (*Ilamai* in Tamil meaning Youth). In commemoration of this incident the tank and a shrine still exist to the west of Nataraja temple at Chidambaram.

2. NANDA OF TIRUNALAIPOVAR was born amongst the Pariahs of the village of Adanur in the district of Tanjore. By his staunch devotion to Siva he was raised to the rank of a Nayanar. He so much respected his caste rules that he did not dare to approach the sanctum but stood behind the flag staff in the temple at TIRUPPANGUR near Vaithisvarankoil. The bull in front of the linga in the sanctum was hiding it. Iswara was so pleased at this devotion that he caused the bull to move. Even now we see the bull in this temple a little away from the position it should occupy. Then he sought the permission of his master, a Brahmin gentleman of his village, to permit him to go to Chidambaram. The permission was not easily granted and the visit was put off day by day. So he got the name Tirunalaipovar, meaning thereby "the person to go to-morrow." After all he did proceed to the holy Chidambaram, and there, after passing through the fire to purify himself, joined the ranks of the faithful devotees of Siva.

* An outcaste of the lowest and the most despised class who is not permitted even to approach people of the higher classes.

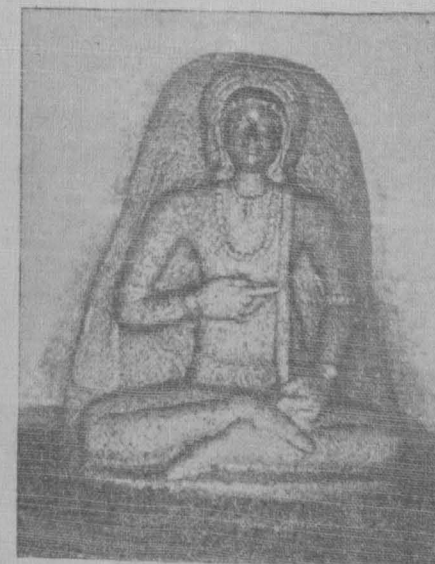


Fig. 27.—Saint NANDA, TIRUPPANGUR.

TIRUVETKALAM.

The temple of Tiruvētkalam, which is situate one mile to the east of Chidambaram, appears to have been at one time very important. It is said that Arjuna in this place received his bow from Siva and there are metal figures in this shrine showing this incident.

TIRUNARAYUR.

The temple at Tirunārayūr, a minor shrine nine miles away from Chidambaram, is famous for its Vināyaka (elephant-god), who is said to have consumed the offerings of a youth called Nambīanṭan, who subsequently became a great devotee! It is this Vināyaka that is said to have arranged the "Tēvāram" songs.

CHAPTER VIII.

VAITHISVARANKOIL.

This religious centre is on the South Indian Railway and nine miles away from Māyavaram. The presiding deity is Vaidyanātha after whom the place takes its name. The God is so called because of the fact that He acted as a physician to cure the wounds of the *Ganas* or attendants of Subrahmanya who overcame Sūrapadma and other *Asuras* or demons. The temple is within a short distance from the railway station. Great sanctity is attached to the *sthalavriksha* or the local *margosa* tree which possesses large medicinal properties.

The temple faces the west and the western gōpuram or tower, is several yards away from the central shrine, is so constructed that the rays of the sun pierce through the gōpuram and fall upon the *linga* at a particular part of the year for a few days. The water of the temple tank (fig. 28) is



Fig. 28.—VAITHISVARANKOIL Temple.

considered sacred, and lumps of jaggery are thrown into the tank as a votive offering for the cure of boils and other skin diseases. The tank has also a dome-shaped maṇḍapam in its middle.

There is a metal figure of Gangāvisarjanar¹ in this temple.

It is said that Angāraka (Mars), Sūrya (the Sun), Vēdas, Sampātī and Jaiāyu (a mythological kite) worshipped the God here and a sculptural representation of this is enshrined on the eastern courtyard of the temple.

Subrahmanya goes here by the name of Muthukumara and the metal carving of this deity is very beautiful. When Pārvati, the wife of Siva, desired the six-faced Skanda to assume one face, he so appeared before her, and as she was very much pleased thereby, she presented him with a *Vel* (a sword) to slay the demons who caused troubles to Rishis and men.

The tonsure ceremony of getting children shaved for the first time, to promote the proper growth of their body is done in this place. This practice is in vogue in most of the holy places in India where the tutelary God is supposed to possess the attribute of curing men's ailments. A similar attribute is given to Virārāghavaperumāḷ in Trivellōre near Madras, Tirupati and several other important religious centres.

TIRUVENKADU.

Tiruvēnkāḍu, also known as Svētāranya, a few miles away from Vaithisvarankōil, has a legend of its own. Aghōramūrti²—the furious aspect of God Siva—is the principal deity in the temple here (fig. 29).

Tradition says that at one time Marutvāsura, son of Jalandhara a demon, troubled the Dēvas to such an extent that they lived in disguise in this sacred place. When they appealed to Siva to save them from the *Asura*, the former sent his bull to overcome Marutvāsura, who was, after a fierce fight,

1. When Bhagiratha prayed for the flow of the celestial river Ganges in to this world to give salvation to his deceased uncles, the god Siva to satisfy him received the Ganges in his matted hair. The goddess Parvati resented this idea of his thus having given prominence to another lady by receiving her in the head—a more elevated situation—and to satisfy her, he embraced the goddess and entreated her, promising to lower the River Goddess from that elevated situation.

2. In this terrific form of the god Siva, there are two tusks, one on each side. The worship of this form is supposed to give victory and riches and also destroy even the worst sins, like *Brakmahatya* or Brahmanicide. Special worship is made to him on the Chaturdasi, i.e., the fourteenth day of the dark fortnight in the month of Panguni (March-April) and hence that day is known as AGORA-CHATURDASI.

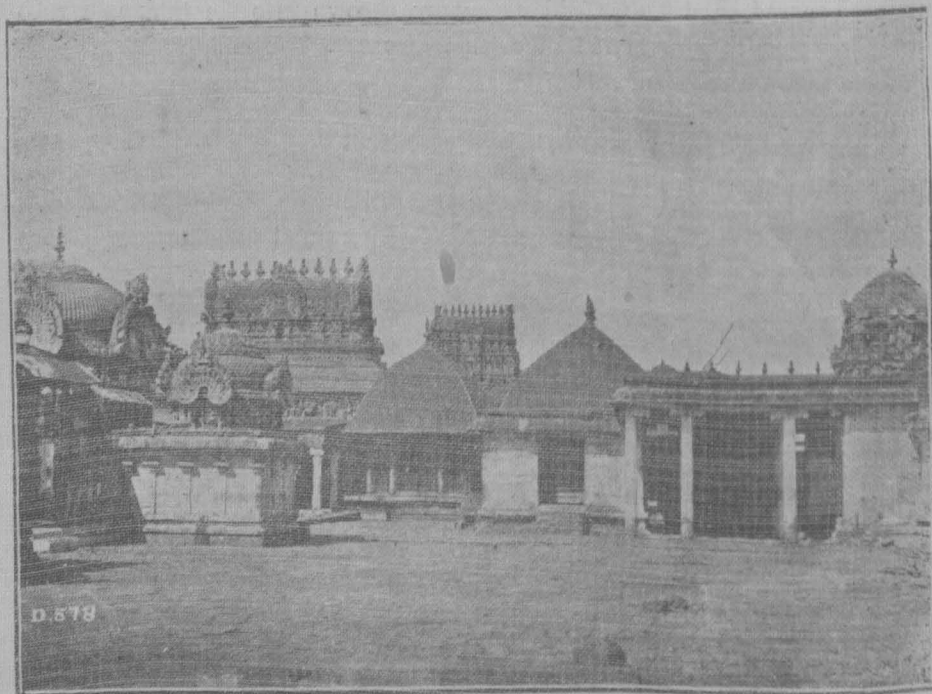


Fig. 29.—THIRUVANKADU Temple.

thrown into the sea. The Asura then obtained Siva's *Sula* (trident), by praying for it. He again appeared before the bull and the latter saw his lord's *Sula* in the hands of his opponent and so he dared not attack him. Thereafter the Asura wounded the bull and cut off its horns and tail. A sculpture of the bull thus mutilated is found even now. When Siva heard of the wounds inflicted on His bull, He created himself as Aghōra to overcome the Asura. Aghōra in his fury defeated the Asura and crushed him to death.

CHAPTER IX.

MAYAVARAM.

This sacred place is on the South Indian Railway. The place is so called because the Goddess Pārvaṭī¹ manifested herself in the form of a *Mayura* (Pea-hen) and worshipped Siva, and this is represented on the west of the eastern *gopura* (tower) (fig. 30). Besides this, other fine sculptures are also found in the

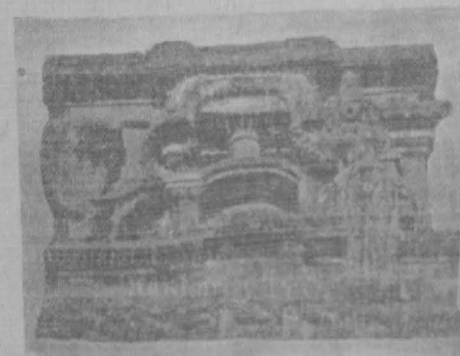


Fig. 30.—Goddess in the form of a pea-hen worships the Linga, MAYAVARAM.

niches on the outside of the central shrines of the temple of Mayuranātha, (figs. 31 and 32). Of these one is an Alinganāmūrti.²

1. Parvati, at one time, began to offend Siva and as the result thereof was made to become a pea-hen. When she repented of this imprudent action on her part, Siva was pleased to reduce the period of punishment. She wandered on earth worshipping the God, and the important places where she, in that form, worshipped the God Siva are Mylapore and this place. It is here that she got rid of that pea-hen life and joined Siva. Hence it is that the deity here is known as Mayurana'har (*mayura* means, as already explained, a pea-hen).

2. In this Alinganāmūrti, Siva is seen embracing the goddess. Here he is a *santamūrti*, i.e., of a pacific disposition. This form is one of those relating to Chandrasekhara, who is also named Pradoshamūrti. It is this Chandrasekhara image that is taken out in procession on occasions of *pradosha* or the evening twilight of each fortnight on *Chaturdasi* (fourteenth day). This is a very pleasant representation of Siva with a smiling countenance.

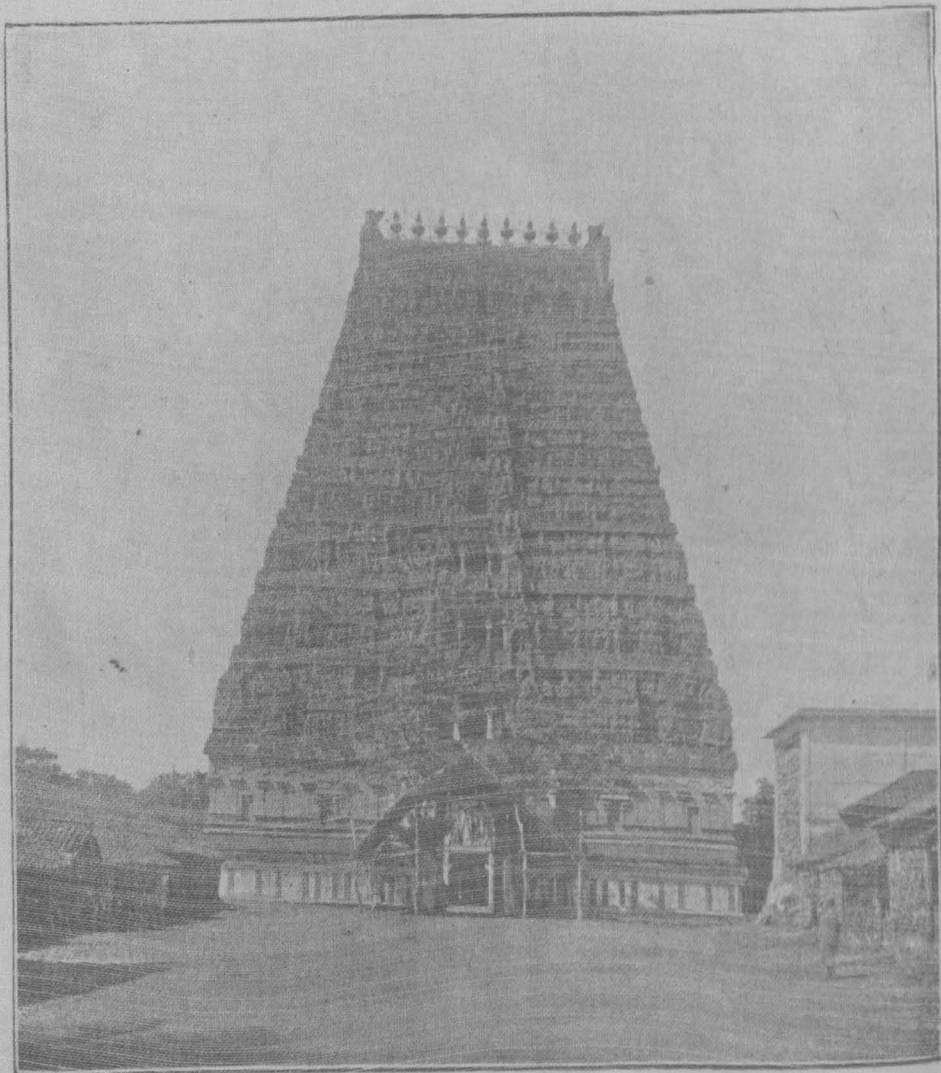


Fig. 31.—Mayuranathasvami Temple Gopura, MAYAVARAM.

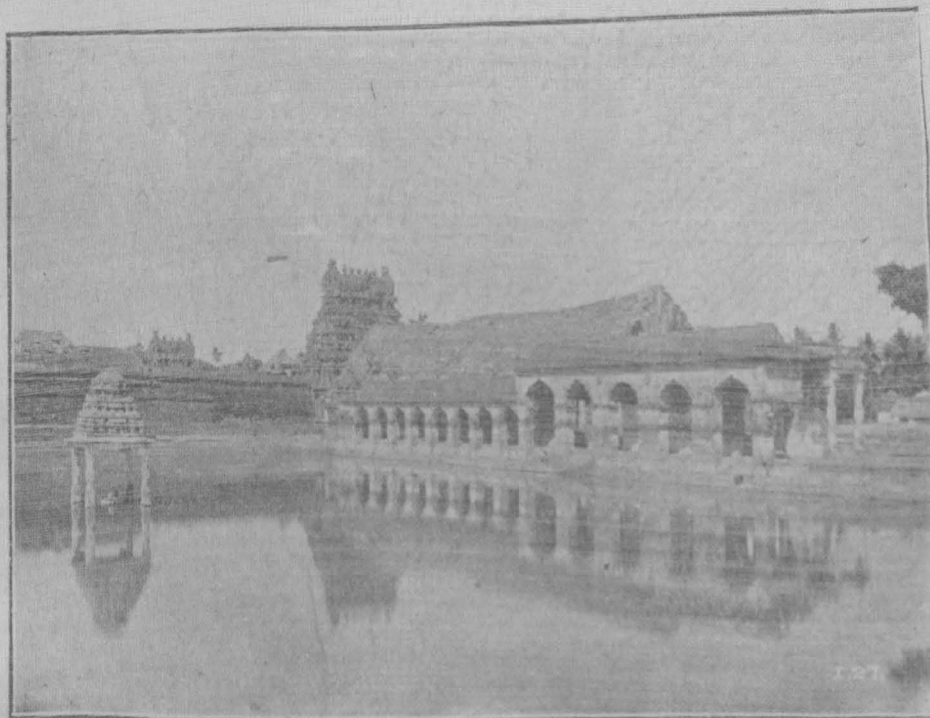


Fig. 32.—Tank within Mayuranathasvami Temple, MAYAVARAM.

A bath in the river Kāvēri at this place during the month of *Tula* (October-November) is held to be very holy.

TIRUVALUNDUR.

Tiruvallundur or Enthalur, called after the worship of Vishṇu by the moon, is a small Vaishṇava shrine on the north of the Kāvēri. (*Enthu* in Tamil means the moon).

VAZHUVUR.

Vazhuvūr, another important shrine, is five miles away to the south-west of Māyavaram. Siva is represented here in the form of Virāṭṭēsvara (fig. 33). The story is that the sages in ancient days, doubting the supremacy of God Siva, created an elephant to try conclusions with him. Siva took the form of Gajasambhāramūrti (slayer of the elephant) killed the animal, and wore its skin as a garment. The elephant, which is said to have come out from the temple tank, is installed between the conventional bull and the central shrine.



Fig. 33.—Virattesvara or Gujasamharamurti, VAZHUVUR.

Though she got frightened at the new aspect of Siva, Pārvati took her stand close by Him, with the baby Skanda in her arms. Metallic figures of this aspect,

Bikshāḍaṇa¹ and Mōhini² (the Temptress) connected with the story are installed in the temple.

TIRUKKADAYUR.

Tirukkadayur, another Saiva religious centre, is about 12 miles to the south-east of Māyavaram. The deity of the temple (fig. 34) is known as

Amritakaṣṇvara, who was at one time, worshipped by Durgā (fighting form of Goddess), Vāsuki (Serpent-chief), Saptakanyakās³ (the celestial nymphs).

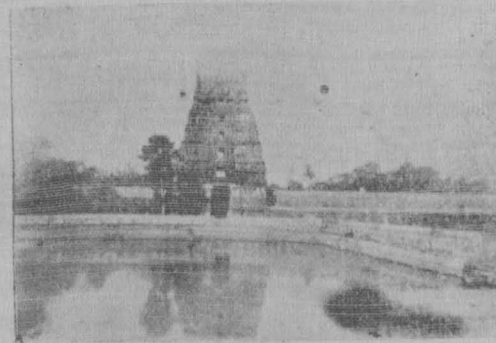


Fig. 34.—TIRUKKADAYUR Temple.

The special importance of this place lies in the tradition, that Siva came out of his *linga* to save Mārkaṇḍēya a boy-sage, from the hands of death. This is illustrated in a pretty metallic figure, on the *Dhvajastambha* (flag staff) in front of the central shrine.

The Saiva devotees Kungiliyakalayanāyanār⁴ and Kārināyanār⁵ spent the greater part of their lives in the service of the deity here.

1 & 2. When the sages of the Darukavana forest began to disrespect the Almighty and indulge in talks that mere exertion alone could grant *Moksha* or heaven, Siva assumed a lovely naked form and went out as a wandering beggar and engaged himself with the wives of the sages; when Vishnu in the form of Mohini approached the sages. Then the sages were convinced of the superiority of the Almighty. This is commonly known as the begging form and the speciality of this form is that there is no Devi figure close to that of BIKSHADANA.

3. These are the *saktis* (the feminine elements in gods) or counterparts of seven important gods that went out with god Siva when he started to overcome the giant Andhakasura, who gave immense trouble to devas and others. They drank the blood that emanated from the body of this asura and thus helped Siva in destroying him. Though these are under worship in most temples, the Selliyaman shrine at ALAMBAKKAM in the district of Trichinopoly, is important for the special worship of these maidens. The place where these Saptamatrikas worshipped Siva is, in the seven shrines near the village of CHAKRAPALLI, close by Ayyampet, on the South Indian Railway in the Madras-Danushkodi line.

4. KUNGILIYAKKALAYANAYANAR. In a Brahman family at Tirukkadayur this Nayanar was born. He was then named Kalayar. As he was always in the habit of burning incense in the presence of the local deity in the temple he was called Kungiliya Kalayan (*Kungiliyam* in Tamil means Benzoin). In course of time he became so poor that one day when his wife gave him her marriage *tali*, i.e., the sacred ornament worn by a married woman on her neck which she is not permitted to remove until the death of her husband, to purchase the bare necessities of life, he purchased benzoin with the amount realised and burnt it before the god. On his return home he found his house filled with riches!

One day on learning that the chief *linga* in the central shrine of Tiruppanandal near Gangai-kondasolapuram was out of its position and that in spite of the best efforts of the Chola king to put it in position with the help of the palace elephants, it did not move, the Nayanar proceeded thither and attempted by his devotion to set the *linga* in position, and did it, which very much pleased the king and other spectators. There is a metal figure of the Nayanar in this temple.

5. KARI NAYANAR was born in Tirukkadayur. He was a great Tamil scholar. The presents he obtained for his valuable works were utilised for repairs to the temples.

GANGAIKONDASOLAPURAM.

This is one of the most famous places in Southern India. It was at one time the capital of the Chōla dynasty.

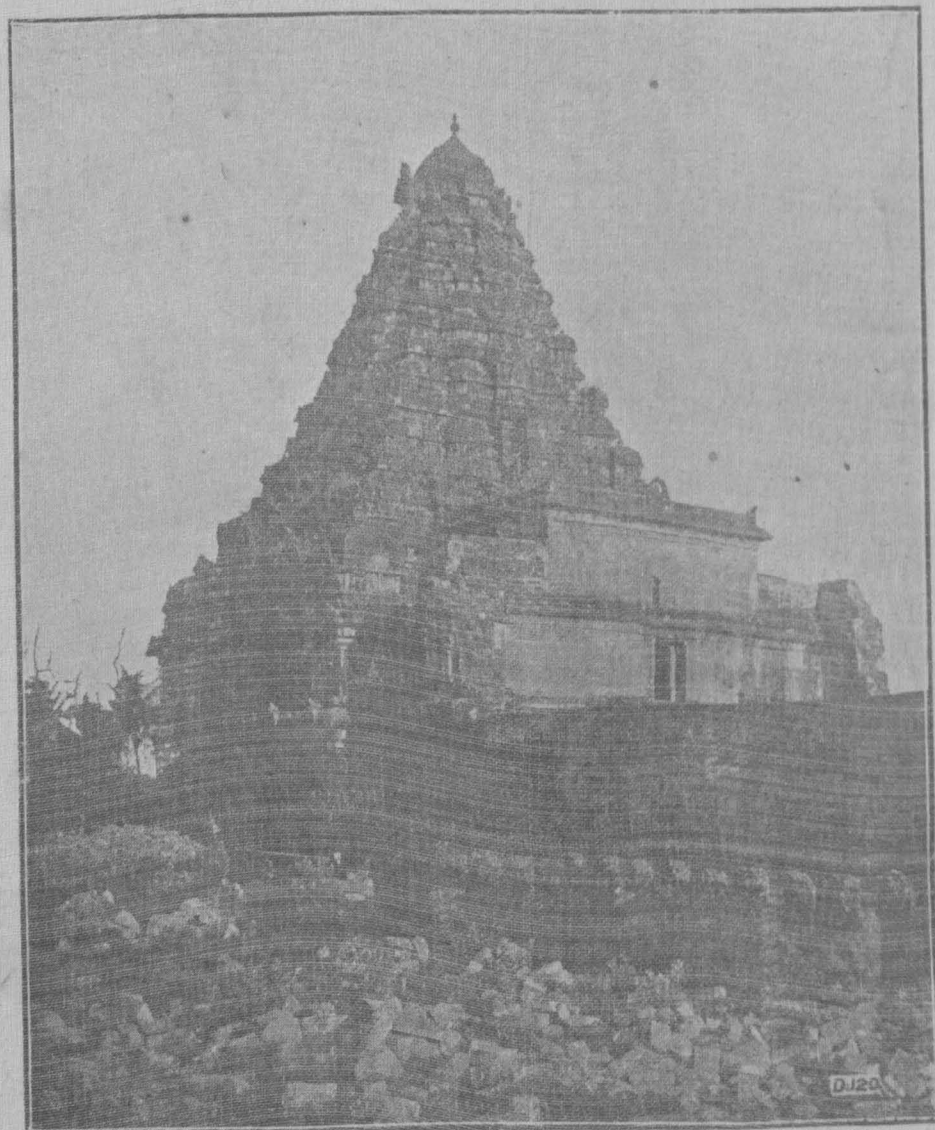


Fig. 35.—Vimana over the central shrine, GANGAIKONDASOLAPURAM.

The purāṇic history of the place is that Rājendra-Chōla built and dedicated the city to Siva, as a monument to commemorate the conquest by him of the kingdoms lying on the banks of the Ganges. It is also stated that the victorious Rājendra directed the vanquished chiefs to carry water from the Ganges to the lion-faced well, Singakkinaru, dug out in the north-east corner of the shrine. This city seems to have been in ancient days one of the flourishing centres of trade and was the capital of the Chōla kingdom. The inscriptions in the temple and the Tamil poem "Kalingattupparani" depict the exploits of King Kulottunga I, grandson of Rājendra-Chōla, the founder of the shrine.

At present we have very few traces of the ancient greatness of the place, besides the ruins of the palace at a short distance to the south-west of the local shrine of Brihadesvara.

The plan of the building (fig. 35) appears to have been similar to that of the Tanjore Temple having the same architectural peculiarity of possessing a lofty stone erection over the sanctum, unlike most of the other edifices, which have the largest gōpura at the main entrance. The crow over the tower is said to have been formed of a single block of stone, and placed in its present posture by means of an inclined plane laid out from the village of Paraṇam, which is a few miles off. There are still slight traces of the stone bastions of ancient days.

In the interior of the temple a monolithic representation of the *Nava-grahas* (the 9 planets) is installed in the shape of a chariot with a lotus flower at the top. Sūrya occupies the topmost place in the chariot, and Saturn is the driver. The other planets occupy places on the sides. There is also a fine sculpture of Mahishāsura-Mardini (fig. 36), the goddess in the aspect of the slayer of the buffalo-demon.



Fig. 36.—Mahishāsura-Mardini, GANGAIKONDASOLAPURAM.

The legend connected with the idol in the central shrine is that Siva gave a linga to Bāṇāsura a demon, who seems to have installed it here. In later times a pious Chōla king wanted to hold communion with the God. When the temple priest was approached on the matter he promised to help the king if he should build a temple. At

the completion of the temple the God appeared unto the king and answered his prayer. The priest, who was a witness to this scene, is said to have been struck dumb, in order to prevent him from proclaiming the news to the world.

The sculptures over the outer walls of the temple are of fine workmanship. The story of Chandēsa, a devotee of Siva, is depicted in a most appreciative manner in a niche in the northern wall, and it is called Chandēsānugrahamūrti.¹

1. In the Chola country on the banks of the river Manniyar in the village of Seygnalur there was born in the *Gotra* of the sage Kasyapa, Vicharasarma who while going to school saw a cow, which has been considered divine by the Hindus at all times, ill-treated and in consequence thereof took upon himself the duty of grazing the cows of the whole village. The cows began to give plenty of milk and with the whole quantity drawn from them, he bathed a linga, which he had set up with sand in the village close by, on the other side of the river, by name Tiruvappadi. As by so doing the cows yielded only a lesser quantity in their houses, the villagers recognised this and complained to the father of the boy, who on going to the spot got provoked and kicked the sand-made linga. The boy could not put up with this atrocity and so cut off the father's leg with the axe in his hand. Seeing the devotion of this youth, Isvara at once appeared with his consort and gave him his full grace by making him the steward of Kailasa and naming him Chandesa. Siva also crowned him with the garland worn by him, as is shown in the sculptural representation here. Siva also then ordered that all the offerings and cloths of Him, should be set aside for this devotee. Chandesa is always depicted with the axe on the right shoulder with which he is said to have cut off the leg of his father.

CHAPTER XI.

TIRUVIDAIMARUDUR.

This religious centre lies on the South Indian Railway between Māyavaram and Kumbakōṇam. It is also called MADHYARJUNAM from its being situated between Mallikārjuna or Srisaila in the district of Kurnool and Sūtārjuna or Tiruppuḍaimarudūr in the south near Ambāsamudram in the Tinnevely district. The Cāuvēri passes through this town. The principal deity of the place in the temple (figs. 37 and 38) is Mahālinga or the great *linga*, and the annual festival of TAIPUSHYAM in December-January is of much local importance.



Fig. 37.—TIRUVIDAIMARUDUR Temple.



Fig. 38.—TIRUVIDAIMARUDUR Temple.

King Varaguna Pāṇḍya of Madura, who is said to have been haunted by the ghost of a Brahman who was accidentally killed by him while on a hunt, was exorcised of the ghost by a visit to the place. The sculptural representation of the ghost can be seen on the *gopura* at the second entrance. People suffering from mental affliction resort to this place. *Asvamedhapradakshinam* or a perambulation of the temple courtyard is considered not only healthy but also supposed to obtain the benefits of having gone round the whole of sacred India.

At one time Siva is said to have ordered his son Gaṇapathi to worship him here. So the deity is called AGYA GAṆAPATHI (*Agya* in Tamil means command), and this legend dates probably from the Buddhist period.

The famous Tamil Saint Pattinattupillaiyār¹ lived here for some time with Bathruhari and a well-polished sculptural representation of the saint is placed on the right side of the outer eastern *gōpura*.

The inscriptions over the temple walls record the revenue survey and settlement made in the 38th year of the reign of Kulōttunga I, with other additions

1. A short life-sketch of this Saint appears on page 20, foot-note 2.

made in the various departments of the temple. Instructions regarding dances, the re-arrangement of streets and the procession of the deity on the occasions of festivals are also recorded.

SURYANARKOIL.

The image of the Sun is regularly worshipped in *Sūryanārkōil* which is two miles away from Tiruvidaimarudur, and so far, this is the only place where the Sun has a temple dedicated to him. Brihaspati is depicted in front of the Sun in the sanctum. The other planets also find a place here in separate shrines around the courtyard (figs. 39 and 40), and a horse depicted in front of the Sun is said to be the *Vahana* or vehicle of the deity.



Fig 39.—SURYANARKOIL Temple.



RAHU (ascending node)



CHANDRA (Moon)



ANGARAH (Mars)



SUKRA (Venus)



SURYA (Sun)



BUDHA (Mercury)



KETU (descending node)



BRIHASPATI (Jupiter)



SANI (Saturn)

Fig. 49.—NAVAGRAHAS (Nine Planets), SURYANARKOIL¹.

The inscriptions of the temple go to show that it was known as Kulōttunga Chōla Mātāṇḍālayam. It is also believed that king Kulōttunga I, who built this temple, had some intimate relationship with was related to the Gāhaḍavāla Kings of Kanouj who were also Sun-worshippers.

1. The Navagrahas (nine planets) are worshipped with a view to acquire peace, prosperity, wealth and longevity in this world, or to bring down good showers of rain in the country. They are believed to influence the destinies of human beings. There are circular, quadrilateral, triangular, arrow-shaped, rectangular, pentagonal, bow-shaped, winnow-shaped, and flag-shaped seats prescribed for each of them. If with special care people should worship the planets hostile to them, they bless them with good.

CHAPTER XII.

KUMBAKONAM.

This ancient city, formerly called KUDAMUKKU, with a number of Vishnu and Siva temples, on the river Cāuvēri, is a railway station on the Madras-Danushkōḍi line. The town derives its name from its presiding deity Kumbēsvara whose temple has an immense local celebrity. The central *linga* is said to be composed of fragments of a pot installed in a box in the form of a *Kirata* (hunter). There are several explanations of the origin of the name Kumbēsvara.

The ruins of an ancient structure in a suburban village called Sōlamāligai or the palace of the Chōlas indicate that Kumbakōṇam was the capital of the Chōla kings. It is also said that king Srimārā Pāṇḍya, who lived about the ninth century, defeated the armies of the Chōlas and the Gangas here.

The Mahāmakha festival which comes off once in 12 years, when Jupiter passes the constellation of *Simha* or Leo, draws pilgrims from all parts of the country, and a bath in the Mahāmakha tank (fig. 41) on that day is considered very sacred. The tank is situate in the heart of the town and covers an area



Fig. 41.—Mahamakha tank, KUMBAKONAM.

of twenty acres. There are sixteen maṇḍapas along the banks and they are dedicated to various deities. It is believed that deities of the nine sacred rivers meet together on the Mahāmakha day at Kumbakōṇam and sculptural representations are seen in the temple of Visvanāḍha. In the maṇḍapa on the northern bank one sees a sculptural representation of *Tulapurushadana* (weighing oneself against gold), a ceremony observed on the occasions of the equinox, the solstice, the commencement of an era (*Yuga*)¹ and its termination, eclipses and Sankarānti (*Pongal*), etc. This ceremony is performed near sacred tanks, holy rivers or similar places. The amount of gold weighed against the person observing the ceremony is distributed amongst deserving men.

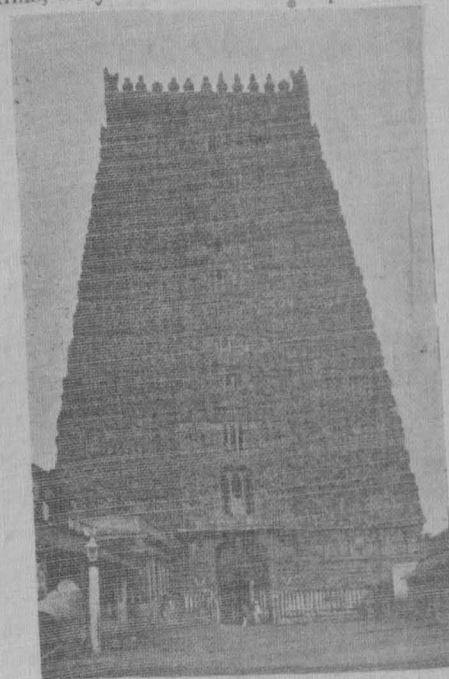


Fig. 42.—Sarangapani temple gopura, KUMBAKONAM.

The temple of NAGESVARA contains a separate shrine for the Sun, who is said to have worshipped Siva in this place, and to this day the rays of the Sun are seen to fall on the central *linga* on certain days of the year. There is also a sculptural representation of Uchchishṭa Gaṇapati² (the polluted Elephant-God) in this temple.

The Vaishṇava deity SARANGAPANI,³ an incarnation of Vishnu, appeared to a sage called Hēma Rishi, who performed penance. The central shrine of the temple (fig. 42) is in the form of a chariot drawn by horses and elephants with openings on either side, showing the descent of God Sārangapāṇi from

Heaven in this chariot. The hermitage of the sage is said to have been on the bank of the temple tank named Pottāmarai.

The RAMASWAMI temple, which lies in the west of Kumbakōṇam, is believed to have been constructed in the 16th century by Reghunātha Nāik, King of Tanjore. The popular tradition of the construction of this temple is that the

1. For the various *yugas* that prevail in India please refer to page 2.
2. In this form the female energy of creation occupies a prominent position.
3. The deity is named so as he then appeared with a SARANGA (deer).

king discovered the idols of Rāma and Sītā and other deities in a tank at Dārāsūram, a village near by and installed them in the temple close to the Śārangapāṇi shrine. Śrī Rāma is represented in his coronation robes. The *Mahamandapa* in front of the temple has several fine sculptures—Vāmana-Trivikrama (fig. 43), Vishṇu with his consorts Śrīdēvi and Bhūdēvi (fig. 44), and of the marriage of Pārvati (fig. 45).



Fig. 43.—Trivikrama Vishnu, KUMBAKONAM.

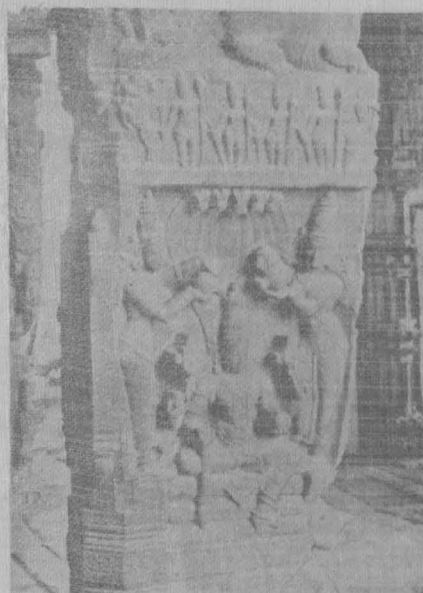


Fig. 44.—Vishnu with his consorts, KUMBAKONAM.



Fig. 45.—Marriage scene of Pārvati, KUMBAKONAM.

In the CHAKRAPANI temple, Viṣṇu appears in the form of a discus or *Chakra* (fig. 46), to put down the pride of Sūrya (the Sun), who subsequently became His



Fig. 46.—Chakratthalvar 1.

devotee in the temple of Nāgēsvara.

Kumbakōṇam is also the seat of the Sankarāchārya² mutt, which was at one time in Conjeevaram. The seat was transferred to this place during the reign of Mahārāja Pratāp Singh of Tanjōre.

TIRUVISALUR.

Tiruvisalūr, the ancient Vemōārūr or Sōlamārthāṇḍachaturvēdimangalam, is a few miles to the north of Kumbakōṇam and here there are several valuable inscriptions of devotees inclusive of those relating to the *Tulabharadana* of King Rājārāja and the *Hemagarbha* or the ceremony of passing one-self through a golden cow, by his queen Lōkamāh Dēvi.

1. This figure is from TADIKOMBU near Dindigul.
2. For further particulars reference may be made to page 21.

SWAMIMALAI.

Swāmimalai to the west of Kumbakōṇam has a famous shrine on a hillock, dedicated to Subrahmanya (fig. 47) locally called Swāminātha. He is said

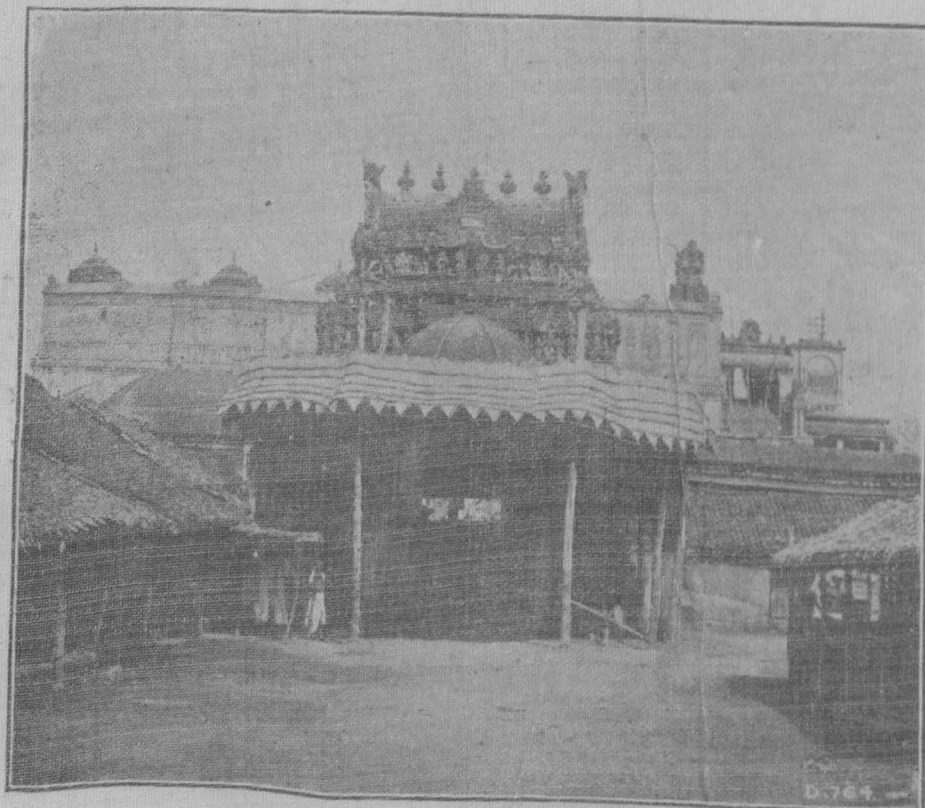


Fig. 47.—SWAMIMALAI Temple.

to have initiated his father into the mysterious significance of the divine *Pranavam* mantra, which the latter had forgotten owing to a sin incurred in killing a Rākshasa. To commemorate the incident, the central shrine of the boy-God Subrahmanya is situate at the top of the hill, while in the same temple, the shrine of Siva is situate below, indicating the fact that the son and the father stood as master and disciple. Indra, the lord of the Celestials, when he was greatly troubled by the Asura Arikēsa, is also said to have obtained his blessing here. In commemoration of the event Indra presented the deity with a white elephant, and an image of an elephant in front of the deity, instead of the usual Peacock, indicates this fact. The Vināyaka facing south on the

hill is known as Kaṅkuḍutta Vināyaka (Sight-Restorer) and the tradition is that a certain blind man regained his sight by extreme devotion to this deity.

TIRUNAGESVARAM.

About four miles to the east of Kumbakōṇam is a village called Tirunāgēs-varam, which is said to have been then named JAMBAKARANYA. Sēkkilār, the author of the "PERIYA PURANAM", a masterpiece of Tamil literature, lived here and his figure is found in the temple. The figures of Sankanidhi and Padmanidhi¹ are also seen in the temple.

TIRUPPURAMBIYAM.

Tiruppurambiyam is another village, six miles away from Kumbakōṇam, where Siva is said to have granted salvation to a Pariah² devotee by appearing to him in the form of Dakshināmūrti, and this deity has a shrine of his own. On the bank of the tank to the east of the temple, there is also a white marble image of Vināyaka (the Elephant-God) who is said to have saved the world from deluge and is known as Pralayamkātha Vināyaka. (*Pralaya* means deluge.) This place is also historically connected, as having been the battle-field of two important kings—the Ganga king Prithivipathi I, and Varaguṇa Pāṇḍya in the pre-British period. A record of these incidents is to be found in the inscriptions of the temple. The name of the presiding deity originally appears to have been Adityēsvara, but later on it was changed into Sakshīsvara, since he appeared incarnate as a witness for a girl of the Cheṭṭi caste.

UPPILIYAPPANKOIL.

The famous Vaishṇava temple of Uppiliyappankōil is situate about three miles to the east of Kumbakōṇam. It is said that Viṣṇu appeared here in the form of an old Brahman called Uppiliyappan. Lakshmi the Goddess was born here in a delightful spot called Akāsanagara or Tulasivana under the Tulasi³ (*Ocimum Sanctum*) plant and was taken care of by sage Mārkaṇḍēya. It is said that the sage while giving Lakshmi in marriage to Viṣṇu begged of

1. These are deputed to be the presiding deities of the wealth and riches of men. These illumine the property of men. They are generally sculptured over the stone jambs of temple entrances. The former holds a Sankha (conch) and the latter a Padma (lotus) in accordance with their names.

2. For further particulars reference may be made to page 52, foot-note 3.

3. This holy plant possesses large medicinal properties: it is of a dark purple colour having a grateful smell. In most Indian houses it is grown in the open courtyard in order that the air inside may get purified. Worship of this is also performed by the females of the house. Out of its roots, beads are made and worn in the neck of both men and women as by its contact much good to the constitution is supposed to result.

him to excuse her juvenile faults and to partake even of the saltless food she provided him with. It is in keeping with the legend that there is no mixture of salt in any of the dishes which are offered to the deity even to-day and they are said to taste well enough within the precincts of the temple !!

PATTISWARAM.

In the south-west of Kumbakōṇam, at a distance of four miles, is the sacred place of Paṭṭiswaram, called after the holy cow Paṭṭi, a descendant of Kāma-dēnu (the divine cow), which is said to have worshipped the god in this place. The famous Prime Minister of the Nāyak kings of Tanjore, Gōvinda Dikshadar, lived here during the latter part of his life and there is a statue of the Minister and his wife in the *Amman* (Goddess) shrine of the temple. At a few yards distance in the north is the temple of Saktimuttam, wherein there are some beautiful carvings, one representing the goddess performing *tapas* (penance) and the other showing her as embracing the Linga.

CHAPTER XIII.

DARASURAM.

The Airāvātēswara temple of Dārāsura in the Tanjore District is two miles to the south-west of Kumbakōṇam, and it is one of the cluster of 18 large temples, situate within a radius of ten miles around the Kumbēswara shrine at Kumbakōṇam.

The Purāṇic story of the temple is that Isvara appeared there in the form of a *Rudraksha*¹ (*Elaeocarpus Ganitrus*) 'holy beads' tree. The leaves and branches of the tree were so formed as to bear representations of various deities and *Rishis* or sages.

Yama, the God of Death, who was suffering from a Rishi's curse which caused a burning sensation all over his body, went on a pilgrimage to various shrines, including Dārāsura, where he bathed in the tank in front of the temple. The waters of this tank are said to have been got by the casting therein of Siva's *sulam* (trident). After a long penance at the spot, Yama is said to have been cured of his ailment, and he thereon obtained permission to build a temple and observe a festival (*Mahautsavam*) annually for ten days.

The temple is said to have been constructed originally by the celestial architect Visvakarma. The festival begins on the Asvini (*b. Arities*) star day in the

1. The tradition relating to these holy beads is that when Brahma, Vishnu and others complained to Siva about the trouble given to them by the Asura Tripura, he grew so angry that drops of tears fell on earth from His three eyes. These transformed themselves into the 38 varieties of *Rudraksha* trees. The Saivaites consider the wearing of the seeds of these trees as an act of religious merit. Over the seeds up to thirteen facets are visible and it is said that the lesser the number of such facets the greater the efficacy.

At one time in the village of Boochakra there lived a Brahman by name Supradeepa who had a great veneration for these seeds. When an ascetic Yogangan went for alms without wearing these seeds the Brahman refused to give him alms. The matter was taken to the notice of the King, who began to enquire into the matter. Then the Brahman began to tie the *Rudraksha* to one of the cats in the palace of the King, which act enabled it to bring down from heaven the *Kalpaka* (the giver-of-all) tree. The King and all present learnt the importance of the *Rudraksha* seeds.

A Brahman of the Kalinga country died as the result of his great sins. When the corpse was being carried to the cremation ghat a crow carried away the necklace of Angasundari, daughter of King Chakravahu, mistaking the pearls, that stood along with the *Rudraksha* seeds in the necklace, for food and dropped it on this corpse. In consequence of this the Brahman obtained heaven instead of hell in spite of his numerous sins.

month of Avani (August-September) and closes on the Amāvāsyā (new-moon) day. Isvara also decreed that the tank be called Yama Tīrtham (Yama's tank). In proof of this, there is an image of Yama seated on a pīṭham in an inner shrine, with Rishis in attendance. Yama is said to have made a vow that those who managed the temple would be Kings, and that those who bathed in the tank would be cleansed of their sins and diseases.

The temple is stated to have been at one time of much larger extent than it now is, and to have had *sapta veeḍhis* or seven streets or courts, similar to those of Srirangam. But all the outer courts have now disappeared and the temple stands in a single court. At some distance to the east of the court is the lower part of a large gōpuram which stands isolated from the inner main buildings. It was probably the entrance to the third *prakaram* or court; but the courtyard walls which abutted against it are now all gone. It has some fine carved work in the form of pilasters and niches in the walls and a perforated window in stone.

The tank is an extensive square, 228 feet in width, and has a supply of fresh water through a channel from the river Cāuvēri. It gives the temple its chief claim to religious importance, and is the great object of attraction to the numerous pilgrims who flock here annually. It was this tank that was miraculously supplied with water by the casting in of Siva's rod for Yama's bath, and here numerous deities, sages and others proved the efficacy of its healing powers. Airāvata, the white elephant of Indra, while suffering a change of colour from a curse inflicted by the Sage Dūrvāsa¹, had its white colour miraculously restored by its ablutions here, and this incident is commemorated by an image of Airāvata with Indra seated on in an inner shrine. It is from this incident that the temple derives its name.

Proceeding west to the gōpuram which is to the east of the inner court, the visitor will find just outside it a group of small well-carved buildings; they are only the usual appurtenances of such temples, but unique in design. One of these is the *balipitām*² whose pedestal adjoins a small shrine formed like a miniature temple, and which contains an image of Gaṇēsa. The pedestal has a finely-carved set of steps on the south side entirely cut out of three stones. It is considered a curiosity that when these are struck they

1. Particulars relating to the life of Sage Dūrvāsa and his figure appear in the chapter relating to TIRUVARUR.
2. Bali means Sacrifice and pīṭham=seat. So Balipitha is the principal seat or spot where offerings of food are placed to propitiate the deities. This is the raised circular seat by the side of the *dvajasthamba* or flag staff where worshippers of the temple prostrate themselves before entering into the other parts of the temple.

produce different musical sounds. Immediately adjoining this, is a large Nandi under a maṇḍapam. The gōpuram on the east side of the inner court is entirely built of stone.

The inner court is a large one, surrounded on all sides by a verandah with finely-carved pillars. In front of the main shrine is the *Alankaramandapam* with a fine colonnade of piers each of which has all the square panels on its sides sculptured with scenes from the Saivaite tradition. On the south front of this maṇḍapam (fig. 48) each side of the base has large stone wheels and a



Fig. 48.—Maṇḍapam within the Airavatesvara temple, DARASURAM.

horse, representative of the maṇḍapam being a chariot or car, wherein the deity is decorated on festival occasions.

In the south-west corner of the court is a maṇḍapam in which there are four shrines. One of these has an image of Yama, the God of Death, who has connection [with the mythical foundation of the temple. Adjoining Yama's shrine are the large slabs sculptured with a representation of the *Saptamathas*¹ or the seven celestial nymphs.

1. Detailed notes relating to the importance of these goddesses appear on page 61, footnote 3.

In the centre of the west verandah is a small shrine with the God Subrahmanya and his two consorts. A large number of lingams stand in a row along the west verandah and are continued around the north side. There is a shrine dedicated to Sarasvati (the Goddess of Wisdom) in the west verandah. The *vasanta* maṇḍapam or summer maṇḍapam in the north-west corner of the courtyard has a finely sculptured stone panelled ceiling and some well-carved piers.

Along the east half of the wall of the north verandah, and extending for a length of 60 feet are sculptured representations of the various Saiva devotees, which afford a unique interest to the students of Tamil literature. Near the north-east corner of this verandah is a group of eighteen finely carved statues and the nine planets.

The shrine of the *Amman* or Goddess is a detached temple standing to the north of the Airāvātēswara temple. At one time when the outer courts were complete, it was probably enclosed in them, thus forming a component part of the main temple. It now consists of a single large court enclosing the shrine of the goddess with frontal maṇḍapams attached thereto. There are some fine perforated windows in the front maṇḍapam representing intertwining snakes with the openings between them.

The inscriptions of the temple record the renovation of the shrines by Kulothunga Chōla III and another on the north wall of the verandah consists of 108 sections of inscriptions, each containing the name and surname of the Saivāchāryas, whose image is sculptured below, with the principal events of their lives. Another below the image of the Dvārapāla, close to the inner gōpura, records that a certain image was brought from Kalyāṇapura (in the Bombay Presidency) by Rajādhirāja I (A.D. 1018—52) after his capture of the place.

SOLAMALIGAI.

The present hamlet of SOLAMALIGAI close by is said to be the spot where once stood the palace of the Chōla Kings as the name itself indicates. (*Sola* applies to the Chōla Kings and *maligai* means palace). Diggings at the spot bring to light the ruins of the olden days, and it is mentioned that even coins are occasionally met with.

CHAPTER XIV.

TIRUVALANJULI.

This sacred station, wherein is the shrine dedicated to the God Kapartīvara and the Goddess Brihannāyagi, is three miles to the south-west of Dārāsuraṁ on the bank of the Kāvēri in the Tanjore District. The sage Hēraṇḍar, who occupies a prominent place in the shrine, is said to have got into an underground passage through which the Kāvēri, at one time, reached the nether world, and made her re-appear on the earth and proceed further to join the Mahōdadi (Bay of Bengal) for the welfare of the Chōla country. This accounts for the deification of the sage.

Behind the Nandi (bull), in front of the original maṇḍapa, there is the Vināyaka of this shrine to whom great sanctity is attached and it is He who is called Svētavināyaka or the white-coloured Vināyaka. In the maṇḍapa on the east of this shrine there are several stone-cut works of a high order. Inside the maṇḍapam, in front of the Vināyaka, there is a perforated stone window about 9 ft. high and 7 ft. wide cut out of a single stone. There are also many stone lamps and lamp posts about 7 ft. in height. The cornice of the front maṇḍapam is of a double curve, having many carvings. The whole exterior of this shrine (fig. 49), resembling a car drawn by horses, presents an example of high architectural workmanship.

The tradition of the Vināyaka of this place is that the Dēvas ignored the worship of this idol before they churned the Ocean of Milk for getting *amritha* (nectar), and that in consequence they got poison instead of nectar. When the Dēvas were informed of their negligence, they rectified the error by getting one made immediately with sea sand. Indra, the Chief of the Dēvas, obtained this image of Vināyaka prepared when the ocean was churned. When he was worshipping the deity in the shrine here, he left the image of Vināyaka in the niche, intending to take it back on his return. When Indra did so, the Vināyaka did not allow himself to be removed, but said that he would stay there alone and promised to confer on Indra the benefits of the daily worship by his worshipping him once a year on the Vināyakachaturdasi day. The VINAYAKACHATURDASI day festival (in August-September) is in consequence observed in this town with special splendour. There is a fine metal figure of Gaṇapati in the shrine with his consorts Vēṇi and Kamali (fig. 50) and this is the Gaṇapati deity that is intended for being taken out in procession during the festival occasions in honour of this God.



Fig. 49.—Svetavinayaka Shrine, TIRUVALANJULI.



Fig. 50.—Vinayaka with his consorts, TIRUVALANJULI.

CHAPTER XV.

NALLUR.

The Kalyāṇasundarēsa temple in this place stands on an artificial hillock and is three miles to the east of Pāpanāsam Railway Station in the Tanjore District.

The central shrine (fig. 51) has a lingam on the pedestal with a corresponding lingam on another side. One curious fact connected with the linga is that it is highly polished, and it is stated that it changes its colour five times in the course of a day! The walls of the interior shrine have many fine sculptural representations of Siva and Pārvati on the west, Viṣṇu on the north, and Brahmā on the south. A bronze Sabhāpati, another name for the God Naṭarāja, with eight hands, and dancing on the head of an Asura (demon) is a fine piece of workmanship. This* is probably one of the Navathāṇḍavam or the nine dancing aspects of Siva; (*Nava* means nine). Besides the figures mentioned already, the temple has also a few other sculptural and metallic representations of Gaṇapati, Sage Agastya¹, and Sundarar with his consort. God Kalyāṇasundara had a miracle worked out through Amarneethi Nāyanār.

Amarneethi Nāyanār was born to Vaisya parents in the village of Pazhayār of the old Chōla country. He spent his life in feeding and supplying underwear to all Saiva devotees. One day while thus engaged in this work in Nallūr, the presiding God there, to test the devotion of this Nāyanār, in the disguise of an aged Brahman, deposited for safe custody a piece of rag, which was observed to have been lost after a short time. When this was demanded Nāyanār was not in a position to return it. In return an equal weight of gold to another piece of underwear produced was demanded. It was accordingly placed in the scalepan, when all the wealth he possessed was not found equal to cover the weight! Then there stood the Nāyanār alone with his devoted wife, ready to get into the scalepan, which they did willingly. Thereupon the Nāyanār obtained the blessing of the Almighty.

¹ A short life-sketch of this dwarfish sage and his figure appears in the chapter relating to VEDARANNIYAM.



Fig. 51.—Vimana over the shrine, NALLUR.

The Purāṇic version of the temple is that Sage Agastya witnessed from here the wedding of Siva and Pārvati in Kailāsa.

The big tank in front of the temple is sacred, and Kunti, the mother of the Pāṇḍavās, is said to have had her bath in this tank before she worshipped the God. This incident finds a place in the sculptures on the tank bund.

Of the many Chōla inscriptions available in this temple one particularly refers to the general enquiry into the affairs of the temple, under the personal orders of the Chōla Kings.* This also signifies the fact that in those days the State controlled the management of the religious institutions.

CHAPTER XVI.

KAMARASAVALLI.

Kāmarasavalli is a small village in the district of Trichinopoly, situate within ten miles from Pāpanāsam, on the South Indian Railway. It was formerly called KAMAKAVANAM in the Daṇḍakāraṇyam (a wild forest covering the country lying between the river Krishṇa in the North and Rāmēswaram in the South). Siva is known here as Sundarēswarar and Viṣṇu as Varadarāja.

The Dēvas or the celestials were unable to defend themselves from the oppression of the demons and they sought the aid of Siva when He was in deep contemplation and could not be disturbed. Thereupon they prevailed upon Kāma (Cupid) to shoot his flowery arrows¹ on Siva, who in consequence enraged, opened his *Phala Netra* (eye of fire) and burnt the insolent Kāma to ashes. According to the Purāṇas this eye, which is also the eye of wisdom, exists between the eyebrows, but it is invisible now for want of development. However the spot where a mark of sandal or some aromatic paste is put on is considered to be the site of the eye of wisdom. When Kāma was burnt up, Rati (Venus), bemoaning the loss of her spouse, approached Viṣṇu, who advised her to go to Sundaratīrtha a tank in this place, and offer prayers to Siva. Her husband was restored to her on condition that he would be visible only to her. A bronze figure of Rati, in the act of her appeal to God (Fig. 52) is preserved here. The full-moon day of Phālguna or Panguni (February-March) commemorates the burning day of Cupid, and the festival is observed all over India.



Fig.—52. Rati.
commemorates the burning day of Cupid, and the festival is observed all over India.

The Ekāmbaranātha temple at Conjeevaram contains a sculptural representation of this incident in one of the maṇḍapas within. This form of Siva is known as Kāmadahanamūrti or Kāmāntakamūrti.

1. The five arrows of Kāma or Manmatha are known as TAPANI, DARANI, VISVAMOHINI, VISVAMARDINI and MADINI.

CHAPTER XVII.

TANJORE.

Tanjore is the headquarters of the district bearing the same name on the South Indian Railway and from the train a good view of the temple at the Station can be had.

Once there was a powerful *Rakshasa*¹ (demon) named Tañjan who was a descendant of the famous demon Madhu. This demon was very troublesome to the peaceful inhabitants and, to overcome him, the God Viṣṇu as Nīlamēga-perumāl appeared at this place. The temple constructed in honour of this aspect of Viṣṇu is situate at about two miles to the north of Tanjore. It was after this incident that the place came to be known as Tanjore (*Tanjai* in Tamil). It was for a long time the capital of the famous Chōla Kings.

It was during the reign of King Rājendra Chōla that the temple of Brihadīsvara with its high tower of stone (figs. 53 and 54), and other architectural

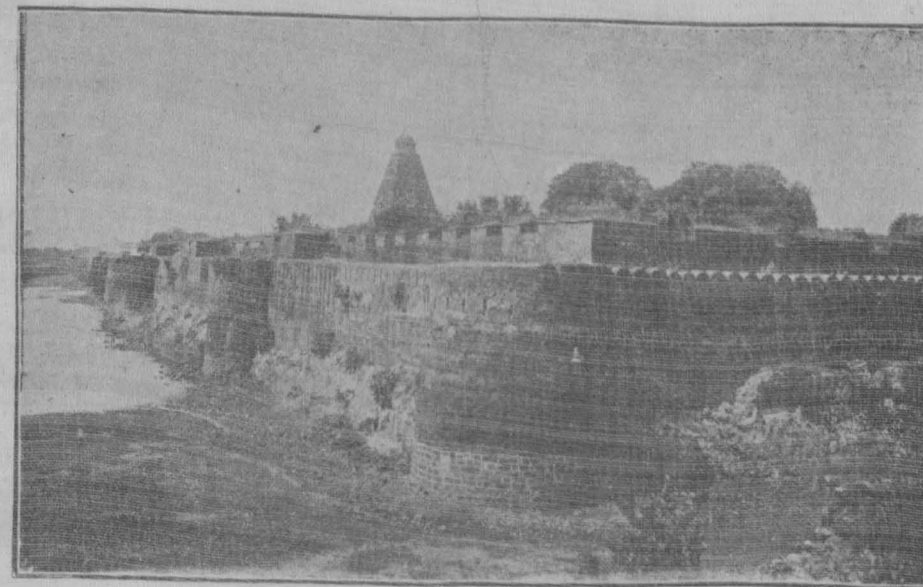


Fig. 53.—Brihadisvara temple with the fort surrounding it, TANJORE.

1. *Rakshasas* or demons are always dangerous to the Devas or celestials and to men on earth. To destroy them God incarnates in one form or another.



Fig. 54.—Brihadisvara temple, TANJORE.*

beauty was constructed. Tradition has it that the mason in charge of the construction, who came from Conjeevaram, had an inspiration regarding the different dynasties and nations that would rule this part of the country, and put up next to the Chōla, the Nāik, the Maharatta and the European figures on the *Vimana* (tower).

The PALACE in the heart of the town within the Fort covers an extent of about 30 acres of land. The structure of the arsenal is like that of the *Gopura* or the tower of the temple. There are other fine works of art and curious devices to note the hours of the day. The bathing tank known as KRISHNA VILAS with its fine statues is another object of attraction. There are two Darbār Halls, one known as the Nāik's Darbār Hall and the other as the Mahratta Darbār Hall. Of these, the former should have been constructed anterior to 1614 A. D. as Vijaya Ranga Nātha Nāik is said to have been enthroned in the "Lakshmi Vilās" now known as the Nāik's Darbār Hall. There is mention of this fact in the Sanscrit work "SAHITYA RATNAKARA" by Yagyanārāyaṇa Dikshitar, son of the famous Gōvinda Dikshitar, ¹ Prime-minister of the Nāik kings.

1. A famous Saivite prime-minister of the Tanjore Nāik kings, over whom he wielded his influence, and obtained immense wealth for repairing Saiva temples. A statue of himself and of his wife are found in the temple at PATTISVARAM near Kumbakonam.

Large endowments both in lands and money were made to the temple by the Chōla kings. The several incidents connected with the founding of the temple find place in a drama called "RAJARAJESWARA NATAKA" that was written in 1055 A. D. King Rājarajēsvara's conquests extended over almost the whole of the Madras Presidency and included also Ceylon, portions of the southern districts of Bombay, and several islands the names of which cannot be identified. He is said to have permitted a feudatory of his to build a Buddhist shrine at Negapitam and also to have granted the village of Anamangalam for its maintenance.

VALLAM.

Vallam, a few miles to the west of the town, was the seat of Government of the Nāik kings, who were a branch of the Vijayanagar dynasty in the 16th century. The most famous of these was Sevappa Nāik with his famous Prime Minister Gōvinda Dikshitar. A statue of this King with his Queen still exists in the temple of Srīmushṇam in the South Arcot district showing that his territory extended to that distant place. The fort at Vallam has almost disappeared now. There is a tank called *Vajra Tirtham* which is considered sacred for bath on the occasion of *Masimakha*, which occurs in February-March. It was these Nāik kings that built the fort which surrounds the great temple in Tanjore and which might have been intended to ensure its safety.

CHAPTER XVIII.

TIRUVADI.

Tiruvāḍi stands on the right bank of the Kāvēri and is seven miles to the north of the Tanjore Railway Station. The Purāṇic version is that Tiruvāḍi is the chief of the *Sapthasthalams* or seven holy places (*Sapta* means seven and *Sthalam* means holy place) and great sanctity is attached to the place.

Tiruvāḍi, or Tiruvaḍiyāru in Tamil, represents the five sacred rivers, *viṣṭ*, Sīryapushkarāṇi Tīrtham, Gangā Tīrtham, Amrithanadhi or Chandrapushkarāṇi, Pālāru and Nandivāinorai Tīrtham or Nandi Tīrtham. These are said to have been created for Nandi's (Siva's bull) *abhishekam* or bath. All these are supposed to have an underground flow into the Kāvēri on the west of Pushyamaṇḍapam. The Pañchanāḍisvara temple (fig. 55) is the chief shrine.

The sage Ghōrathapasī prayed here to expiate himself from the sin of having thrown a stone into the vessel of a beggar while he asked for alms. On this account Tiruvāḍi is also called JAPPIYESWARAM.

On entering the first courtyard of the temple by the eastern gōpura or gate, there is on the south a shrine—Dakṣiṇa Kailās, and another on the north—Uttara Kailās. The original construction of both these buildings was carried out, according to Purāṇas, by Surātha Mahārāja of the Lunar Race, during his pilgrimage from Hastināpūr. A few marble-cut pillars lend a beautiful appearance to the Dakṣiṇa Kailās. The Periyamaṇḍapam in the second courtyard is a subsequent addition, but the original Garbhagriham (central shrine) is said to date from the time of the sage Neymāsa. The famous Gōvinda Dikshitar, Prime Minister of the Tanjore Nāik Kings, and the great philanthropist Pachayappa Mudaliyār also carried out many improvements in the temple. The third *prakara* has in the south three large oval footprints of a bull, with a Purāṇic version.

Inscriptions exist all over the temple buildings. The erection of this temple appears to date back to a very early period. The Vengi King Vimalāditya made gifts to this temple in 1013-14 A. D. The Uttara Kailās shrine was renovated by Lōkamahādēvi, the chief queen of King Rājarāja of Tanjore.

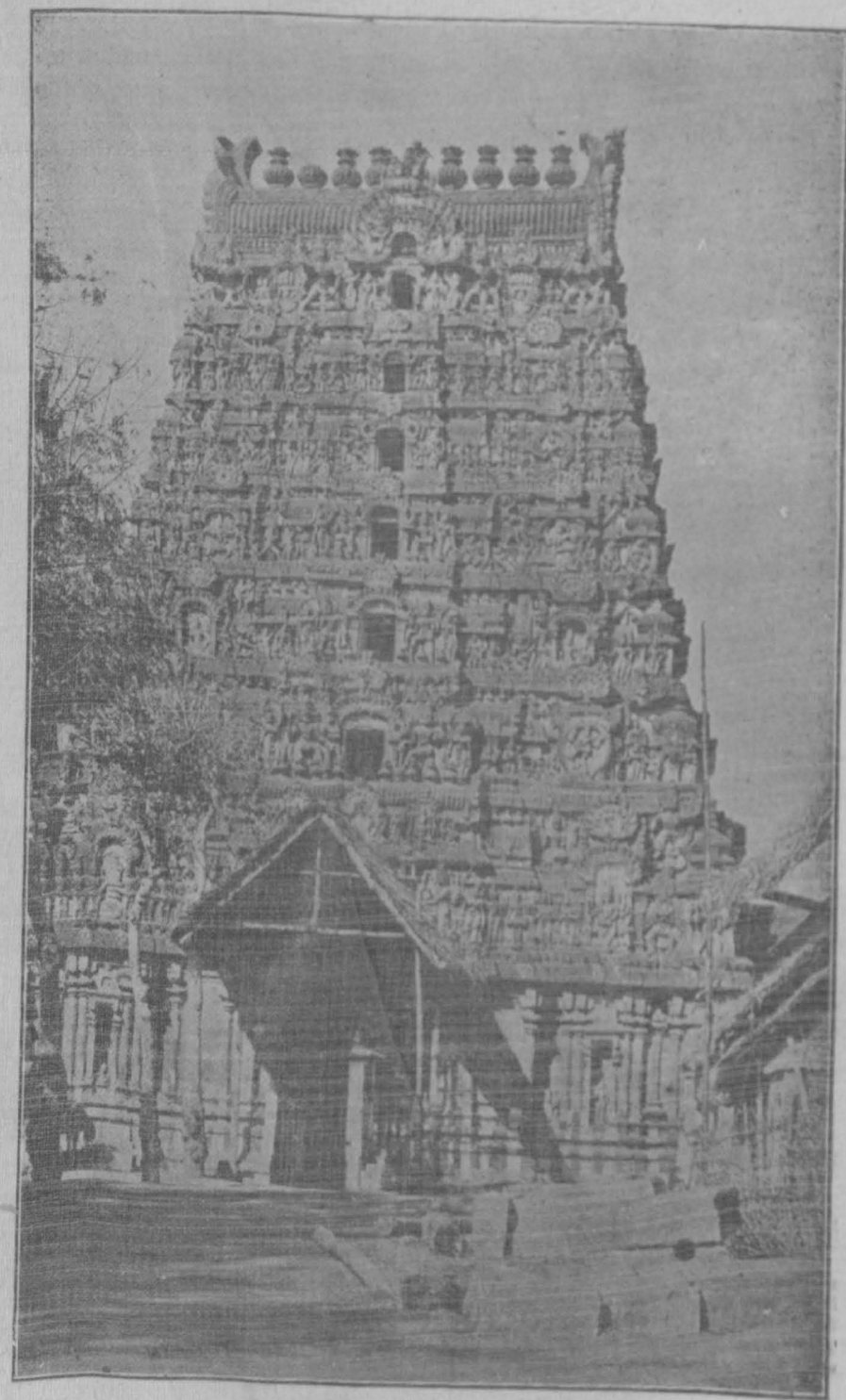


Fig. 55.—Gopura of TIRUVADI temple.

The Purāṇic version of the temple is that God Pañchanādisvara, who resided in the form of *Swayambulinga* (self-created) at one time, ordered the sage Neymēsa to build a temple. When the sage was in a perplexity regarding funds, the presiding God is said to have told him that treasure and building materials lay below the ground close by and that he would find them under the foot-prints of His bull (Nandi). The oval-shaped pits now seen are said to relate to this incident. On completion of the structures over the lingam, other additions are said to have been made by several devotees including the great Saiva Saint Appar¹ (fig. 56).



Fig. 56.—Saint Appar.

A Brahman named Darmasēthu of Gōdavari, who took the bones of his dead father to Rāmēswaram, is said to have seen them converted into flowers at this place, and on this account many people even to-day throw the bones of deceased relations in the Kāvēri here.

1. Appar was born in Amur village of a Vellala family with the name Marulnikkiyar. By his study he began to acquire knowledge. While in Pataliputra (Patna) he became a convert to Jainism, assuming the name Darmasēnar. When suffering from a bad stomachache he could not get relief from the medical men of the Jain faith and on the advice of his sister in Tiruvedi near Panruti of South Arcot district, he reverted to his original Hindu faith and visited several temples repairing most of them. His images are, on this account, represented with a spade.

There is a beautifully sculptured Brahmā figure (fig. 57) in the temple. The Kshētrapāla god is locally known as ALKONDAR. People attach much



Fig. 57.—Brahma.

importance to this diety, who appeared here in this form to overcome Yama, the God of Death, on behalf of a devotee.

TIRUMAZHUVADI

The village of Tirumazhuvāḍi, famous as the place where the holy bull Nandi was married, is close by.

CHAPTER XIX.

TIRUVARUR.

The ancient religious town, popularly known as TIRUVALUR, is situate 15 miles to the west of Negapatam on the Māyavaram-Arantāngi Railway Line in the Tanjore District. At one time it was the capital of the Chōla Kings, and mention of it is also made in the Tamil work "Periapurāṇam".

The presiding deity, said to be made of the earth of an ant-hill, is called Valmīkēśvara (*Valmika* in Sanskrit means an ant-hill). On the ceiling of the Maṇḍapa in front of the sanctum there are the figures of the Asṭadīpālās or the deities of the eight cardinal points and 27 Nakṣatradēvatās or stars. There is also a shrine and an image of the Goddess Kamalāmbāl, in an attitude of performing penance.

The sacred well inside the temple is called Sankhatīrtha, and the water of this well is believed to cure several diseases. A bath in this holy well on the CHITRAPOURNAMI or the full-moon day in the month of Chitrai (March-April) is considered sanctimonious.

The shrine of Tyāgarāja (fig. 58) is very famous; the idol is supposed to have been brought down to this mundane world by King Muchukunda, who is said to have obtained it from Indra, King of Heaven. A replica of this is said to have been given to the king, and this we find in the temple at TIRUNATTAR near Kāraikāl. Similar replicas are also to be found in the temples at TIRUKARAVASAL near Tirunāṭṭyattāṅkuḍi, at Negapatam, THIRUKKUALAI near Kilvēlūr, VEDARANYAM and THIRUVAMBUR near Madras. Tyāgarāja is said to have performed 364 *lilas* or miracles in this place similar to the 64 sports of the God Sundarēsa in Madura.

The tank of Kamalālaya situate outside the temple has a picturesque appearance with a fine *Myyamandapa* or a tower on an island in the centre. The tank covers an area of about 33 acres in extent. The Vināyaka on the



Fig. 58.—Shrine outside TIRUVARUR temple.

bank is named Mātturaittapillaiyār; for he is said to have tested the purity of the gold that the saint Sundara¹ (fig. 59) left in the river at Vriddhāchalam



Fig. 59.—Sundara.

1. SUNDARAMURTHI NAYANAR. As the foremost of the Saiva devotees he holds a place amidst the four Nayanmars. He was a Brahman by birth belonging to Tirunavalur, otherwise known as Thirunamanallur, 12 miles west of Panruti Railway Station. His former name was Nambiyarur, who was attracted by his extraordinary intelligence. At the time of his proposed marriage Isvara is said to have appeared in the form of an old Brahman and by the evidence of document supposed to have been executed by the grandfather of the Nayanar, claimed possession of him as a slave, and prevented the marriage. This he is said to have done with a view to cause the doctrines of Saivism to be preached more freely to the world. Thenceforth he is reported to have toured round the country visiting various Saiva shrines and singing songs in praise of the presiding deity of the place. While at Tiruvalur he married a lady named Paravayar, with his lord's sanction. On one occasion he was presented with some gold as a reward for his songs, which he is said to have thrown into a river at Vriddhachalam, with an appeal to the deity of the place to deliver it at the tank at Tiruvalur. On reaching Tiruvalur he received his gold through the God Ganesa whose image is still installed on the banks of the tank and is called Mathuraitha (*Mathu carat*) Pillayar, i.e., the Pillayar who tested gold. In Tiruvottiyur near Madras he married another wife named Sangili, and promised to remain with her always. Tempted by a desire to visit other shrines he left the place and in consequence of breaking his vow became blind. He pursued his pilgrimage, however, and regained his sight gradually at the famous places of pilgrimage. On returning to Tiruvalur, his first wife refused to receive him on account of his second marriage, and the God had to arbitrate between them to effect a reconciliation.

On the flagstaff or *Dvajastambha* in front of the temple at Avanasī in the Coimbatore District, there is a representation of a crocodile disgorging a Brahman child. The tradition connected with this is, that a crocodile in a tank swallowed a baby while his mother was bathing therein. When Sundaramurthi visited the place the mother appealed to him to recover the child in order that she might perform the *Upanayanam* ceremony (the investiture of the sacred thread) along with that of his co-mate, which was then being performed. Sundara is said to have sung a song in praise of the presiding God, and brought back the child as he would be if he were alive on that date, and satisfied the parents. While he was staying as the guest of the Chera king at Tiruvanjikalam the God of the place considered his mission was over and took him to heaven.

in the South Arcot district and applied to the presiding god there for its delivery at Tiruvārūr. (*Mathu* in Tamil means carat). The temple and a pond called Sengalanīr ōḍai (*Sengalanīr* is the name of a red lily flower and *ōḍai* means a pond), where a species of red lily is grown for the worship of Tyāgarāja, are also of the same dimension.

The Ayirakkāl Maṇḍapam or hall with one thousand pillars is a beautiful structure, and some of the Purāṇic scenes are sculptured thereon. Standing in this hall, the famous saint Sundara is said to have recited the "TEVARAM" songs.

In the shrine of Achaḷēsvara, otherwise known as Aḍakēchuram there is said to have existed, at one time, an underground passage called Nāgabīla. People are said to have ascended in large numbers to heaven by worshipping God in this place, and to prevent an undue congestion of the undying inhabitants in Heaven, Indra is said to have closed this short-cut to his regions by a hillock called Arunarasringam.

The Aranēri shrine within the temple is also considered very important on Panguni-Uttara day or the Full-Moon day in the month of Panguni (April-May). Naminantiāḍika Nāyagār,¹ one of the 63 Saiva saints, is said to have made a lamp of water burn here! This place is also associated with two other famous saints Kalarsinga Nāyanār² and Tanḍiāḍigal Nāyanār,³ whose lives are detailed in the valuable work "Periapurāṇam".

1. NAMINANTIADIKA NAYANAR was a Brahman belonging to the village of Enapperur in the Chola Country. He used to worship daily the deity in the temple at Tiruvarur. One evening, while getting out of the Araneri shrine, the idea of lighting the temple suggested itself to him. As darkness was setting in, he applied for oil to the inmates of a house close by the temple, not knowing that they were Jains. They refused as the tenets of their religion were antagonistic to those of the Saivaites. Not only did they refuse oil but they further slighted the Nayanar by saying, "If you are so particular to light the temple of your God do so with water." Vexed at this he prayed to the God in Araneri shrine, and lighted the lamp with water and to the wonder of the Jains the light did burn! At another time, when he thought that by following a procession he was polluted, God appeared in his dream and made him understand that for those born in Tiruvarur there was no such thing as pollution and that they were equal to *Saiva ganas*. Appar has also praised this devotee in his poems.

2. KALARSINGA NAYANAR was one of the Pallava kings who reduced to subjugation several of the kings in the north. When on a visit to the temple at Tiruvarur he noticed his wife smelling the flower intended for the God and this displeased him to such an extent that he disfigured her limbs as a sort of punishment. After reigning his kingdom righteously for a long time he joined the attendants of God Siva.

3. TANDIADIGAL NAYANAR was born-blind in Tiruvarur. To widen the tank attached to the temple he had a peg planted and with the aid of a rope, he was removing earth from the tank. While he was in the habit of carrying the earth the Jains remarked about the sin of causing the death of living worms and insects and forcibly removed the axe in his hand and threw it away. They also taunted him on his blindness. To favour the Nayanar, God appeared in his dream and gave him sight and made his opponents Jains blind. The Chola king, who resided at the place, was also made to drive out the Jains who displeased the Nayanar.

King Manu Chōla is said to have ordered the crushing of his son under the wheels of a car for his having killed a calf by negligently driving his carriage over it. The mother-cow reported the offence to the king by causing the bell in front of his palace to be rung. In proof of this incident there are sculptural representations outside the temple (fig. 60) near the

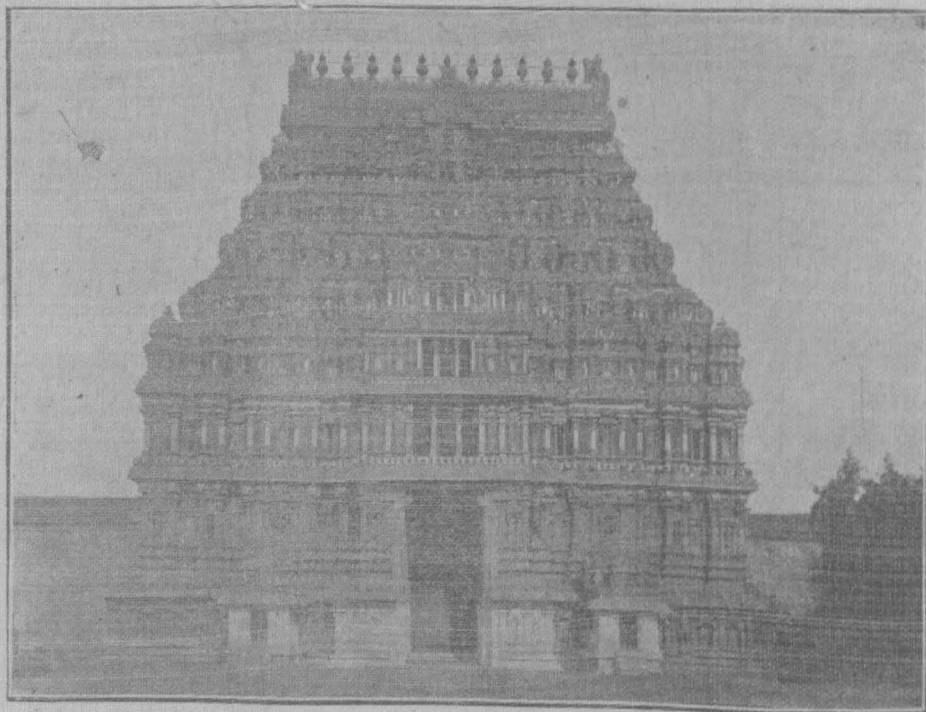


Fig. 60.—TIRUVARUR Temple Gopura.

eastern entrance of the gōpura. This is also supported by the inscriptions in the temple. There are other inscriptions of importance engraved on the gōpura of the second prākāra or courtyard signifying that this was built for a chief of the Vijayanagar kingdom, who was ruling this part of this country in A. D. 1440-44. There is another relating to the social ideas of ancient days wherein the opinions of Nārada, Māskara, Yājñavalkya and other authorities regarding the origin, duties and privileges of certain mixed castes (*Anuloma*) are recorded.

In the main street, close by the car, is a small shrine, the presiding deity of which is said to have drunk the whole water of the sea which once threatened to flood the town with an inundation! This forms one of the 364 sports of

Tyāgarāja. The image of God is said to be of a very fine polish. The sage Dūrvāsa (fig 61)¹ is said to have worshipped this idol, and a figure of this sage is in the temple.



Fig. 61.—Sage DURVĀSA.

1. The sage Dūrvāsa was born of Anasuya, the model of chastity, and the wife of the sage Ati as a portion of Rudra, impregnated with the quality of darkness. By his fearful looks, thoughts and words, he burnt down those who insulted him. He is said to have worshipped the linga in this shrine. The Nataraja in the temple at TIRUKKALAR near Tirutturaipundi, on the Mayavaram-Arantangi Railway line, is said to have danced to please this sage, and so the figure of the sage is depicted in front of Nataraja. A sculptural representation of this sage with his tuft of hair tied in a peculiar fashion, characteristic of sages, exists in the murti close by the temple of Anantesvara on the west of CHIDAMBARAM town.

CHAPTER XX.

NEGAPATAM.

This is an important seaport of the Tanjore district, being on the terminus of the Tanjore-Negapatam Railway line, and is famous for the temple of Kāyārōḥaṇasvāmi and his consort Nīlayathākshī (fig. 62). The deity

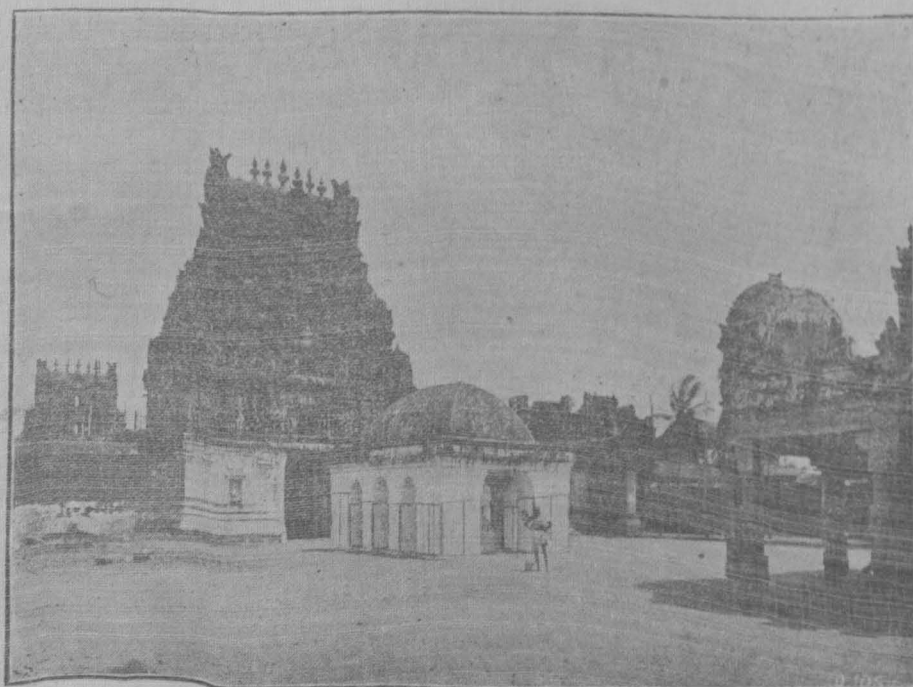


Fig. 62.—NEGAPATAM Temple.

Tyāgarāja in the temple is considered very important. The metallic figures of Pāñchamukha Vināyaka (the Five-faced Elephant God), also known as

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Hērambha Ganapathi (fig. 63), and of Saṭṭayappa are of great sanctity. The stone work of the *Ashtadikpalas*¹ or the guardian angels of the eight cardinal points is also a fine piece of workmanship, and occupies a prominent place over the sanctum of the deity.

This is the place where the fisherman Saint Adipatha Nāyanār² lived and obtained the God's blessing.



Fig. 63.—Panchamukha (Five-faced)
Vinayaka, NEGAPATAM.

Negapatam formerly seems to have been an important Buddhist or rather Jaina centre. According to the inscriptions, it is seen that two Buddhist shrines flourished here about the 11th Century A.D. These were the Rājārājaperumballi and the Rājēndrachōlaperumballi and from these names it would appear that the Chōla kings tolerated Buddhism or Jainism to a large extent in their country. It is said that the Vaishṇava Saint Tirumangai Alwār carried away a golden Buddhist figure and utilised the metal for covering the *Vimana* of Sṛī Ranganādha at Srirangam. About the 15th Century A.D. a king from Pegu is said to have visited this shrine. The Pudevēligōpuram or the Chinese pagoda, subsequently demolished by the Jesuit Priests, might have been one of the important Buddhist shrines of the ancient days.

Negapatam was one of the earliest Portuguese settlements on the east coast. It was subsequently acquired by the Dutch and made their headquarters. There is an old Dutch cemetery in the town.

NAGORE.

Nagore, known in former times as PUNNAGAVANAM, is a town situate close by. There is a fine Muhammadan Mosque here which is a famous place of pilgrimage and both Hindus and Muhammadans visit this annually. The minaret is 125 feet in height and is of exquisite workmanship, and was constructed by the Rāja of Tanjore.

1. Vide footnote 2 on page 27.

2. Adipatha Nayanar was born in a fisherman's family in Negapatam. He was a staunch devotee of the presiding Siva God in the temple of the place. The best of the fish he got from the sea he gave to the God. To test his devotion, Siva made him get only one fish for a number of days. Even then he left the only fish got on those days to God, to the annoyance of his relations. On one day when a golden fish was caught he dedicated it to the God. Satisfied at this conduct of the Nayanar, Siva gave him a place in the midst of his attendants.

CHAPTER XXI.

VEDARANYAM.

Vēdāranyam or ADI SETU or KODIKKARAI is another famous place of pilgrimage on the Tirutturaipūṇḍi-Vēdāranyam Railway in the Tanjore district. Rāma is said to have expiated in this place the sin of having killed Ravana in a previous era. The Vēdas also worshipped the God here, and this fact accounts for the great sanctity attached to this place. The Vināyaka (Elephant God) found at the entrance of the temple (fig. 64), who is considered to have got rid of the ghosts

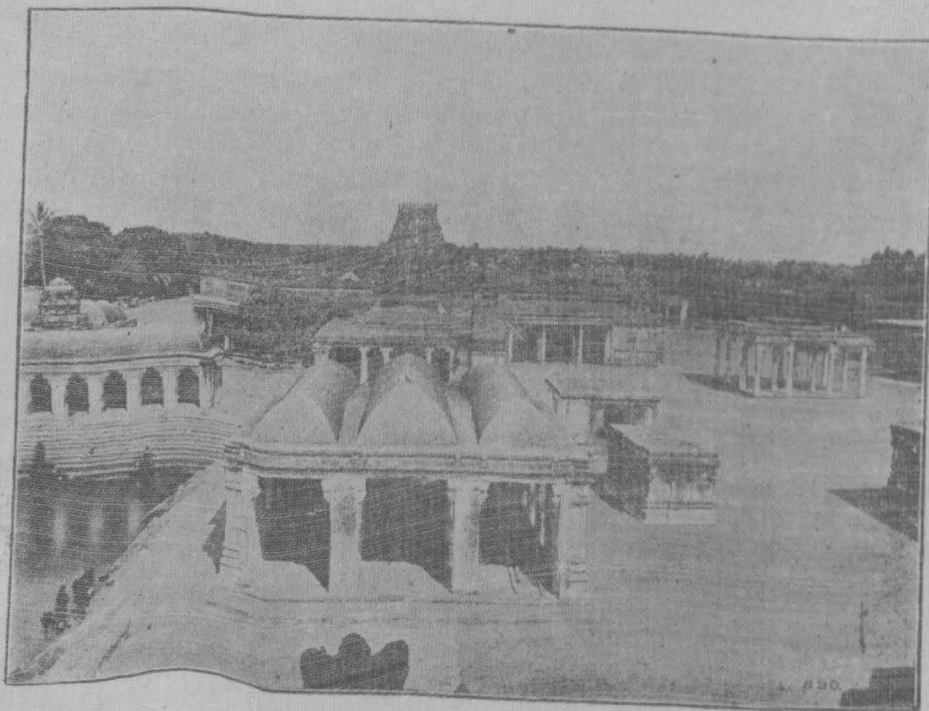


Fig. 64.—VEDARANYAM Temple.

of the Rākshasas slain by Sṛī Rāma, whom they haunted, is said to be very powerful. A bath in the temple tank Manikarnika is said to expiate sins.

The epigraphical records of this place show that, on recovery of his health, a ruler of this province ordained a great festival. The famous Tamil Saints, Appar and Sambandar, worked several miracles in this place.

AGASTYAMPALLI.

Agastyampalli is another small village near Vēdāranyam. At the wedding of Siva and Pārvaṭī at Mount Mēru all the Devas (minor deities in the Hindu Pantheon) were present and as the weight became heavier, it began to sink. Thereupon Siva ordered the sage Agastya (the Dwarf sage) (fig. 65) to proceed to the south to keep the equilibrium.



Fig. 65.—Sage AGASTYA.

Agastya is also known as Kumbhamuni. The latter name is in consequence of his having been born from a pot (*Kumbha* means pot), or rather from his having been escaped from a jar during a *pralaya* or deluge. It is in connection with the latter story that his representations are made with a pot in hand. He is also represented as a star in the sky situated in the apex of an obtuse angle. There is a saying that as soon as this Agastya star brightens the waters on earth get purified. The mountain of Agastyamalai or Potiyamalai in the district of Tinnevely is named in memory of this Sage. It is somewhere near this mountain at Shermadēvi or thereabouts that he is said to have devoured the demon Vāthāpi, who with his brother was causing much annoyance to the Brahmans of the locality, under the pretence of performing ceremonies to

deceased names. At one time, to expose an asura who was causing trouble to Indra by hiding himself in the ocean, this Sage drank the whole water in the ocean and thus gave relief to Indra! His name is also associated with medicine, astronomy, chemistry, alchemy and several other sciences. The Tamil language claims him as its commentator and his Tamil Grammar "Tolkāppiyam" is still a standard authority. He helped the spread of Saivism to such an extent that his work is called "Agastya Gñanam," or Agastya's wisdom, and teaches the highest monotheism learning to the Saivaites. In the work "Agastya Muppadu" or Agastya's 30 stanzas, he condemns the differentiation in gods as Brahmā, Viṣṇu and Siva, and instructs the worship of one as Parabrahmam.

CHAPTER XXII.

TIRUCHCHENGATTANGUDI.

This religious centre, lying at a distance of a few miles from Nannilam Railway Station, is famous for its Vināyaka shrine. It is also intimately connected with the life of a Saiva devotee called Siruttonḍa Nāyanār. The deity Vināyaka appears in the form of a human being instead of the conventional elephant form. It was the Vināyaka of this place that killed a powerful demon, Gajamukhāsura, and the place is only a few yards off the temple.

Vināyaka has a precedence of worship, because of his capability of removing all obstacles. In view of this, Siva is said to have placed him in command of an army and to have proclaimed that unless Vināyaka had the precedence of worship all undertakings would end in disaster. Vināyaka is said to have been vitalised out of clay by Pārvati and the event is observed annually, on the Vināyaka-chadurti day, in the month of Avani (August-September).

There is also another shrine dedicated to Vāthapi Gaṇapathi in the same temple (fig. 66).

Siru Thondar, one of the 63 Saiva devotees, is said in his earlier days to have served as a *paranjodi* or a military officer under a small Chief, called King Kāḍavar Kōne, in the Bombay Presidency. To test the devotion of Siru Thondar, Siva appeared in the form of an ascetic and demanded an offering of the cooked flesh prepared out of the body of the devotee's only son. The youth, when informed of this queer request of the stranger, quietly consented to give up his life. When the flesh of the body was being cooked and offered to the sage quite a strange thing happened. To the surprise of the parents the boy was restored to life and the parents were blessed by the God Siva! This accounts probably for the existence of two central shrines in this place. One of them is called Gaṇapathīśvara¹ (fig. 67) and the other Uttarapādīśvara.²

1. This name is given on account of Gaṇapati having worshipped the deity here.

2. As the God is said to have come from the north, to satisfy the devotee Siruthondar, the deity is so named (*Uttara* means North).



Fig. 66.—Gopura over the entrance to the temple, TIRUCHCHENGATTANGUDI.



Fig. 67.—Shiva temple, Tiruchchencattangudi. 2877

AVADAYARKOIL.

Avadayarkoil, which takes its name after the presiding deity Atmanāda, is a small religious centre on the Māyavaram-Arantāngi railway in the Tanjore District at a distance of nearly 7 miles on the south-east of Arantāngi Railway Station.



Fig. 68.—Manickavasagar. 1

The tradition of the place and the construction of the temple date back to the times of a famous king Purūravas, who recognised the sacredness of the place from his priest Doumya. Saint Mānickavāsaga, who was at one time Minister to the Pāṇḍya king at Madura, arrived at this place to purchase ponies for the Royal Stables. The money entrusted for the purpose was spent in rebuilding this temple. An image of this saint is installed, and he is entitled to all the rituals that are offered to other deities elsewhere.

Mānickavāsaga (fig. 68) was born in Vāthavur of the Pāṇḍya country with the name Vāthavūrar in a Brahman family. He was very learned and the then Pāṇḍya King made him his Minister. The king sent him to Avadayarkoil on the east coast to buy horses for the State. All the wealth that he took for the purpose he utilised in improving the temple here. He had also his initiation at the hands of the deity of the place. Thereafter he resigned his office of Prime Minister and went abroad visiting all the shrines. At Chidambaram he made a dumb girl speak!

1 This figure is from the temple at TIRUCHCHENGODE.

The goddess is supposed to exist here in her ethereal form. There is an image of Virabhadra¹ (fig. 69) who is supposed to be guarding the place against evil spirits.



Fig. 69.—Virabhadra.²

One unique difference between this temple and others is that it is designed after the Hindu conception of the spiritual body of man, in its having the sanctum, called the Ananda Sabhā or the abode of Atma (soul) where the presiding deity dwells. The five other places are Chit Sabhā, the abode of *Maya* (illusion); the Sat Sabhā, place of worship; the Dēva Sabhā or the place where soul lives; the Nritta Sabhā, representing the heart and the circulatory system, and the vital function.

The temple has two beautiful maṇḍapams of great architectural value having the statues of the Pāṇḍyan Kings. The dancing hall, Nritta Sabhā, has in it the statues of the Rājās of Rāmnād and Pudukōṭṭah.

1. Virabhadra is considered one of the *Saiva ginas* (demi-gods) and he was created by the God Siva out of a lock of his hair to destroy Daksha, the father-in-law of God Siva, who attempted to perform a sacrifice without inviting Siva. In this form, Virabhadra is represented as wearing a garland of skulls. He is said to be a wandering mendicant with sandals on his feet. Besides causing destruction to the sacrificial ceremonies, he slew Daksha also. The setting up of this image is said to remove all great sins and to cure people of all their ailments. Though there are not temples specially dedicated to this god, his sculptures are set up in most of the Siva temples. In Madura and Kumbhakonam there are separate shrines to this god. The temple of Virabhadra in Kumbhakonam is situate on the northern bank of the great Mahamaka tank.

2. This figure is from the temple at IPURU, Guntūr District.

CHAPTER XXIV.

TRICHINOPOLY.

Trichinopoly or "Dakshina Kailās", on the Madras-Danushkōṭi line of the South Indian Railway, which is believed to form a part of Mount Kailās, derives its name from Tirisirasu, a three-headed demon, who worshipped the god here and obtained all his boons.

One of the traditions of the place is that, once upon a time when a lady of a pious family was in labour her mother, who was coming to her from a distant village for the confinement, was prevented from performing the journey owing to heavy floods in the river Kāvēri at that time. To avoid disappointment and uneasiness to the daughter, the god transformed himself into the mother and acted as a midwife. Later on, when the true mother came, the Divinity disappeared. From this aspect Siva is known as TAYUMANAVAR.

Tāyumānavar was also the name of a son of a chief of the Vijayanagar dynasty who ruled over this place. The boy then became one of the greatest Saiva Saints of Southern India. Hanumān, the favourite disciple of Sri Rāma, is said to have visited this place; and there is a mark in the temple signifying this event.

The image in the central shrine on the hill (fig. 70) faces the western direction though the minor deities face the eastern direction, as is generally the case everywhere. The reason put forward is that Purantaka, a haughty king of the Chōla dynasty, in the suburb of Uraiyūr, robbed the god Tāyumānavar of his flowers intended for his worship and utilised them for the worship of the deity at Uraiyūr. This annoyed Tāyumānavar, and in token of his anger he destroyed Uraiyūr and the deity therē.

The Vināyaka in the hill shrine, known as Uchchi Pillayār, has a depression on the forehead. The tradition connected with this image is that on his return to Ayōdhya (Oudh) Sri Rāma presented Vibhīshana (the brother of Rāvana) with an image of Viṣṇu, strictly enjoining him not to place it on the ground. While Vibhīshana was carrying the image to the South, he found Vināyaka in the disguise of a Brahman youth standing near the modern site of the Srirangam temple. Vibhīshana, who had to ease himself, entrusted the image temporarily with the youth, telling him at the same time not to place it on the ground. But the boy inadvertently placed it on the ground. On his return Vibhīshana found that the image had been installed at Srirangam and could not be removed. This is the origin of the god Ranganādha of Srirangam.

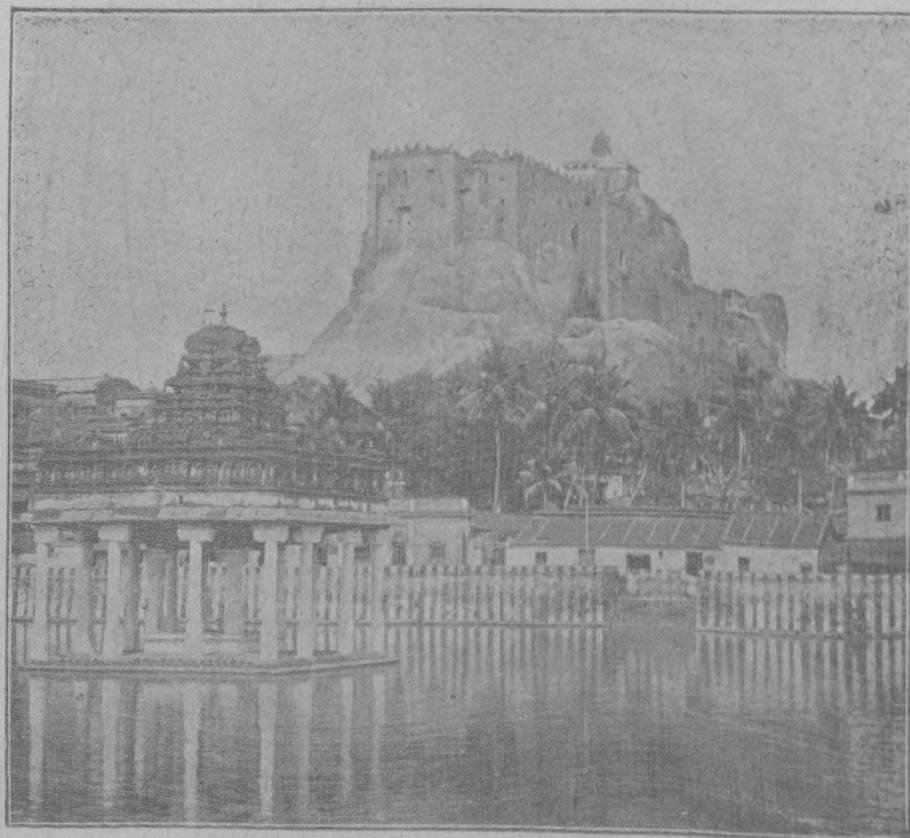


Fig. 70.— Shrine on TRICHINOPOLY Rock.

Vibhīshana in his fit of anger chased the boy to the summit of the Trichinopoly rock, but he found the boy was none other than Vināyaka. Vibhīshana, who was still more enraged at this sight, struck Vināyaka on the forehead, and when his temper cooled down begged the deity for forgiveness. This incident accounts for the depression referred to previously.

URAIYUR.

The ruined temple of Uraiūr, also known as TIRUMUKKISVARAM, is at a short distance from Trichinopoly. The deity in the temple is known as Pañchavarnēswara, and he is so called because he appeared in five colours to Brahmā (*Pancha* means five). The image is also said to have been worshipped by a serpent, a Garuda (kite), the Sage Kadhīru, and also by the wife of the Sage Kasyappa.

CHAPTER XXV.

JAMBUKESWARAM.

This small but famous place, more popularly known as *Tiruvanakkaval*, is two miles away to the north of Trichinopoly. The deity is known as *Appu Linga* or the water *Linga*, and it is so called because the image in the *Garbhagriha* (Sanctum) is always in water, a phenomenon quite curious and inexplicable!! It is stated that an arrangement has been made so that even if the water around the *Linga* is pumped out, it is soon again surrounded by water. The place derives its name from the fact that at one time there was an extensive plantation of Jambu trees (*Eugenia jambolana*).

There is a tradition to the effect that, in ancient days, an elephant living in the neighbouring forest was in the habit of worshipping the local God and would offer a profuse shower of water through its trunk. A spider is also said to have worshipped the deity and to prevent the fall of leaves from trees, it constructed a canopy over the *Linga* with its web; and when the elephant saw this he tore it down, for he thought that the existence of cobwebs over the deity was an act of sacrilege. After this they became violent opponents, and one day the spider found its way into the trunk of the elephant and bit him badly. The elephant then dashed his trunk on the ground as a result of which both died. The God admiring their devotion to him, is said to have given them salvation. The dead spider was in consequence born as King Kōchchengan.¹

The temple (fig. 71) has five *prakaras* (courtyards) and the outermost is called *Tiruneethi Prakara*. It is so called because the God in the form of a

1. KŌCHCHENGA was born to the Chola king Subadeva of queen Kamalavadi in the sacred city of Chidambaram. This birth was the fruit of the worship the spider made to the *linga* in Jambukesvaram. As soon as the pains of confinement approached, the State astrologers, who were consulted, said that if delivery could take place after a *naligai* (equal to 24 minutes) the child would rule over the universe. The queen, with the usual motherly affection, ordered her being tied up with the legs upward till the auspicious hour fixed neared. The child was born red eyed as the result of forced stay in the womb; hence he was so named (*ko* means king; *che*, red; and *kan*, eye. The queen also died after a short time. In due course the prince assumed charge of his kingdom. He ruled the country piously, renovating several Saiva shrines.

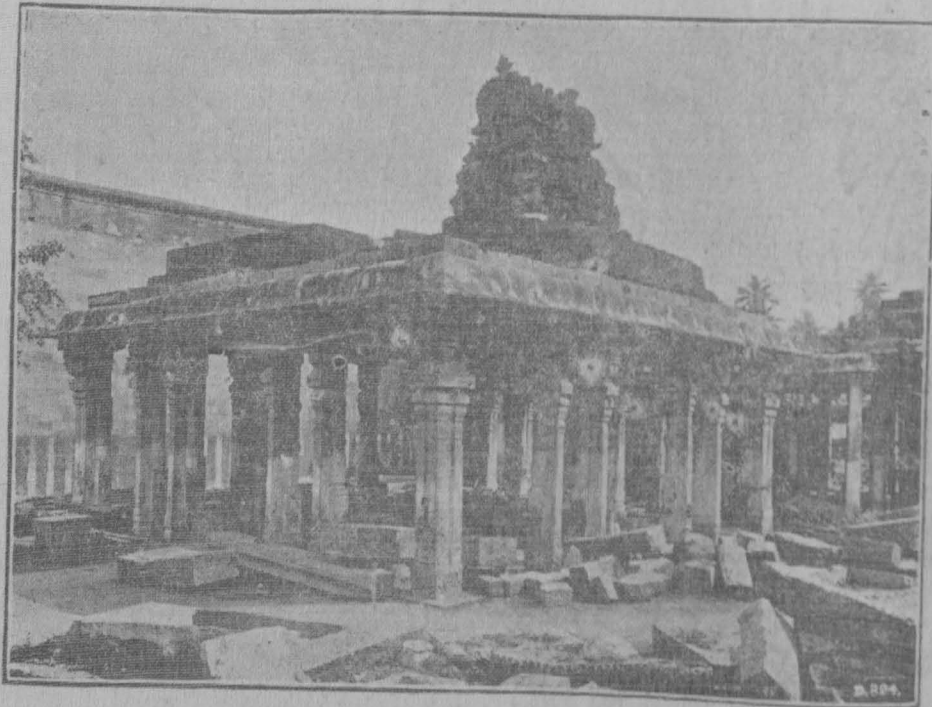


Fig. 71.—JAMBUKESWARAM temple.

maistry supervised the construction of the temple and contributed a packet of holy ashes towards the wages of the workmen and when the packets were opened they are said to have contained their daily wages. (*Tiruneeru* means holy ash). Inside this court, there is a finely carved hall with thousand pillars called *Ayirakkal Mandapam*.

The *mandapam* (hall) in front of the Goddess *Akilandeswari* contains many carvings depicting the scene of the elephant's worship. In commemoration of the Goddess worship to God, it was ruled that the priests of the temple were to appear in the garb of a lady and offer the midday *puja*. This continues even to-day. There is also a fine sculpture of an *Ekapada Tirumurti*¹ (the Trinity on one leg) in a pillar (fig. 72). Siva stands in the middle with *Brahmā* and *Vishṇu* to the right and left respectively with their *Vahanams*—Bull, Swan and *Garuḍa* (Kite). It is said that, at one time, the deity was so powerful that devotees who were not pure in mind and body met with some kind of mishap and that to mitigate the fury of the deity, Sri Sankarā Chārya placed a *tatanka* or *Todu* (ear-ring) with a discus (*Chakra*) in her ears. An image of *Vināyaka* (Elephant God and son of the deity) was also installed in front of the deity. It is said that one of the Chola kings, who had his capital

at Uraiyūr close by, lost his pearl necklace while bathing in the *Kāvēri* one day, and that he was much grieved at the loss of the jewel. In order to please his

baktha (devotee) the God caused the jewel to be found in a pot of water intended for the bath of the *linga*, and the king saw it falling from the pot and adorn the deity!!



Fig. 72.—Ekapada Tirumurti, JAMBUKESWARAM.

Rājarājēswara temple is another small shrine in the neighbourhood and in one of the cells there is a fine *linga* with the sculptural carving of *Pañchamuka* or the five faces of Siva, viz., *Satyōjāta*, *Vāmadēva*, *Tatpurusha*, *Agōra* and *Isāna*, and the last face occupies a higher place than the first four.

TIRUVASI.

Tiruvāsi is another small place of pilgrimage close by. *Naṭarāja* (dancing aspect of Siva) in the temple here has a knotted lock of hair, and the *muyalaga* or the image of *Rākshasa* on his bend stands near the deity instead of the God dancing on the prostrate body of *Muyalaga*, which is the usual form.

KANNANUR.

Close by is *Kaṇṇanūr* or *Vikramapura*, which was formerly the capital of a Royal family in the South—the *Hoysalas*². The remains of a palace, once great, are nearly traceable now, and the mighty capital is now a crumbling heap of ruins in the neglected corner of a hamlet. The inscriptions of this place are very important and they afford an insight into the civilisation of the people in the past.

1. This form is also known as *Ekaṭpadamurti* and it is one of the various forms of Siva. (Vide Page 112.)

2. The circumstances under which the *Hoysalas* settled in this part of the country are mentioned in the inscriptions recorded in the temple at *JAMBUKESWARAM*.

CHAPTER XXVI.

SRIRANGAM.

The picturesque Island of Srīrangam (fig. 73), the scene of the annual Ekādasi pilgrimage, is situate 3 miles to the north of the town of Trichinopoly.



Fig. 73.—Island of SRIRANGAM.

The Island lies between two branches of the river Kāvēri, one running to the south and the other to the north. The great temple lies in the centre of the Island (fig. 74), and it is here that the great festival of the Vaikuṇṭha Ekādasi is observed.

The Ekādasi festival which is observed in Srīrangam takes place on the 11th day of each fortnight in the year and there are thus annually¹ some 24 of these celebrations occurring alternately in the darker and brighter phases of the moon. The festival is said to commemorate the victory of the Ekādasi Goddess who overcame the *Asuras* (Demons).

1. There may be one in excess in every year and sometimes two.

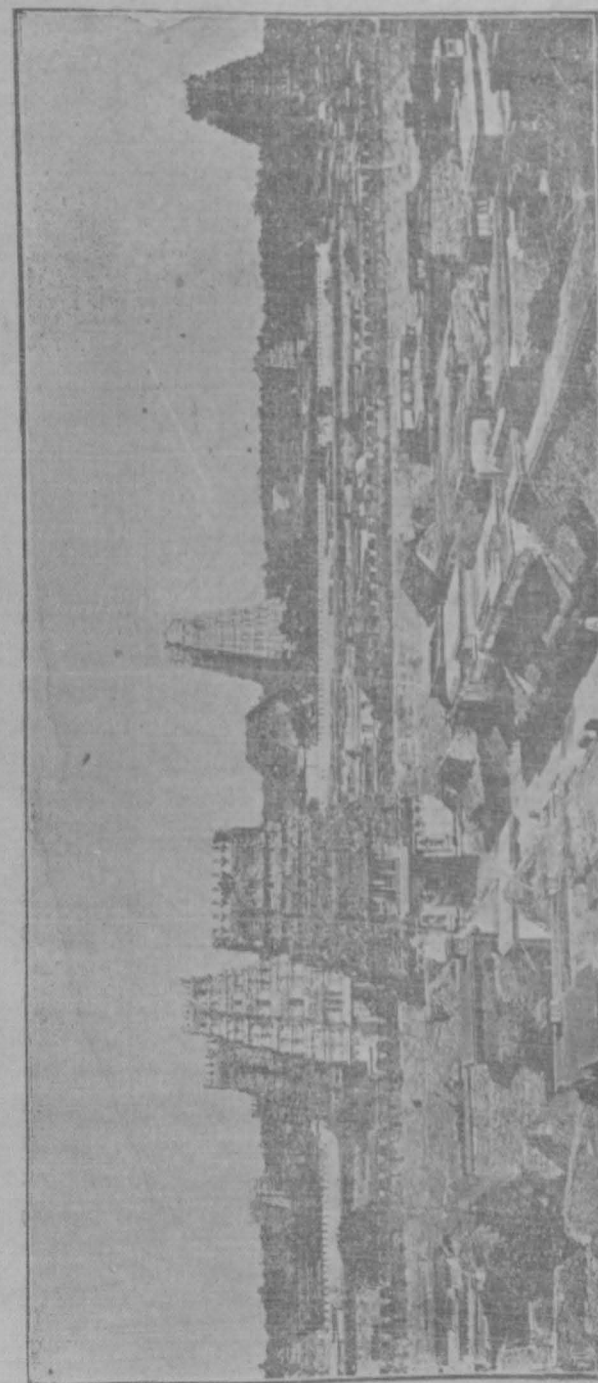


Fig. 74.—SRIRANGAM Temple.

According to the legend, in the *Kritha-Yuga* a Demon named Muran ruled in the city of Chandrāvati and greatly oppressed the Devas (minor deities). As Vishṇu was sleeping at that time their prayers availed nothing against the spells of the Asuras; but from the body of the sleeping Vishṇu arose a goddess who slew the Asuras. Then the Dēvas interceded for her with Vishṇu who granted her the favour she asked: that she might be called the Ekādasi Goddess, the consort of Vishṇu and honoured above all deities, for one day in each fortnight.

Worship on the various Ekādasis possesses various merits.

Among the numerous *Avatars* of Vishṇu those of the reclining Ananta-sayin, the Lotus-navelled Padmanābha, and the Lord of the Assembly Hall, Ranganādha, it is to the last mentioned *Avatar* that the temple at Srīrangam is dedicated. In the Assembly Hall, as is generally the case in such temples, Mahāvishṇu resides with his attendants Ananta (the serpent), Sankha (the conch), and Chakra (the discus).

The tradition of the temple is an interesting one. At the end of the *Mahā-pralaya* (the Deluge of Hindu Purāṇas) when the whole world was in deluge, Srī Nārāyana lay on the bosom of the waters. Then he meditated the act of creation. Thereafter arose first, *Brahmandam* (the Universe) from which arose space, atmosphere, fire and water in order. From his navel came forward a golden lotus which gave birth to *Brahma*. To Him Srī Nārāyana taught the *Ekaksharam*¹ and *Pranavam*.² Repeating these sacred *mantras*, Brahmā was able to evolve the Vedas and the creation of men and animals. Creation accomplished, Brahmā, now initiated into the *Jyōtisha Sāstra*—the Hindu system of astrology—was perplexed at the anomalies of life. Puzzled by this problem he prayed unto Srī Nārāyana; and He thereupon appeared to him in the aspect of Srī Ranganādha, recumbent on the coils of Adisēsha, his attendant Serpent with his consorts,³ Srī Bhū and Srī Neelā, worshipping at his feet, and with the whole of creation attendant. The *Vimāna* (fig. 75) on which Srī Nārāyana thus appeared, was symbolic of *Pranavam*, the four Vēdas, while the Serpent God on whom Nārāyana lay, was the symbol of Brahmā in the aspect of Rudra, the destructive power. Thereafter Brahmā prayed unto Srī Nārāyana, that He should appear unto him thrice daily, in the aspect of Srī Ranganādha (fig. 76) and also bless with longevity, wealth and health, to the worshippers of the Deity in that aspect. His abodes are three, viz., the Sea of Milk, the Orb or disc of the Sun or the Heaven, and the invoked

1 and 2. These represent symbolically the full blown creation.
3. Vide figure 44 on page 72.



Fig. 75.—Vimāna or Tower over Ranganādha Shrine, SRIRANGAM.



Fig. 76.—RANGANADHA. 1

Vigrahams and *Saligrams* (sacred stones). Thus honoured, Srī Ranganādha blessed Brahmā and his other worshippers. The *Vimāna* so consecrated was brought from the high heavens to his capital Ayōdhya (the modern Oudh)

1. This figure is from HAMPT, Bellary district.

by Ikshvāku, king of Ayōdhya, and thereafter Srī Ranganādha was worshipped at Ayōdhya by the Solar line of kings. Srī Rāma, one of this illustrious house, gave Vibhishana, the prince of Lanka (Ceylon), permission to remove the Vimāna to his country (sculptural representation of this prince worshipping Srī Ranganādha exist to this day at Srīrangam, and votive offerings placed before him on a particular night in the year are reputed to disappear miraculously the next morning!). While Vibhishana was on his way to Ceylon he is said to have dropped the great Vimāna near Chandrapushkarani on the Island of Srīrangam.

The *Guruparamparabhava* relating to the Vaishṇava Alvārs (Saints), as well as the inscriptions on the east wall of the second *prakara* of the temple, mention the fact that when the Mussalmans had captured Trichinopoly the priests of the temple at Srīrangam stealthily took away the Alagiamanavālan to Tirupati.

Subsequently Gōpannarāyar, a Brahman Minister of Kampa II, who resided at Senji (Gingee), is said to have brought the image from Tirupati to Singavaram near his place, where it was duly worshipped and thence back to Srīrangam, where he reconsecrated the God and his two consorts—Lakshmi and Bhūdēvi (Earth).

The route used for taking this image is also mentioned, viz., Tirunārāyanapuram in Mysore State where it was kept for many days and then taken to Tirupati. But subsequently the Muhammadans left the Trichinopoly country and went to conquer the Pāṇḍya country. Then finding that the figure of Alagiamanavālan could be safely restored to the temple at Srīrangam, Gōpaṇṇa, chief of the Gingee country, belonging to the Vijayanagar kingdom, took the image from Tirupati to Singavaram, near Gingee, kept it there for a few days in Saka Samvatsara, 1293 (A. D. 1371-72), and then in Parīdhapi Samvatsara on the 17th solar day of the month of Vaigāsi (April-May) restored it to the temple at Srīrangam after performing the consecration ceremony on a grand scale. Srī Rāma, when he gave the *Vimāna* to his disciple, had especially cautioned the latter not to put it down anywhere on the way, lest it should become rooted to the ground. Vibhishana, however, was forced by circumstances to entrust it for a few moments to the God *Vināyaka* in the disguise of a Brahman lad. As Vibhishana exceeded his allotted time of absence *Vināyaka* caused the *Vigraha* to become rooted to the ground, whence Vibhishana on his return could not remove it. Enraged at the trick, he chased *Vināyaka* and threw a stone which hit the God on the head. Hence the sculptured representation of *Vināyaka* at Trichinopoly are made with a dent on the head, and the shrine of this *Vināyaka* on Trichinopoly rock is to this day known as Uchchipillaiyārkkōil.

The houses in the place in ancient days have been planned in accordance with the Hindu *Silpa-Sastras*, which combined the essential principles of hygiene and convenience with those of religion. The temple contains seven *prakaras* (the nucleus of a complete temple), which measure as follows:—

Central Shrine	...	...	...	240 feet by	181 feet.
2nd <i>prākāra</i>	...	...	...	426 "	295 "
3rd "	...	...	...	767 "	503 "
4th "	...	...	...	1,235 "	849 "
5th "	...	...	...	1,653 "	1,270 "
6th "	...	...	...	2,108 "	1,846 "
7th "	...	...	...	3,072 "	2,521 "

Architecturally the temple of Srīrangam is unique among the great temples of South India. The architectural buildings therein have all been constructed according to the *Silpa-Sastra* (Indian Science of Architecture). The amount of earnestness with which the Hindu kings constructed these buildings, especially the temples for Gods, is well known to all. Even modern European authorities on a subject of the kind, like Fergusson, Burgess, Havell, Rea and Geddes have praised these buildings in no ordinary measure.

Though the temple dates from a very remote period, the fact that the Chōla, Pāṇḍya and other kings of South India often renovated and improved the buildings therein is recorded in the inscriptions of the temple. Of the existing buildings the first innermost *prakara* dates from the time of Chōla kings Dharma Varma and the second from Mahēndra Varma. The third *prakara* is attributed to the famous Tirumangai Alvār who was particularly famed for the repairs and additions made to the various Viṣṇu temples in the South. It is this Alvār that is said to have removed the golden Buddha figure from Negapatam and out of it improved the *Vimāna* also in this temple. The other *prakaras*, *gopurams* and *mandapas* owe their construction to the Vijayanagara kings and others.

The inscriptions in the Ranganādha temple at Srīrangam belong to the Chōla, Pāṇḍya, Hoysala, Vijayanagara, etc. dynasties who successively swayed the destinies of this part of South India. These, ranging in date between the 9th and the 16th Centuries A. D., are engraved over the walls in the temple. It is only this temple which amongst the Vaishṇavites is known as "*Koyil*" (i.e.) "The Temple" and which all the Alvārs have praised. The Pāṇḍya King Jātavarman alias Sundara Pāṇḍya I who ascended the throne in A. D. 1250, to celebrate his victories over the Chōlas, Kēralas and Hoysalas from whom he carried a large booty, performed the *tulabhara* ceremony and presented the gold to

this temple. For a proper comprehension of these inscriptions and the significance of their existence there, it is necessary to know a little of the history¹ of the various dynasties of chiefs who have left their memorials in the great temple, and who swayed the destinies of that country whose control lay in the hands of the Chōlas till the 16th Century.

The Chōla country comprised the greater part of the Tanjore and Trichinopoly districts and extended beyond Conjeevaram in the North. To the South and South-west were the Pāṇḍyas and the Chēras. But the boundaries varied in the constant wars which raged between these three powers. Beyond a few names of their early kings, nothing is known of the Chōlas till the 7th Century. The Pallavas appear at this period in possession of the Chōla country as might be inferred from an inscription found in the rock-cut temples on the hill at Trichinopoly. After a prosperous reign of about 200 years the Pallava power declined before the middle of the 9th century, mostly perhaps on account of the advent of the Chalukyas of Badami who had been constantly engaged in war with the Pallavas.

They also seem to have induced the Pāṇḍyas, the Chōlas and the Chēras to combine against them.

During all this period the Chōla history is rather obscure though it is known that the Chōlas themselves were occasionally subjected to attacks by the Ganga Pallavas (an off-shoot of the Pallavas) and the Pāṇḍyas. A revival came at the end of the 9th Century to make them appear a powerful dynasty. From this point the inscriptions indicate with clearness the general line of history of this country.

A few inscriptions in this temple say that King Parāntaka I covered the Chidambaram temple with gold. His queen was a Chēra Princess. His death was followed by a crushing blow to the Chōla power in the North. There arose internal dissensions for the throne. Matters became settled when Rājarāja I came to the throne in A. D. 985. His reign is the starting point of the period of unexampled prosperity almost unbroken for over a century. His conquests extended from Ceylon to Orissa and as far west as Coorg and Quilon. His descendants extended their supremacy still further. Later on, the death of Vīra Rājendra in A. D. 1068-69 was followed by grave internal disorders in the kingdom.

During the 12th Century the Chōla power slowly declined. Their control of Northern Circars became nominal. The Pāṇḍyas reasserted their independ-

1. The Author is indebted to Rao Sahib H. Krishna Sastrigal, Epigraphist to the Government of Madras, for this piece of information relating to this ancient history of Srirangam.

ence about the middle of the century. After a few years Kulōttunga III (A.D. 1178-1215) took Ceylon and appointed a Pāṇḍya king of his own selection to the throne.

It was in the days of Rājarāja III (A.D. 1216-43) that the first fatal blows to the Chōla power were dealt. The Pāṇḍya King Māravarman Sundara Pāṇḍya I (A.D. 1216-35) boasts in the inscriptions at this time that he burnt Tanjore and Uraiyūr and conquered the Chōla country. The Hoysalas, who had occupied the southern dominions of the Western Chalukyas, now interfered in the affairs of the South. Their capital was Dvārasamudra in Mysore. Narasimha II, who is called the "Establisher of the Chōla country," was the first among the Hoysalas who possessed a portion of the Trichinopoly district. His attention must have been drawn to the South by the frequent wars between the Chōlas and the Pāṇḍyas. His conquest of Srirangam seems to have taken place between 1222 and 1224 A. D. It is stated of him that he again started on a victorious campaign about A. D. 1231 hearing that the Chōla King had been captured as prisoner by a Prince of Pallava descent Peruñjīga by name, and that he released the former from his enemy's hands.

This shows that his first conquest of the South was only of a temporary nature. His son Sōmēśvara built his southern capital at Vikramapura, which is identical with the modern Kāṇṇanūr near Srirangam and established himself there. Vikramapura *alias* Kāṇṇanūr lies at a distance of about five miles, north of Jambukēśvaram. That once there was a fort is evident from the fact that even now traces of the moat, which must have once surrounded the fort, are recognised. The Bhōjēśvara temple at Kāṇṇanūr (a corruption of the old Pōisalīśvara on account of the forgotten Hoysala King with the never-to-be forgotten Bhōja who flourished in the North) bears an inscription relating to the Hoysala King Vīra Rāmanāthadēva between 1257 and 1271 A. D. Thus they appear to have had much influence in the Chōla country.

At this point a period of great Pāṇḍya prosperity followed. Jātāvarman Sundara Pāṇḍya I (A.D. 1251-61) penetrated as far north as Nellore. He was at Srirangam in 1260 A.D. when he made numerous presents to the temple and covered a portion with gold. Curiously intermixed with the evidence of Pāṇḍya supremacy are traces of Hoysalas and others which make one doubt if the Chōlas had any real power at all.

About this time (A.D. 1310) South India was convulsed by the sudden invasion of Malik Kāfur. The power of both Chōlas and Pāṇḍyas came now to an end, though the Pāṇḍyan line continued in a milder form in Tinnevely for another three centuries and the Chōlas too took up subordinate service under Vijayanagara

Kings. The country again underwent another period of subjection to the Vijayanagara Empire in the middle of the 14th Century. The Sāluvas usurped the Vijayanagara Crown in the 15th Century and also ruled this country as inscriptions of Gōpa and Timma are found in this temple. The Tuluvas followed the Sāluvas and thereafter the Nāyakas that ruled at Madura.

MENTION OF SRIRANGAM BY THE ALVARS.

The Alvārs* have praised the Gods presiding over the various shrines in India. All these have composed hymns about one or other of the different shrines. But all these have taken up in their works only the temple of Ranganādhā at Srīrangam and no other place out of the *Nuttettutirupadis* (i.e.) 108 holy Vaishṇava shrines have been praised by all. This accounts for the special importance and sacredness of the shrine at this place. The praise of these Alvārs about the various shrines are contained in the Tamil work *Nalayiraprabhandam*. It may be interesting to know what each of these Alvārs says about the presiding Lord at the sacred Srīrangam.

Poigai Alvar.¹ :—"The blue-coloured Lord Mahāvishṇu is worshipped here in the name of Srī Ranganādhā. Even the sacred Vēdas could not properly mention the merits of this deity. Let me ever be thinking of Him to save me from a re-birth again".

Bhutattalvar.² :—"It is you Lord that during your *avatar* as Srī Krishṇa tore to pieces the Bhakāsura† who disguised himself as a crane and troubled your devotees. You preside over the shrines at Srīrangam, Tiruk-kōshṭiyūr, Tirupati, Tirunirmalai, Tanjore, Tiruṅṅāḱāl and Mahābalipuram to bless the devotees".

Peyalvar.³ :—"Oh! Lord, it is to save the sufferings of your devotees on earth that you incarnated as Vāmana and begged of King Mahābali three feet of land.....".

* The lives of these Alvārs, the greatest of the Sri Vaishṇava Saints, whose figures are all worshipped in most of the Vaishṇava shrines, are detailed in the work "*Guruparamparaprabhava*."

1. He first appeared in the tank attached to the temple of Tiruvekka at Conjeevaram as an *Amsa* (form) of Panchajanya. Being the first of all Alvārs he was named as Mudalalvar (*Mudal* in Tamil means the first). His contemporaries were Bhutattalvar and Peyalvar who all chanced to meet at Tirukoilur and who for the sake of the good of the people composed various works.

2. This Alvar first appeared in a Kurukkathi tree in Mahābalipuram on Avitta Star (*dehmini*) day.

† There is a sculptural representation of this Asura in the *Gopuram* at Tirukkuvalai near Kilvelur, Negapatam Taluk.

3. In a *Sevvali* flower in the tank attached to a Vishnu shrine in Mylapore he first appeared. He had renounced the world and led an indifferent sort of life; hence he was named Peyalvar. Even now the well is pointed out and it is held in much reverence by the Vaishṇavites.

Tirumalisai Alvar.¹ :—"Who could know properly the merits of this Lord, who alone at the time of destruction of the whole world, floats in the ocean of Milk. In Anbil near Srīrangam you are much praised and worshipped. I feel insensible while concentrating my thoughts on you. It is to save the world that you preside at Kumbhakōnam, Kāñchīpuram, Tiruvellore, Srīrangam and Anbil".

Nammalvar.² :—"After coming in sight of you, Oh Lord! I feel restless: During the delusion you kept the Earth in your belly and thus protected the Universe. Wherever I turn my eyes I feel you. It is to protect the virtuous you incarnated on earth as Srī Rāma. To distribute *Amrita* (Ambrosia) to Dēvas you incarnated as Kūrma (tortoise); you saved Prahlāda by slaying Hiranyakasipu. To remove the pangs of a mortal you shine at this spot. By uplifting the mountain Gōvardhana in your Krishṇāvatār you made the people understand what you were. You, at times, appear as Siva, Brahmā and so forth in various forms. Even the Tulasi* (*ocymum sanctum*) plant at your feet saves all from their sufferings by their accepting it heartily".

Kulasekaralvar.³ :—"The gem on the hood of the Serpent, over which you preside, gives special attraction to the place. I am ever anxious to stand by the side of the stone pillars close by your *garbhagriham* and to be adoring you. Sages Tumburu, Nārada as also Brahmā, Siva, Indra and other Dēvas are ever meditating on you at this place. The *Panchayudha*, i.e., five weapons—Sankha,

1. He was born as an *Amsa* (form) of Sudarsana and he had a very keen contention with Rudra. Though neglected by the sage Bhargava to whom he first appeared he fared well and visited Triplicane and lastly ended his days in Kumbhakōnam.

2. He was born and brought up under the Tamarind tree in Alvar Tirunagari. It is on a Vaigasi Visaka day he was born. For ten years he prayed under this tree. His original name was Maran.

* The legend in connection with this holy plant is that the Asura Jalandara, who immensely troubled the Devas, had in his wife Brinda such a chaste and pure woman that her virtue guarded him against all his wrongs. It is her good qualities that prevented even the Gods from overcoming him. At last, Vishnu promised to bring slur on her modesty by engaging Himself with her while the Devas were fighting with him. Accordingly in the disguise of her husband he approached her as though he came out victorious in the fight while she was fasting and praying for her husband's success. When she went out to extend her arms to embrace Him she detected the fraud played by the Lord and to put a stop for her life in the world thereafter she entered the funeral pyre immediately.

The Lord Hari atoned for the wrong done to this innocent woman by causing her premature death and He intended to give her salvation; but this course he had to adapt for the good of the Devas, who were much teased by this wretched Jalandara. While thus in his anxious moments his tears fell over the ashes of Brinda, when uparose therefrom a pretty little plant which he called in joy TULASI (*tula* means equal or like and *asi*, thou art).

From that time this plant became the chief object of worship to Vishnu. Even the most fragrant flowers were not equal to this plant in the eye of the Lord. The place where Brinda died was called Brindavana or the garden of Brinda. (Vide footnote 5, on page 18.) Later on even the pots and spots where this plant was reared began to be named accordingly. This salvation to Brinda at the hands of the Lord took place on the 12th day in the light fortnight of the month of Kārtika (November-December), which in consequence was called BRINDAVANADVADASI and the worship to Vishnu under this plant then is said to secure special merits.

3. He was King of Quilon and as a strong devotee of Mahāvishṇu relinquished his government, went to Srīrangam and remained there praising the Lord. He worked a miracle when he was charged to prove his innocence of theft, by dipping his hand in a pot containing a snake and coming out unscathed!!

Chakra, Sāranga, Gada and Taṇḍa with all the powerful Garuḍa—guard you on all sides. To save Arjuna, you Lord, by Chakra hid the Sun during the day and thus caused night to prevail. By suckling, you overcame the disguised Bhūtaki in your Krishṇāvatār”.

Periyalvar.¹ :—“At one time, to enable the virtuous Pāṇḍavā Kings to rule long you saved King Parīkshit. To please the ardent devotee Vibhīshaṇa, you remain here facing the south, wherein his kingdom lay. You saved Gajēndra* when he cried for your help. I also entreat you thus to save me in times of my distress. You represent the *Panchabhutam* (five elements) at this sacred place”.

Tondaradipodi Alvar.² :—“I feel the greatest pleasure in praising you, Oh Lord! As during the life of a mortal, major part is covered by sleep, childhood, old age, etc., I do not pray for a re-birth as thereby my time to think of you is shortened. All Hindus except the Buddhists and Jains, who act contrary to the Vedic dictates must, to get themselves free from their human birth, worship you. Sṛī Rāma who, by the mere despatch of a solitary arrow made the vast ocean† disappear, blessed Vibhīshaṇa in this form of your Almighty. The prescribed daily rites of one could also be neglected provided he is before you always”.

Tirumangai Alvar.³ :—“.....You made Brahmā, the God of Creation, appear in your navel. You shine at this spot like the most precious gem”.

Tiruppanalvar.⁴ :—“.....Being the first that appeared in creation it is you only, Lord, that could save the whole world”.

1. He was born at Srivilliputtur as an *Amsa* of Garuḍa. Being a strong devotee of Sṛī Kṛṣṇa he composed hymns in His honour. He demanded large wealth from King Vallabhadeva of the Pandya country and out of it renovated the temple at Srivilliputtur. To him appeared the famous Andāl as daughter from the Earth on the Adī Puram day. He was first named Viṣṇusittar. He spent his last days in Srirangam.

* It is said that this incident, which has been copied in most of the sculptural representations at all places, originally took place in the Mountain of Trikuta and the details thereof are mentioned in *Bagavatam*.

2. Born at Tirumandankudi, he proceeded to Srirangam while young, raised flower gardens and worshipped Sṛī Ranganadhā daily with the flowers therefrom. He is always sculptured with a basket (Kudalai), on hand wherein flowers are stored up.

† The details of this incident are narrated in *Ramayana* and the place wherefrom this incident occurred is identified as Tiruppullani in Ramnad district.

3. He had his birth in a low caste as an *Amsa* of Saranga in Tiruvali-Tirunagari near Shiyali and was Commander-in-Chief of the Chola kings' Army. He is always represented in sculptures with a sword on hand. It is he that renovated most of the Vaishṇava shrines. He had a keen contest with the famous Tamil Saint Sambandar at Shiyali and it is he also that defeated the Buddhists in Negapatam, removed the golden Buddha figure and out of it had the *Vimana* at Srirangam covered with gold plate.

4. He appeared in a field at Uraiyur near Trichinopoly and was picked out by a low caste man. While hesitating to approach the Lord in the temple he was carried on shoulder and the Lord ordered his being freely admitted to his presence.

DASAVATARAS.

Viṣṇu, the God of Protection, incarnated in various forms to punish the wicked, protect the virtuous and re-establish *dharma* (righteousness). Generally, at ordinary times, these three functions are discharged by kings. When *adharma* (unrighteousness) prevails beyond limit it is found impossible for kings to administer these functions properly. At such times, Viṣṇu incarnates Himself to punish the wicked. It might be asked by some modern people, “Why should the Almighty thus come down into the world? Could He not destroy them by His super-human powers?” The answer is very simple though some have not the inclination to accept it. If He does not thus assume a form, but kills them by His “Super human” powers, people would not be in a position to recognize the existence of a God. Further, by so doing, that *Avatar* leaves behind a history and the people by knowing are in a position to recognize the existence of an all-powerful supreme being. Though He descends into the world to punish the wicked, still He does not overcome them till their depravity reaches a stage at which they begin to disregard the dictates of the sacred Vēdas. The number of such *avatars* has been given as ten, familiarly known to us as *Dasavatara*, of which nine have already taken place and the tenth and the last is yet to come.

The Dasavatara are :—Matsya (Fish), Kurma (Tortoise), Varāha (Boar), Narasimha (Man-lion), Vāmaṇa (Dwarf) also manifested as the gigantic Tiruvikrama, Parasurāma, Sṛī Rāma, Kṛṣṇa, Balarāma and Kalki.

In SRIRANGAM, outside the temple, at a distance of about a mile on the west, there is a separate shrine for the *Dasavatara*s.

There is also a shrine in the temple at MANNARKOIL near Ambāsamudram, Tinnevely district, dedicated to these *Dasavatara*s.

In the Narasimhaswāmi temple at ARIVALUR, Trichinopoly district, splendid figures of *Dasavatara*s exist in a maṇḍapam bearing the name *Dasavatara Maṇḍapam*. A scrupulously religious worship is offered to them.

1. MATSYAVATARA :—At one time, Sōmaka an *Asura* stole the sacred Vēdas from Brahmā, the master of Vēdas, and hid them in the ocean. In consequence there was utter darkness and *adharma* (unrighteousness) began to prevail in the world. Thereupon Viṣṇu incarnated Himself as a Fish, overcome the *Asura* and restored the Vēdas to Brahmā.

Though no temple specially dedicated to this *avatar* has been met with, yet the sculptures of this form are seen in the *gopurams* in stucco and in stone piers of most of the Vaishṇava shrines.

2. **KURMAVATARA** :—In the churning of the Ocean of Milk with the Mountain Mandara as a churning rod, and with the Serpent Vāsuki as a rope, Vishṇu had to assume the form of *Kurma* (tortoise) to support the mountain from below with the hard shell on its back. With the *Amrita* (Ambrosia), that was got out of the churning, He blessed the *Dēvas* (celestials) conferring on them the boon of immortality. In this *avatar*, there was no crushing the Asuras but there was only the blessing of the *Dēvas* with Chirañjeevi¹ (ever-living) title, while the Asuras had to undergo birth and death.

(a) **SRIKURMAM** in Ganjam district is a place specially dedicated to this form. As the Lord Mahāvishṇu is said to exist in this tortoise form in the *Sveta Pushkarani* there, it is enjoined that no *panchama* (outcaste) female in menses should touch the water thereof. The bones of the deceased if thrown into this tank are supposed to turn into tortoises !!

(b) There is the temple of Kachapēsvara in CONJEEVARAM town, Chingleput district, where Vishṇu in the tortoise form is said to have worshipped Isvara and there is a sculptural representation of this incident in the *prakara* (enclosure) there.

(c) The temple at ALAKKOIL *alias* TIRUKKACHUR near Singaperumalkoil in Chingleput district is of importance to this *avatar* and the tank here also goes by the name of *Kurmatirtha*.

(d) The temple at THANDALAICHERI near Tiruthuraiṇḍi, Tanjore district, is the place where Isvara is said to have overcome the furiousness of the tortoise form.

3. **VARAHAVATARA** :—The Asura Hiranyāksha defeated the kings on the earth, took possession of their kingdoms and hid the earth in the ocean. To re-establish the earth, Vishṇu assumed the form of a Boar—an embodiment of Vedas and Sacrifices. In this incarnation the rules for the performance of sacrifices were laid down, and the *Dēvas* were made to have more attachment towards human beings. Besides, the Bhūmidēvi (Goddess of Earth) and Adisēsha who supports her, were brought out and given their respective positions.

(a) The temple at SRIMUSHNAM, in South Arcot district, is of special importance to this *avatar*. As He is in boar form, preparations of the *Korai* (*Cyperus tegetum*) plant root are offered to the Gods here.

1. The number of such Chirañjeevis are:—Vibhishana, Hanuman, Parasurama, Vyasa, Mahabali, Asvattama and Kripachari. These are supposed to be ever-living on earth though their existence is not known to ordinary mortals.

(b) In HARIDWARAMANGALAM, Tanjore district, He, in this boar form, is said to have worshipped Isvara. The hole through which He emerged from below the earth is also pointed out in the temple at this place.

(c) In AVALIVANALLUR, Tanjore district, Siva is said to have torn and worn one of the horns of this Boar in order to remove its furiousness.

(d) SIVAPURI near *Kumbhakōnam in Tanjore district, is the place where He worshipped Isvara in this form. On the walls of the temple, there are representations to this effect.

4. **NARASIMHAVATARA** :—The Asura Hiranyakasipu disregarded the God Mahāvishṇu and grew very haughty. He went even to the length of cruelly punishing his very religious and pious son Prahlāda. Then to establish the omnipresence of the Almighty and in perfect accordance with the boons obtained by Hiranyakasipu that he should not be killed by man or beast, in the day or in the night, with any of the weapons of war, the God Mahāvishṇu assumed this man-lion form and tore the Asura with the claws at twilight and appointed the pious Prahlāda in his stead at the head of the kingdom.

The temples mentioned below are of special importance to this *avatar*. These temples are mostly on hills :—

(a) The temples at AHOBILAM in the Kurnool district are in memory of this form. Here are the nine varieties of this *avatar* and hence the name Nava-Narasimham.

(b) The temple on the hill at SIMHACHALAM in Vizagapatam district is specially dedicated to this form.

(c) The temple on the hill at SHOLINGAR, Chittoor district, is another place famous for this form.

(d) The temple at SINGAPERUMALKOIL near Chingleput is also dedicated to this form.

(e) In the temple at TIRUBHUVANAM near Kumbhakōnam, Tanjore district, is a shrine dedicated to Sarabha* ; Isvara had to assume this special form in order to appease the furiousness which

* For other particulars and illustration please refer to Chapter XXXVIII (AHOBILAM).

Narasimha had assumed, more specially after overcoming Hiranyakasipu and drinking his blood.

(f) The rock-cut temple of Narasimhaswāmi in NAMAKKAL contains some fine sculptural representations of Hiranyasamhāram in various forms.

(g) In the Narasimhaswāmi temple at ARIVALUR, Trichinopoly district, there are the figures also of the *Daśavatāra* in a maṇḍapam that goes by the name *Daśavatāra Maṇḍapam*, and here regular worship is offered every day.

5. VAMANAVATARA :—King Mahābali, grandson of Prahlāda, alluded to in the Narasimhavatār above, though highly religious, unlawfully deprived Indra of his kingdom. Mahābali did not deserve destruction, because he was a staunch devotee of Sri Hari God but his unjust usurpation of Indra's Kingdom necessitated its being got back and restored to Indra. The God Vishṇu incarnated Himself as a Vāmana (Dwarf) and begged Mahābali three feet of ground. The king granted the request. Thereafter He transformed Himself into the gigantic Tiruvikrama and for the first foot measured the whole Bhūlōka (Earth), for the second the whole of Antarikshalōka (Air); and as there was no more ground to measure, for the third Mahābali offered his royal head itself. Much pleased at his devotion, He sent him to Pātālalōka (Nether Region), there to reign over the Asuras, and to come back into the world later on.

(a) In MAHABALIPURAM near Chingleput, Vishṇu is said to have first begged of King Bali in Vāmana form three feet of ground.

(b) In TIRUMANIKULI near Tiruppāpuliūr, Vishṇu in the form of Vāmana is said to have worshipped Siva.

(c) In the temple at KURUMANAKKUDI alias TIRUKKANNARKOIL, near Vaithisvarankōil of Tanjore district, Vishṇu in the form of Vāmana, is said to have worshipped Isvara.

(d) TIRUKKOILUR in the South Arcot district, is the place, where by assuming the Tiruvikrama form, Vishṇu is said to have blessed King Bali with a place in the Pātālalōka (Nether Region).

(e) The temple of Thāḍālankōil in SHIVALI is famous for the Tiruvikrama. Here the *Mulasthana* (immovable figure) is in this form.

(f) There is a shrine to the form of Tiruvikrama in CONJEEVARAM by name Ulakalandhaperumāl (the Lord that measured the world).

(g) In the temple at NAMAKKAL there are sculptural representations of the Vāmana and Tiruvikrama forms.

6. PARASURAMAVATARA :—At one time the Kshatriyas became very unruly and gave the people considerable anxiety and trouble. To put them down, He incarnated himself as Parasurāma. No sooner were the kings overcome than He reappeared as Sri Rāma, and obtained the godly powers from Parasurāma. He was thereafter blessed as CHIRANJIVI (ever-living) and made to retire to Mahendra Mountain for penance. In this *Avatar* the duty of a son to carry out his father's command was very well illustrated. Parasurāma obeyed his father Jamadagni and killed his very mother with his axe and elevated the father to a place in the constellations amongst the *Sapta Rishis* (Seven Sages). Though many temples are not met with as specially dedicated to this form, there are shrines in honor of Parasurāma.

(a) The temple of Anantapadmanābaswāmi in TRIVANDRAM of Travancore State is in memory of Parasurāma who after overcoming the Kshatriya kings worshipped the Lord Mahāvishṇu here.

(b) In the temple at TIRUVANJAICKALAM in Cochin State, Parasurāma is said to have worshipped Isvara to expiate the sin of having killed his mother in obedience to his father's command.

(c) In the temple of TIRUVATTARU, Travancore State, the Lord is said to have appeared before Parasurāma when He was being worshipped by him.

(d) In PALUVUR of the Trichinopoly district, Parasurāma is said to have worshipped Isvara.

7. SRIRAMAVATARA :—To kill the wicked Rāvaṇa, who caused trouble to Dēvas and Rishis, Vishṇu incarnated as Sri Rāma. It is to prove that the unrighteous cannot live long and to inculcate the filial duty of one towards one's parents, preceptor and King that Sri Rāma incarnated.

The temples dedicated to Sri Rāma are too numerous to be mentioned. However, the following may be specially noted :—

(a) KARAVADI, a small hamlet of Dasarazupettai in Guntur district, is the traditional site of the destruction of the Giant Kharāsura by Sri Rāma.

(b) It is in VINUKONDA, Guntur district, that Sri Rāma is first said to have heard of the abduction of Sītādevi.

- (c) In the temple at RAMESWARAM, Sri Rāma himself is said to have installed the lingam there to get rid of his sin of having caused the death of Rāvaṇa and his host. The lingam that goes by the name of Rāmalinga or Rāmanātha is the one prepared from the earth at Rāmēswaram as Hanumān who went to fetch a linga from the North did not return in time (the auspicious hour fixed for installing the linga). As anyhow this wonderfully staunch devotee had to be satisfied, Sri Rāma had the lingam brought by him also placed close by the Rāmalinga and ordained that worship to Hanumān's linga must precede it. There is a special set of bronze *Vigraha*m in the temple showing how Hanumān* delivered the linga to Sri Rāma.
- (d) There is the Rāmaswāmi temple in KUMBHAKONAM of the Tanjore district where the sculptures are highly attractive. Over the inner walls of the *prakara* are painted the various scenes of the Rāmāyaṇa.
- (e) In RAMANATHICHURUAM near Nannilam, Tanjore district, Sri Rāma is said to have worshipped Isvara.
- (f) In SITHALAIPATI near Pēralam, Tanjore district, Sri Rāma is said to have performed water ablutions to his deceased father Dasaratha. Hence pilgrims visiting this place observe water ablutions to satisfy their deceased kindred.
- (g) In the temple at TIRUPPULLANI in the Rāmṇād district, Sri Rāma is seen in a reclining posture. This is the only place where we meet Him in this form. It was here that by sending out a single arrow he made the whole ocean disappear and that on the Samudra Rāja (Varuna, the God of the Ocean) appealing to Him, he was saved.
- (h) In the temple at NEDUNKUNNAM, North Arcot district, He is in his sitting posture preaching to Hanumān who stands before him holding a cadjan book in the hands.
- (i) In KOILUR near Muthupet, Tanjore district, Rāma is said to have received *Upadeśa* (initiation) from Isvara on his way to Lanka (Ceylon).
- (j) BADRACHALLAM in the Gōḍāvari district is also held in special esteem for the worship of this form.

* This figure is illustrated in Chapter xxx (RAMESWARAM.)

- (k) In the temple at PATTISVARAM near Kumbhakōnam, Tanjore district, Sri Rāma is said to have worshipped the God Siva and got rid of the *Sayahatti* (shadow) of the sin of having killed Rāvaṇa. On every *Margali* (December-January) new-moon day this is celebrated. There is a very old painting of Sri Rāma's figure in the temple here.
- (l) The temple at KURUKAIKAYALAPPANKOIL to be reached from Chidambaram, in South Arcot district, is in memory of this *avatara*.
- (m) The Kōthandarāmaswāmi (Sri Rāma as an archer) temple at MADURANTAKAM, Chingleput district, is much visited for this form.
- (n) In KARUPPUR, Trichinopoly district, we have a unique Rāma—Nārāyaṇa metal figure (Half Rāma with Kōthandam in that hand and Half Nārāyaṇa with conch on the other).
- (o) In UDIPI, the Rāma figure is said to have been brought from Kalinga.

8. KRISHNAVATARA :—When the wicked multiplied on the earth, Vishṇu incarnated himself as Sri Krishṇa and showed that by *bhakti* (devotion) alone, one could obtain salvation. It is in proportion to one's devotion that he attains the ends thereof. In this important *avatara* the moment He incarnated He began to work miracles. The mass of the wicked were slain by Him in the great Mahābhārata fight when He acted as charioteer to Arjuna and hence the name Pārthasārādhi.

In most of the temples, nay in almost every house, Sri Krishṇa in some form or other is worshipped.

- (a) In the temple of Pārthasārādhi at TRIPLICANE in Madras, Krishṇa as charioteer to Arjuna is much worshipped.
- (b) In the temple of Pāṇḍavathūthar (ambassador to the Pāṇḍavas) at CONJEEVARAM, Krishṇa is worshipped.
- (c) The temple of Rajamannārkōil at MANNARGUDI near Nidāmaṅgalam, Tanjore district, is also famous for this form. Here the presiding deity Rāja Gōpalaṇ wears in one ear a *Kundala* (ear-ring) and in the other a *Kammal* (female ear-ring).
- (d) The temple of Krishṇaswāmin at UDIPI in South Canara district is specially noted for this *avatar* as it is one that was brought from Dwāraka by Madhvāchāryar, the founder of Madhvaism.

(e) The temple at TIRUVANCHIKALAM in the Cochin State is held in much esteem for the worship of this form.

(f) In VONTIMITTA of Cuddapah district is a well-sculptured temple dedicated to Sri Krishṇa.

9. BALARAMAVATARA :—Though this coincides with the above Krishṇāvatara, as Balarāma was born as Sri Krishṇa's elder brother, this *avatar* was also intended to put down the wicked of whom the world was then full. It is from Balarāma that Krishṇa had the greatest help.

As stated above, this *avatar* goes with Sri Krishṇa and as such, in several places, Balarāma is worshipped along with Krishṇa. But in the temple of Pārthasārādhi at TRIPPLICANE, in Madras, Balarāma is installed close by Pārthasārādhi.

10. KALKI AVATARA* :—This is yet to occur at the end of the present Kali Yuga when *dharma* will exist only to a fourth and when there will be too much of vicious acts and mingling up of castes. Religion will lose its vigour. When matters reach the ultra maximum stage He will be born as Kalki. Both the Agni and Vishṇu *Puranas* make mention of the condition of the people and the time when this *avatar* will come into the world. A beautiful sculpture of this form exists in one of the pillars of Huzara Rāmachandra temple, Vijayanagar, HAMPI, in Bellary district, in which the Lord Vishṇu is riding on horseback with sword in hand. In the temple of Jalasayana at HALEBEDU (Mysore) amongst the ten *avatars* carved above the reclining Jalasayana God we find the figure of Kalki.

* There is a legend in connection with the coming Kalki *avatara*. Subsequent to the departure of Sri Krishṇa and his devout followers—the Pandavas, Kali, the Lord of the present Iron or Dark Age, attempted to have his freedom upon the earth. As soon as the virtuous Parikshit sat on the Imperial throne of Bharata, He began to tour throughout his domains to subdue unruly vassals and establish order and peace in his country, he started out on this mission; and in the course of his travels, he noticed a cow and a bull being tortured to death by a Sudra in the garb of a sovereign. Moved at this highly sacrilegious and unpardonable act on the part of a royal being, Parikshit began to attack him and save both these animals for fear of his contracting the sin "that the careless king, in whose domain good people are persecuted by the wicked, loses his renown, his fortune, his long life, and above all, his hope of salvation thereafter." After mature consideration the king found out that the bull was no other than Justice and the cow the Mother Earth, both of which repented the departure of Sri Krishṇa from this mundane world. Then on the entreaty of Parikshit, Kali after accepting for his place of abode, Gambling Places, Ale Houses, Residences of Loose-charactered Women, Slaughter Houses, and Gold, left his kingdom. After the time of this virtuous king Parikshit, Kali established his sovereignty throughout the world, and became the Lord of the present age, which is called after him *Kali-Yuga*. This is why poverty, famine, and various kinds of diseases are on the increase in this age as days proceed. When Kalki appears Kali will be annihilated and so it is that he is named Kalki, which means the destroyer of Kali.

KOYIOLUGU.¹

"This book is a record of gifts made, and repairs and additions effected, to the temple of Sri Ranganātha at the island of Srirangam, from the earliest times and is written in Tamil prose. It contains much valuable information regarding the ancient dynasties of Southern India as it gives almost a continuous thread of South Indian Chronology from the 13th to the 16th Century A. D. It also mentions several important facts relating to earlier periods.

Inscriptions on stone and copper appear to have been the main sources from which the book had been compiled, and as such, the facts recorded in it have not to be discarded as worthless for historical purposes. The authorities, in whose hands the palm-leaf manuscripts were originally entrusted, seem to have drawn very largely from the accounts given in the *Guruparampara-prabhava*, the biography of the Vaishṇava saints, before presenting the whole in the shape of a book.

EARLY PERIOD.—God Ranganātha was worshipped for a time by Brāhmā, from whom Ikshvāku took it to Ayōdhya. It was then graciously given away by Rāma to Vibhishana, and the latter removed the deity to Srirangam, an island formed by the two branches of the Kāvēri river. Here Dharmavarman, one of the ancestors of Kili-Chōla, erected the central shrine (*tiruvunnaigai*²) and other necessary structures for the God. Long time after this, when Kili was the Chōla sovereign, the temple was covered almost to the very top with sand caused by a flood in the Kāvēri, the two branches of which had become one and a thick jungle covered the island. Kili restored the temple and its adjuncts to their original state. After Kili, Rājamahēndra paved the interior of the temple with stone, with a view to close up the springs which were till then in existence there. To him is ascribed the construction of several structures. A street was also called after his name. Some time hence, a certain Nanda-Chōla who was ruling with his capital at Nichulāpuri³ obtained a female child called Kanakavalli that came floating on a lotus leaf in the Kāvēri. He is reported to have made rich donations to the temple for feeding Brāhmans and for the sacred offerings to the God.

1. Extract from the "Indian Antiquary", May 1911.

2. This word is made up of *tiru*, *ni* and *naigai* which together mean the sacred central or interior shrine.

3. Nichulapuri is another name for Uraiyur in the Trichinopoly district.

Several years after, there appeared a shower of sand caused by the sinful deeds of a Chōla king. By this event, Uraiūr was destroyed and the capital was removed to Gangaikondān¹. After the lapse of a few years, the then reigning Chōla sovereign built a small temple at Uraiūr and set up an image of the Goddess (*Nachchiyar*) in it.

In Kali 50, Kulasekhara Perumāḷ became the lord of the Chēra, Chōla and Pāṇḍya territories. He built palaces at Madura, Kolli and Uraiūr. Sōlakulavalli, the daughter of this king, effected certain improvements to the temple at Srīrangam.

In Kali 360, a lord of the Gauḍa-dēśa came with hoards of treasure and made a gift of them to the God. The treasure, not having been accepted by the God, remained in charge of certain northern Brahmans, whom the lord of Gauḍa-dēśa left behind him. The way in which these Brahmans conducted themselves pleased Ranganātha so well that the deity accepted the treasure afterwards.

In Kali 445, the Vaishṇava Saint Tirumangai Alvār was living in Srīrangam composing his famous work *Tirumoli* and executing certain repairs to the temple. At this time a certain Tiruvilakku Pichchan, accused Tirumangai of self-praise in his compositions. Madhurakavi Alvār set up the image of Sadagōpan² at Tirunagari³, defeated Kamban⁴ in the great academy of Tamil poets and was much devoted to Nammālvār. He frequently visited Srīrangam to scrutinise the temple accounts. It was at this time that Tirumangai composed the six *Tirunedundandagam* and Nammālvār's work *Tiruvaymoli* received such a sanctity as to be sung along with the Vedas.

Eḷuttagai Alagiyaśinga Nāyinār and Toṇḍaraḍippoḍi Alvār are said to have been important devotees prior to the time of the three Alvārs.

1. The full name of the city is Gangaikonda-Cholapuram. It was probably founded by Rajendra-Chola I, who also appears to have erected the big temple there. In the historical introduction of this King, he is called '*Purvadesamam Gangaiyum Kidaramunkonda*.' The temple of Gangaikondacholesvara is built on the style of the Rajarajesvara at Tanjore, but is bigger in size. Though it presents an older appearance owing, perhaps, to its neglected condition, the inscriptions engraved on the walls of it do not take us to a date earlier than the time of Rajendra-Chola I. It is deplorable that except the temple and a few huts, there is not a trace of the city at present at Gangaikonda-Cholapuram. Excavation at the site is sure to yield good results. Gangaikondan in the Tinnevely district is certainly not identical with the place referred to in the *Koyilolugu*, though that might have also come into existence at the same time.

2. This is another name for Nammālvār.

3. This village goes by the name of Alvar-Tirunagari and is in the Tinnevely district. Kurugur was its other name.

4. According to the extant Tamil literature, there was but one Kamban and he appears to have lived in the 13th Century A. D. The person referred to here must be different from him as he belongs to the 8th Century.

In the first place it may be remarked that the chronology of this part of the book is not very reliable. The Kali years assigned to Kulasekhara Perumāḷ and the three Alvārs are decidedly wrong as will be pointed out below. There are also grounds to suspect that the events are not recorded in the order in which they took place. Until it is controverted, I think the correctness of the events may be accepted. It seems possible that owing to a confusion or ignorance on the part of those who collated the materials, the kings of one dynasty are named as belonging to another. Four kings are mentioned, *viz.*, Dharmavarman, Kili-Chōla, Rājamahēndra and Nanda-Chōla. The first of these was regarded by Prof. Hultsch as a mythical personage. As Kili-Chōla is said to have come in the line of Dharmavarman, the latter has to be looked for among the ancestors of the Chōlas; but we do not find his name in the mythical genealogy of the Chōlas furnished in the large Leyden plates. What is here omitted is happily preserved elsewhere. The Saiva Saint Tiruñāna-sambanda who lived in the middle of the 7th Century A. D. refers to King Dharma in one of his hymns on Piramapuram.* Though the exact time of this king cannot be made out at present, the reference is useful as it shows that he must have flourished prior to the time of the saint. Kili, if it is a contraction of Killi, is assuredly an historical personage. As Tamil literature furnishes the names of several kings by this name, it is not possible to say which of them is referred to here. But it will be useful to examine the evidence contained in Tamil Works regarding the kings bearing the name Killi. As a result of my enquiry I find that it is a mistake to take each king of that name to be a separate sovereign and to allot him a place in the Chōla genealogy.

One of these kings, Sōlan Kulamurrattu-tuñjina¹ Killivalavan² is said to have laid siege to Karuvūr and conquered the Chēra king of his day. No less than eleven poets, including Kovūr-kilār, sung in his praise. This poet is the author of stanzas 44, 45 and 47 of *Purananuru* which speak of Kāriyārru-tuñjina Neḍun-Killi of Uraiūr and of his friend Ilandattan. In *Puram* 373, the same poet celebrates the glory of Sōlan Kurāppalli-tuñjina Killivalavan who is also credited with having destroyed Karuvūr owing to an hostility with the Chēra. This Chōla King's friendly Pāṇḍya contemporary was Velliyambalattu-tuñjina Ugra-Peruvaludi.³ Kōnāttu⁴ Erichchalūr Mādalan Madiraikkumanan, one of the poets of the time of Kurāppalli-tuñjina Killivalavan is also the author of (1) *Puram* 61 which speaks of Sōlan

* Shiyali is the present name of the place.

1. The meaning of the word *tunjina* is, 'who died'.

2. *Valavan* is a synonym for the *Chola*.

3. *Valudi* is a synonym for *Pandya*.

4. Konadu is a territorial division in the Pudukkottai State. During the time of the later Cholas, it was called *Kadal-adalyad-Ilangai-konda-chola-valanadu*.

Ilavandigaippalli-tuñjina Nalankilli Sēchenni¹ the contemporary of Nedunkilli; (2) of *Puram* 167 in praise of Enādi Tirukilli and (3) of *Puram* 180 in favour of Irāttūrkilān Tāyan Māran who fought for his overlord. It thus appears that all these Killi's belong to one period.

Another Chōla King celebrated in Tamil literature is Perunarkilli. He is referred to as one of the ancestors of the Chōlas in the large Leyden plates, the Tiruvālangādu grant and the Udayēndiram charter of Prithivīpati II. He performed the Rājasūya ceremony, and was on that account known by the epithet Rājasūyamvēttā Perunār-Killi. With the help of Tiruvenmalaiyan and perhaps also of Sēramān Māvenkō, who was his friend, he defeated the Chēra Māndarañchērai-Irumborai (*Puram* 16, 125, 365, and 367) who was the lord of the Kolli mountains, who rescued the village of Vilangil, who was the friend of poet Kapilar, and who was taken captive by the Pāṇḍya King Talaiyālanganāttu-seruvenra-Neḍuñjeliyan and was subsequently set at liberty (*Puram* 4, 17, 20, 22, 53, 125, 129). It is said that Kānappēr-eyil-Kaḍanda Ugra-Peruvaludi, one of the royal personages that adorned the last academy of Tamil poets of Madura (*Puram* 21, 367) also belonged to the same age. If this Pāṇḍya King is identical with Velliambalattu-tuñjina Ugrai-Peruvaludi, the second set of Killi would also be of the same age as the first. In this case, I am inclined to take Perunarkilli who performed Rājasūya ceremony, and perhaps one or two others as the real sovereigns of the time and that all the rest were members of the royal family who distinguished themselves in the wars undertaken by the reigning kings. The defeat of the Chēra and the destruction of Karuvūr are attributed to several Chōla kings of this age. Mudittalaiko-Perunarkilli whose Chēra contemporary was Sēramān Anduvañchēral Irumborai and Vērpah-raḍakkai Perunarkilli who claimed to have killed Sēramān Kuḍakkō Neduñchēral Athan probably refer to the same king.

The facts set forth above clearly show that the Pāṇḍya kings Talaiyālangāttu-seruvenra Neḍuñjeliyan and Ugra-Peruvaludi, the Chōla Sovereign Rājasūyamvēttā Perunarkilli and the Chēra Māvenkō and Māndarañchēral Irumborai of elephant look, belonged almost to the same period. With the help of the copper-plate charters of the Pāṇḍyas, viz., the Vēlvikuḍi grant and the Sinnamanūr plates and from the statement in the *Maduraikkanchi* of Manguḍi Marudanār that Neḍuñjeliyan of Talaiyālangānam fame was a lineal descendant of Palyāgasālai Mudukuḍumi Peruvaludi, I have elsewhere attempted to ascribe Neḍuñjeliyan to the first half of the 7th Century A. D. If Killi, referred to in the *Koyilolugu*, is identical with any of the kings bearing that name, who are contemporaries of Neḍuñjeliyan, it is quite evident that he must belong to the same age.

1. Senni is a synonym for Chola.

According to Maṇimēgalai, the Chōla King Venrivēr-Killi, whose identity with any of the kings named above is not certain and who probably belongs to an earlier age, married a Nāga princess called Pīlivalai, the daughter of Valaivanan and became the father of a child who, it is said, escaped a sea disaster. There are grounds to suppose that this prince was Tonḍaimān Ilandiraiyan, the ancestor of the Pallvas of Conjeeveram. This account is interesting, as it shows the connection between the Chōlas and the ancient Pallavas who had by this time advanced southwards and established a dominion near Conjeeveram. Evident traces of the rule of the Killis in the Tanjore and Trichinopoly districts exist in such names as Kiliñālūr, Nalankilinaḷlūr and Killikudi, etc. The abbreviated form of Killi in the first two names supports the supposition that Kili is only a shortened form of Killi.

We cannot ignore the fact that the Pallavas had extended their sway into the Trichinopoly and Tanjore districts in ancient times. The inscription of the Pallava king Mahēndravarmān in the upper rock-cut cave at Trichinopoly, the ancient names of villages such as Simhavishṇu-chaturvēdimangalam¹ and Mahēndramangalam² and the structural monument of the Pallavas discovered at Tiruppaṭṭūr³ amply bear testimony to this fact. It is not, therefore, unreasonable to expect the mention of some of these Pallava sovereigns in *Koyilolugu*. Rājamahēndra referred to in the book is perhaps identical with Mahēndravarmān. It is inexplicable why he is called a Chōla, except by supposing that the connection between the Chōlas and the ancient Pallavas which we have already noticed in the legend about Tonḍaimān Ilandiraiyan, led the author of *Koyilolugu* to regard this king as a Chōla. Among the Chōlas described in Tamil literature, there is none bearing the name Nanda-Chōla. Nor does this name occur in the genealogy of the Chōlas given in stone inscriptions and copper-plate grants of that branch of the revived Chōla kings who ruled from their capital at Tanjore. But in the Telugu districts of the Madras Presidency have been discovered a number of inscriptions which belong to an earlier line of the same family who trace their descent from Karikāla. Here, a sovereign called Nandivarman actually figures and he might be the person referred to in the *Koyilolugu*.

A short note on the date of the three Alvārs will not be out of place here. Tirumangai's notice of the military achievements of Nandivarman Pallavamalla, in his hymn on Paramēśvaraviṇṇagar is very well known. Rai Bahadur Venkayya has shown that this Vaishṇava saint was a contemporary of the Pallava king Vayiramēgan whom he identifies with Dantivarman, the immediate

1. Kanjanur in the Tanjore district was known by this name in ancient times.

2. This village is in the Trichinopoly district.

3. This village is also in the Trichinopoly district.

successor of Nandivarman. The date thus arrived at for the saint is the last quarter of the 8th Century A. D. *Koyilolugu* makes Madhurakavi and Nammālvār contemporaries of Tirumangai. Nammālvār appears to have been elder to Madhurakavi who is expressly stated to have set up an image of the former at Tirunagari. This statement is against what is said in the *Guruparamparaprabhava*, where the relationship between Madhurakavi and Nammālvār is stated to be that of preceptor and disciple. Madhurakavi Alvār's real name was Mārangāri, which we find in the Vēlvikudi copper-plate grant, and in a stone inscription in the Narasimha Perumāl temple at Anaimalai in the Madura district. In these, he is described as conversant with the *sastras*, as a poet and as an eloquent speaker. He was a chief of Karavandapuram, bore the title Mūvēndamangalapāraraian and was the crest-jewel of the Vaiydyā family. He was the *uttaramantrin* of the Pāṇḍya King Mārāṇḍaiyan *alias* Neḍuṇḍaiyan. In the third year of this king the saint was living but appears to have died some time before A.D. 769-70, when the cave temple of Narasimha Perumāl at Anaimalai was consecrated. It is thus evident that Madhurakavi lived prior to A.D. 769. If Tirumanga Alvār was a contemporary of Madhurakavi, as stated in the *Koyilolugu*, it is just possible that he lived during the time of Nandivarman Pallavamalla whose last date is A.D. 765 and of his successor Vayiramēgan *alias* Dantivarman. Nammālvār's real name was Kārimāran and he was the *adhikarin* of the city of Kurugur *alias* Alvār-Tirunagari. The name suggests that he must have been the father of Madhurakavi, if the statement in the *Koyilolugu*, that the latter set up an image of Nammālvār is true; but it is against the traditional account of the Vaishnavas. At any rate, there is no doubt that the three were contemporaries and that they lived in the middle of the 8th Century A.D.

The next royal person who contributed to the repairs of the Srirangam temple is Chōlēndrasimha. This Chōlēndrasimha has not yet been identified with any of the known kings of the Chōla dynasty. But there is not the slightest doubt as to his being a historical personage. At the village of Mēlpāḍi on the western bank of the river Nūgā are two temples, at present called Chōlēśvara and Sōmanātha. The inscriptions in the former state that it was built by the Chōla King Rājarāja I (A.D. 985-1013), who named it Ariṇḍigai-Isvara. The lithic records in the other temple designate it as Chōlēndrasimhēśvara and one of them, dated in the 14th year of the reign of Rājarāja I, mentions Chōlēndrasimha Māyilaṭṭi who, as his name indicates, must have been an officer under the king. From the first part of his name it can be said that Chōlēndrasimha was a surname of Rājarāja I. Though there is no statement in the Mēlpāḍi records to the effect that Chōlēndrasimha-Isvara was built by Rājarāja, there is thus no doubt that the temple came into existence during his time as Chōlēndrasimha was one of his surnames. In this connection it may also be noted (1) that the

village of Mēlpāḍi itself was called Rājāśrayapuram after one of the surnames of Rājarāja, (2) that the two temples in the village bear records of his, and (3) that the name Chōlēndrasimha does not occur in earlier records than the time of Rājarāja.

RAMANUJA AND HIS PREDECESSORS:—When Uyyakkonḍār and Maṇak-kālnambi were managing the affairs of the Srirangam temple, there was a powerful invasion by one of the Gajapati kings of Orissa. When the news of it reached the island, the people removed the God Alagiyaṁavāla to Tirumāliurūjōlai and kept it there for one year. At this time, several residents of Srirangam proved themselves enemies of the god and most of those who performed worship in the temple, died. Persons belonging to other creeds occupied the temple premises and built houses of their own. Worship in the temple fell into the hands of *Nambis* who were conversant in the *Vaikhanasa* sāstras. Under the influence of these two managers, a certain Alavandār was induced to become a Vaishṇava and entrusted with the management of the temple which he ably conducted for a long time.

The successor of Alavandār in the office of the manager of the Srirangam temple was the great Vaishṇava teacher Rāmānuja. Of him the book relates a long story. He was born at Sriperumbūdur and was undergoing educational training under Yādavaprakāśa. When entrusted with the management of the temple, he went minutely into every account and fixed the scale of expenditure required for each occasion. In his scrutiny, he found out that the treasury was in a state of confusion and he, therefore, applied himself strenuously to organise a system for the better conduct of business. In this, he was strongly opposed by the temple servants who began to give him trouble. He was, therefore, forced to leave the place. He is said to have spent two years at Tiruveallarai where he built a tank. Coming back to Srirangam, he divided the work of the temple in 10 different branches and appointed persons to carry them out. It is said that the arrangement made by him contributed largely to increase the wealth of the temple. After providing for the recitation of *Tiruvaymoli*, *Tirumoli* and other Vaishṇava hymns in the temple, he went out on a tour to establish the superiority of the Vaishṇava creed in all quarters, leaving Mudali Anḍān in his place at Srirangam. Rāmānuja soon fell out with the Chōla king who was a staunch Saiva and whose persecutions of the Vaishnavas drove the teacher to seek shelter in the country of the Hoysalas. Rāmānuja is said to have been in charge of the Srirangam temple for a period of 60 years prior to the commencement of his religious tour. *Koyilolugu* also records that a certain Kulōttunga succeeded the Chōla king who persecuted Rāmānuja and that the new sovereign was rather favourable to the Vaishnavites.

It is interesting to note that Bitti was the Hoysala sovereign that gave Rāmānuja protection. An important event in the career of this sovereign was his conversion from the Jain faith to that of Vishṇu by the apostle Rāmānuja who had taken refuge in his territory from the persecutions of the Chōla king, an uncompromising Saiva. This step accompanied by a change in his name to Vishṇuvardhana, by which he is principally known, probably took place in about A.D. 1117.¹ As Bitti's conversion seems to have happened not long after Rāmānuja left Srīrangam on his religious tour, we may roughly assign A.D. 1057-1117 for his management of the temple. The date of the Hoysala king Vishṇuvardhana enables us to identify the Kulōttunga referred to in the *Koyilolugu* with Kulōttunga I. In this connection it may also be noted that in an inscription of Bitti, he claims to have defeated Rājendra-Chōla, who must be identical with Kulōttunga I, because the latter called himself by that name in his earlier records. It is nowhere stated who the Chōla king that persecuted the Vaishṇava teacher was; but as *Koyilolugu* makes him the predecessor of Kulōttunga I, we may not be wrong to identify him with Virarājendra, whose dates range from A.D. 1052 to 1062.

HOYSALA KINGS AND MINISTERS.—We have now to notice some of the Hoysala kings and their ministers that are represented in the *Koyilolugu*. To a certain Vira-Narasīngarāja, the king of the Kanarese people (*Kannadiyaraja*) is ascribed the building of one of the *mandapas* in the temple. Without more details, it is not possible to say if this king is identical with Narasimha II or Narasimha III, both of whom had interfered with the politics of the Chōlas. Narasimha II rescued the Chōla king Rājarāja III at Sēdamangalam where he was kept as a prisoner by Kō-Peruñjīga. As Virasōmēśvara is called the uncle of Rājendra-Chōla III, it might be inferred that Rājarāja III had married a daughter of Narasimha II, and it was probably this relationship that induced Narasimha II to help the other when overpowered by the Pallava general, Peruñjīga. The establishment of the Hoysala capital at Kaṇṇanūr, i.e., Samayavaram in the Trichinopoly district, might partly be to help the sinking Chōla power from the attacks of the Pāṇḍyas and partly also to guard the extended Hoysala dominions. Gangaiyadēva Singaya-Daṇḍanāyaka, the secretary of the Hoysala king (*Pratapachakravartin*), is said to have improved or constructed the sacred hall (*arogyasalai*) and the covered enclosure (*tirunadaimaligai*) round the temple. In an inscription of the 23rd year of Virasōmēśvara, mention is made of a certain Singaya-Daṇḍanāyaka who might probably be identical with the person referred to above. The construction of the thousand-pillared *mandapa* in the temple was begun prior to the time of Jaṭavarman Sundara-Pāṇḍya I, by a certain Perumāle-Daṇḍanāyaka who was

1. I have extracted this from Mr. Rice's *Mysore*.

an officer under Kampaya-Daṇḍanāyaka. From an inscription¹ at Mannār-guḍi in the Tanjore district, we know that Kampaya-Daṇḍanāyaka was the minister (*pradhani*) of Vira Sōmēśvara and that he set up an image of a god in the Kailāsanāthasvāmin temple at the place in the 26th year of the king. It is interesting to note that another officer of the same king was Appaṇṇa-Daṇḍanāyaka who figures in a record at Tirumaiyam in the Pudukkōṭṭai state² where he is styled as the conqueror of Kāna-nāḍu. The Tiruvēndipuram record shows that this general was originally in the employ of Narasimha II.

Koyilolugu next registers the fact that Kampaya-Daṇḍanāyaka the minister (*pradhani*) of Pratāpachakravartin Rāmanāthadēva a descendant in the line of Ballāla contributed very largely to the additions and repairs. The *mandapa* in front of the shrine of Paravāsudēva, that in front of the goddess and the shrines of Sudarśana-Perumāḷ and Lakshmīnārāyaṇa, as well as several other minor works, are attributed to him. Certain improvements are also ascribed to the minister's elder brother, Kariyamāṇikka-Daṇḍanāyaka.

Stone inscriptions of Vira-Rāmanātha have also been found at Srīrangam. The date of his accession to the throne had been fixed at A.D. 1255 from the fact that one of his Kaṇṇanūr records couples the 17th regnal year with the cyclic year Prajāpati. One of the inscriptions of Rāmanātha at Srīrangam is dated in his second year (=A.D. 1257), and this had been taken to show that the defeat inflicted by J. Sundara-Pāṇḍya I, on Virasōmēśvara in A.D. 1255, had no lasting effect. It is worthy of note that Kampaya-Daṇḍanāyaka served both under Virasōmēśvara and his son, Rāmanātha.

JATAVARMAN SUNDARA-PANDYA I.—We have now to notice the works of another and a more important person. This is Sundara-Pāṇḍya who, as his name indicates, was a Pāṇḍya king. *Koyilolugu* says of him that he defeated the Chēra, Chōla, the Vallāla (i.e., the Hoysalas) and others, assumed the *biruda* 'who took every country' and made munificent gifts from the immense booty that he had obtained from the vanquished sovereigns. As agent to the royal donor, Pallavan Vilupparaiyan Kariyamāṇikkan, a native of the Pāṇḍya country, effected innumerable repairs and additions to the Ranganātha temple. Construction of several *tulapurusha mandapas* and the completion of the work in the thousand-pillared *mandapa*, already referred to, are ascribed to Sundara-Pāṇḍya and it is also said that the festival conducted in the latter place thenceforward came to be called after him. The king caused to be made two gold images, one of Nīlāmsai *alias* Sērakulavalli which he set up on the southern

1. No. 97 of the Madras Epigraphical Collection for 1897.

2. Annual Report on Epigraphy for 1907, p. 69.

side of the flower-*mandapa* and the other was of the god but was called Ponnēynda-Perumāl, after the donor. It was set up in the stone shrine or strong room on the eastern side adjoining the *Santana-mandapa* of *Periya-tiruvadi*. It is said that the donor originally wanted to present an image of himself in gold under the name Ponnēynda-Perumāl, but finding that the temple authorities did not very much relish this idea, he had to abandon it and shape the image after the deity. He made presents of jewelled ornaments and coat of gems to the gods Periya-Perumāl and Alagiyamanavāla; a coat of gems to Tiruvananālvār; ornaments of ruby (*manikkam*) and diamond (*vayiram*), a coat and crown of gems, a garland of ruby (*manikkam*), a necklace of lotuses, a garland of gold *Senbaga* flowers, another of *Kalunir* flowers in gems, a cloth of gold and various other ornaments to Periya-Perumāl. He then caused to be covered with gold plates several parts of the temple; erected a gold flag-staff; presented tubs, lamp-stands and dishes, all made of gold; caused to be dug up a spring in the Kāvērī for the bathing of the god; made a gold boat for the pleasure-roving of the god and his consorts; provided richly for the sacred offerings in the temple and presented gold cars, etc. Sundara-Pāṇḍya is said to have expended 18 lakhs of gold pieces for covering the temple with gold plates and another 18 lakhs for other purposes and thus acquired the name 'he who covered the temple (of Srīrangam) with gold.'

The title *Emmandalamungonda*, given in the book to Sundara-Pāṇḍya-dēva, enables us to identify him with Jaṭavarman Sundara-Pāṇḍya I, the date of whose accession fell in A.D. 1251. He appears to have reigned until at least A.D. 1271.¹ In the historical introduction of this king, he styles himself as the ornament of the race of the Moon, i.e., the Pāṇḍya, the Madhava of the city of Madhura, the uprooter of the Kērala race, a second Rama in plundering the island of Lanka, the thunderbolt to the mountain—the Chōla race, the dispeller of the Karṇāṭa king, the fever to the elephant Kaṭhāka king, i.e. (the Gajapati) king of Cuttack (in Orissa), the jungle fire to the forest Viragaṇḍa-gōpāla, the lion to the deer Gaṇapati (i.e., the Kākatiya king Gaṇapati), who was the lord of Kāñchī, who performed the anointment of the victors at Vikramasingapura, i.e., Nellore. He is said to have taken Srīrangam from the Moon of the Karṇāṭa which means the Hoysala Virasōmēśvara. That the latter's capital, Kaṇṇanūr, i.e., Samayavaram, was amongst his possessions has been surmised from the fact that he issued a grant from that city. Inscriptions of his reign are found from the distant Nellore to the extreme south, and point unmistakably to the vastness of his empire. Sundara-Pāṇḍya's conquest of the Hoysala king Virasōmēśvara and the capture of his new capital, Kaṇṇanūr, must have left him in possession of the Kongu country and what

surrounded Trichinopoly. The victory over the Chōlas and Viragaṇḍagōpāla should have brought almost the rest of the Tamil districts under his sway. The subjugation of the Gajapati king of Cuttack in Orissa and the Kākatiya sovereign, Gaṇapati, should have secured the Telugu country for the invincible conqueror. His performance of the anointment of the victors at Vikramasingapura, i.e., Nellore, is of the greatest significance in history, as it shows that not only the southern portion of the Presidency but the north as well acknowledged his supreme power. Jaṭavarman Sundara-Pāṇḍya I. may thus be regarded as the greatest Pāṇḍya sovereign, as his dominions reached the utmost limit of expansion. In this connection we may note the remark made by the Muhammadan historian that 'Ma'bar (the name by which the Pāṇḍya country was known to the Muhammadans) extends from Qulam, i.e., Quilon, to Nilawār (Nellore), nearly 300 *pharasangs* along the sea-coast; and in the language of the country, the king is called Dewar which signifies that he is the Lord of the Empire.'¹ Jaṭavarman Sundara-Pāṇḍya I. seems to have issued coins bearing several legends. Some at least of those with the inscription Sundara-Pāṇḍya are his. Dr. Hultzsch has adduced grounds to show that coins bearing the legend *Ellandalaiyanan*² belong to him. Mr. Tracy has secured a coin which contains the characteristic emblem of the Pāṇḍyas, viz., the double fish on the obverse side, while the reverse bears the legend *Kodandarama*. There are reasons to suppose that this coin is one of Jaṭavarman Sundara-Pāṇḍya I's. In his historical introduction, the king calls himself a second Rama in plundering the island of Lanka. There are also stone epigraphs of the same sovereign which provide for festivals called *Kodandaraman-sandi*, and these declare that the festivals were so named after the king himself. Nothing could be more convincing than the two grounds here set forth for the identity of the *Kodandarama* of the coins with Jaṭavarman Sundara-Pāṇḍya I. A great conqueror as he was, there is nothing fabulous in the estimate of his munificent gifts to the Srīrangam temple.

The next royal personage referred to in the book is Kulōttunga. There were three kings of this name and it is not possible to say which of them is alluded to here.

1. Sir W. H. Elliot's *History of India*, p. 32.

2. The legend of *Ellandalaiyanan* in Nos. 136 and 137 of Sir Walter Elliot's collection has been misread as *Samarakolahala* but appears to have been subsequently corrected.

MUHAMMADANS ADVANCE ON SRIRANGAM.

On page 44, *Koyilolugu* registers the fact that in Saka 1149 expired Akshaya-samvatsara, the Muhammadans (*tulukkar*) took hold of Tonḍai-maṇḍalam and advanced southward passing Samayavaram (on their way). Consternation prevailed when the news of this reached the temple authorities at Srīrangam. Srīranganaṭharāja, who was then in charge of the affairs of the temple, is said to have ordered that the 12,000 images in the *Tiruvolakkam* should not be disturbed. To save them and the temple treasure from the destruction and plunder of the invading iconoclasts, a stone structure covering the particular spot was ordered to be erected. Some of the important deities and part of the treasure of the sacred place were sent away to the south. As apprehended, the Muhammadans entered the Ranganātha temple, mutilated and destroyed such of the images that they came by.

The same event is referred to on page 61 where Saka 1249¹ coupled with the cyclic year Akshaya is assigned to it instead of 1149. It may be noted that the cyclic year Akshaya regularly corresponds to Saka 1249 but not to Saka 1149. The latter is, therefore, an evident mistake.

God Alagiyaṁavāla was removed by way of Jyōtishkuḍi where they kept it for one month, Tirumāliṛunḱōlai near Madura where it was kept for one year, Kōlikkōḍu in the Malayālam country where it was kept for one year and whither several deities from other parts of the country had also been removed, Tirukkaṇāmbai, Punganūr, Tirunārāyaṇapuram (i.e., Mēlakōṭe) where it was kept for a long time and finally to the hill at Tiruvēṅgaḍam i.e. (Tirupati). In the last place it was worshipped for several years until Saka 1293.

It is worth while to note here what Dr. Burnell says about the advent of the Muhammadans in Southern India. "About the year A. D. 1311 (Nelson says A. D. 1324, but does not give his reasons) the Musalmans under Malik Kafur conquered Madura and held the country for 48 years. Kampana-Uḍaiyar and his successors conquered and held both the Pāṇḍya and the Chōla countries till towards the end of the century when gradually the whole of the South of India fell under the sovereignty of Vijayanagar (A. D. 1370)"¹. Though Malik Kafur's invasion of the Dekhan took place about A. D. 1310-11, yet it is reasonable to suppose that some time elapsed before the Musalmans could go so far south as Madura or Trichinopoly. Mr. Nelson's view that the Muhammadans entered Madura about A. D. 1324 seems to get some support from *Koyilolugu* which places the event at A. D. 1327. Dr. Burnell's statement that about A. D. 1370 the whole of Southern India fell under the sovereignty of Vijayanagar is completely borne out by the book under reference which assigns the reconsecration of God Alagiyaṁavāla in the Srīrangam Temple to Saka 1293.

1. Mr. Sewell's *List of Ant.* Vol. I, p. 284.

VIJAYANAGARA KINGS.

Koyilolugu records that, by [the influence of Vidyāraṇya, the city of Anaigondi, where the Rāyas had established a dynasty, grew in importance. This statement is completely in accordance with the stone inscriptions. The first great sovereign of the Vijayanagara dynasty who added greatly to the dominions was Harihara I (Saka 1261-1271). In his reign flourished the highly learned Vidyāraṇya also known by the name of Vidyātīrtha and Bhāratīrtha Śrīpāda, who in a record at Srīngēri is said to have been greatly instrumental in founding the dynasty. This inscription registers that in order to celebrate the victorious establishment of his empire from the eastern to the western Ocean, Harihara with his five brothers made a grant of nine villages to the *matha* at Srīngēri in Saka 1268, Pārthiva.

Continuing, the book relates that during the reign of Harihara II, Tonḍai-maṇḍalam was conquered. One of the [officers, of this king named Goppana-Uḍaiyar who was residing at Seṅḱī (in the South Arcot District) visited Tirupati to worship the god and under orders from the lord of Chandragiri he went and resided with him for some time. Goppana then removed the image of Alagiyaṁavāla from Tirumalai (i.e., Tirupati) to Singapuram near Seṅḱī. He marched against the Muhammadans with a strong force and defeated them completely. In Śaka-samvat 1293, the Paridhāvi-samvatsara, on the 17th solar day of the month of Vaiśākha, Goppana brought back the image of Perumāi to Srīrangam and reconsecrated the god and his consort (*Nachchiyar*). * * *

Goppana-Uḍaiyar also granted to Uttamanambi for the benefit of the temple, 52 villages, the income from which amounted to 17,000 gold pieces. A certain Guṇḍu Sāluvaiya who accompanied Goppana to Srīrangam cast in bell-metal the plate of the flag-staff and set it in place of the gold one which the Muhammadans had destroyed. At the instance of prince Viruppana-Uḍaiyar, son of king Harihara II, Uttamanambi built a *tulapurusha-mandapa* to the east of the flag-staff. Viruppana-Uḍaiyar performed here his *tulabhara* ceremony. The gold presented on this occasion, together with what was given when Harihara performed the same ceremony, the gilding of the *vimana* of Kuṭṭikkōyil and the present of 9 gold vessels, form the rich gifts of the time. When Uttamanambi was managing the affairs of the temple at Srīrangam, the Vijayanagara empire was ruled by no less than three kings. The names of these and those of their chief ministers are mentioned on p. 47. Here we find that during the 15 years from Saka 1304 expired, Rudhīrōḍgāri-Samvātsara, Uttamanambi went to Vijayanagar four or six times and received rich donations and endowments at the hands of Harihararāya-Mahārāya, Viruppana-Uḍaiyar,

Gōpana-Udaiyar, Muttaya-Daṇṇāyaka and Anṇar-Goppanar, the chief officer who executed the orders of Sōmaya-Daṇṇāyaka who was the minister of Kampanṇa-Udaiyar.

The dates of Kampana II range from Saka 1283 to 1296, those of Harihara II, from Saka 1299 to 1324 and of the later's son Viruppana II, from Saka 1301 to 1322. In the first place it is necessary to note that according to *Koyilolugu* Anṇar-Goppanar and Goppana are two different persons. A record of Kampana II, found at Dalavānūr, not far from Gingi in the South Arcot District, is dated in the cyclic year Subhakrit (=Saka 1285) and registers an order of Sāluva Mangu issued in accordance with a letter from Anṇar-Goppanar. It is evident from this that Anṇar Goppanar was an officer under Kampana-Udaiyar. Mr. J. Ramayya Pantulu draws attention to a statement in the Telugu work, *Jaimini Bharatam*, which credits this Sāluva Mangu with successes obtained for a certain Sāmparāya in his battles which the Sultān of the South. The above fact coupled with what has been said of Goppanṇa-Udaiyar that he gained victories over the Muhammadans shows that the Bahmāni kings were a source of trouble during this period and that they were put down by the power of the Vijayanagara kings. Among the persons who took an active part in the war against the Muhammadans, we may mention Goppanṇa, Sāluva Mangu and Guṇḍu Sāluva. We have made a short notice of the first two, and it will be useful to note what we know of the last member who appears to be identical with Sāluva Mangu's father. Guṇḍu was the general of Kampana (Saka 1283-1296) and his exploits are described in the following terms in a stone inscription discovered in the Mysore State:—'Into the flames of his valour the *Yavana*, the *Turushka* and the Andhra hostile kings, fell like moths. Dragging the elephant-like Sāipa, Patheya and other proud *turushkas* along by their hair in battle, he tied them up in his stables like monkeys'¹. At Tiṭṭakuḍi there is an inscription² of Kampana II, dated in Saka 1295, Paridhāvi, which registers gifts made by Sōmayya-Daṇṇāyaka. An Achchararapākkam record (No. 250 of 1901) of the same king mentions both Goppana and Sōmappa as the ministers of the sovereign. There is little doubt as to the identity of Sōmappa of this inscription with Sōmayya; Goppana is probably identical with Goppana-Udaiyar. Muddaya-Daṇṇāyaka referred to in *Koyilolugu* is probably the same as Mudda-Daṇḍādhipa mentioned as donor in a record of Harihara II, found at Harihar (No. 142 of 1899). Another variant of his name occurring in inscriptions is Muddappa. He was the minister of Bukka I (Saka 1274-1298) and continued to hold the same office under Harihara II (Saka 1299-1324)³.

1. *Epigraphia Carnatica*, Hassan district.

2. No. 13 of 1903.

3. *Epigraphia Carnatica*, p. xxix.

According to *Koyilolugu*, there was some dispute between the Saivites of Jambukēśvaram and the Vaishnavites of Srīrangam between the Saka years 1294 and 1297. The management of the Srīrangam temple, in the interval between Saka 1304 and 1319, when Harihara II and his son Viruppana were ruling at Vijayanagar, was in the hands of Periya-Krishṇarāya Uttamanambi. At the instance of Harihara II, he made an ivory cot and a fine bed for the god, and placed them in the *mandapa* of Alagiyamaṇavāla. At this time, Nāga-mangalam Anṇappa-Udaiyar gilded the pillars of *Amudu mandapa* and covered with silver-plates the plank on which food was served and distributed to the temple servants. Timmarāhuttarāya, the agent of Sāluva Gōpālarāja also contributed his mite of gilding. During the three years, *viz.*, Saka 1319-1322, a certain Vēdāryabhaṭṭa looked after the temple affairs. His arrogance and gross mismanagement led Viruppanṇa-Udaiya to interfere. * * *

The next Vijayanagara king represented in the book under review is Bhūpati-Udaiyar. The copper image of Garuḍa set up by a Chōla king in former times having been mutilated, a fresh one was made in its place * * *

The shrine of Srī Rāma, which was also built by a Chōla king, was now repaired and the image of Sūdikkuḍutta-Nāchchiyār was placed in it. A kitchen was newly constructed to the shrine. Repairs of those parts of the temple which had suffered damage at the hands of iconoclasts as well as certain additions are attributed to Chakrarāya who appears to have executed them at the instance of the king. In honour of the king's birthday a festival was also conducted in the temple on the day when Punarvasu was the nakshatra, the month Tai and the year Manmatha. It is said that on this occasion the goddess was taken round the town in a car. The cyclic year Manmatha fell in Saka 1337. Two kings are known by the name of Bhūpati Udaiyar. One of them was the son of Bukka II, while the other was the father of Dēvarāya II. At the dates of both range from Saka 1331 to 1343, it is not easy to say which of them is referred to in the *Koyilolugu*.

In Saka 1343 expired, Plāva-Samvatsara, Ellainilaiyitta Uttamanambi went to Vijayanagar, pleased Gejavēṭṭai Pratāpadēvarāya, received several *birudas* from him, secured for his younger brother Chakrarāya, the seal of the great Rāya (*i.e.*, the Vijayanagara king), performed a tour of pilgrimage to important centres of worship, returned to Srīrangam and resided there scrutinizing the accounts relating to the villages granted to the temple, until the cyclic year Promōduta corresponding to Saka 1345. The king here referred to is Dēvarāya II, son of Viravijaya *alias* Vijaya Bhūpati. Most of his inscriptions furnish him with the title 'who witnessed the elephant hunt.' As the dates o

this sovereign range from Saka 1343 to 1368, Uttamanambi's visit to the court of Vijayanagar appears to have taken place soon after his coronation.

In Saka 1347, Bhūpālarāya was the Vijayanagara sovereign. This king must be identical with Srigiri Bhupāla whose copper-plate grant dated in the same year is published in *Epigraphia Indica*, Vol. VIII, pp. 306 ff.

TROUBLES WITH THE SALUVAS.

Tirumalainātha Uttamanambi went to Vijayanagar in Saka 1366, Raktākshi-Samvatsara and in Saka 1374 Prajāpati during the reign of Praudhādēvarāya Mallikārjuna and received a grant of 22 villages for the temple. He effected certain repairs, constructed the hundred-pillared *mandapa* and bathed the god with 1,000 pots of water. At the instance of the Vijayanagara officer (Daṇṇāyaka), the same person built a shrine to Hanumat. A certain Kamparāja was sent in Saka 1380, Pramādhī, to Trichinopoly to put down the power of Sāluva Tirumalairāja who appears to have tried to assert his independence and in Saka 1383 expired, Chitrabhānu, he executed extensive gilding work at a cost of 1,600 *palam* of gold. About the same time Jannaya-Nāyaka set up on one of the *gopuras* the image of the *dvarapalaka* which had been mutilated by the Muhammadans. Two years after this, Sāluva Tirumalairāja contended that he must be left in undisturbed possession of the Trichinopoly district and this was the cause of quarrel between him and Kamparāja. The people of the Southern and Northern banks (of the Kāvērī) the members of the *sabha* (village assembly), all the country-men and ryots gathered together, destroyed the *simai* and lived for 12 years (*i.e.*, from Saka 1380-1392) in the hundred-pillared *mandapa* of the temple and outside of the town. Finally, in Saka 1392 expired, Khara, Sāluva Tirumalairāja established himself firmly over Trichinopoly and the Taṇḍalsīmāi. In the *mandapa* of Alagiyamaṇavāla, he raised a platform in sandal-wood and made an ivory bed to the god. Mallidēvacpuṭtūr is said to have been granted by a certain Aṇṇappa-Uḍaiyar in Rudhirōdgāri-Samvatsara corresponding to Saka 1385. And in the same year, Aṇḍappa-Uḍaiyar Tirumalaitandār granted Guḍiyālam village to the temple and Nāgarasa-Uḍaiyar built the enclosure wall of the shrine of the goddess.

At Srīrangam there is a stone inscription¹ of Sāluva Tirumalairāja dated in Saka 1385 expired, Subhānu, which may, in all probability, refer to the chief against whom Kamparāja was sent. Another record of the same ruler dated three years earlier, *i.e.*, in Vikrama is found at Tirukkāṭṭuppalli².

1. No. 59 of the Madras Epigraphical collection for 1892.
2. *Ibid* for 1897.

About the first of these records, Dr. Hultzsch remarks that he is identical with the Tuluva king Timma, the founder of the second dynasty of Vijayanagar, as in the Sanskrit verses at the end of the inscription the king is called Gōpa-Timma.¹ The Gangaikōṇḍachōlapuram record² of Virūpāksha III dated in Saka 1405, Subhakrit, mentions Tirumalairāja and this is perhaps the latest reference to Sāluva Tirumalairāja. The inscriptions of the Sāluva king Tirumalai discovered in the Trichinopoly district and his final triumph in asserting his independence prove the weakness of the Vijayanagara sovereign of the day and the growing importance of the Sāluvas who in the end overthrew the Central Government.

SALUVA USURPATION.

Krishnarāya Uttamanambi, the younger brother of Tirumalainātha Uttamanambi came to manage the affairs of the temple in Saka 1409 expired Plavanga. He secured as many as 20 villages from persons like Eramañchi Timmappa-Nāyaka and contributed his share of the repairs to the temple. Vira-Narasīngarāya defeated Praudhādēvarāya in Saka 1409, Saumya, and ruled the Vijayanagara kingdom with Kaṇigiri³ as his capital, Rāmarāja, the elder brother of the conqueror and a learned scholar, obtained from him an order to the effect that the 108 sacred places of the Vaishṇavas should be under his sway. He went to Srīrangam where he received the name Kandāḍai Aṇṇan. At this time Kōṇērīrāja, who succeeded Sāluva Tirumalairāja in the Government of the Trichinopoly district (*simai*) favoured the people of Tiruvānaikkāval, gave away the temple villages to Kōṭṭai-sāmantan Sennappa-Nāyaka, extracted *puravari*, *kanikki*, *pattu parivattam* and such other taxes and caused much annoyance to the temple authorities at Srīrangam. When the matter was repeatedly reported by Kandāḍai Rāmānuja to Narasā-Nāyaka, the latter came with a large army, put down Kōṇērīrāja and took away the charge of the district from his hands. Narasa then got back to the temple those villages which it had been dispossessed of, remitted the newly imposed taxes, and removed all the grievances of the people. Some persons, being unable to bear the oppression of Kōṇērīrāja, mounted up the *gopura* and put an end to their lives by falling from it. The images of these were set up on the *gopura*. As brother of the king and partly also on account of his good works, Kandāḍai Rāmānuja was treated with great respect. The number of villages got back to the temple from Sennappa-Nāyaka and others was 63. Two years after, *i.e.*, in Saka 1413, Virōdhikrit, a few of the *devadana* villages were sold away to

1. *Annual Report on Epigraphy for 1892*, p. 9.
2. Mr. Sewell's *Lists of Antiquities*, Vol. I, p. 265.
3. This place is in the Nellore district.

put right Rājamahēndran-tiruvāsai, which had suffered considerable damage by the fall of a thunderbolt during the commotion caused by the Muhammadan invasion.

Narasā-Nāyaka's action in the Trichinopoly district receives confirmation from other sources. It is well expressed in the following extract from Mr. Sewell. "The glorification attached to the name of Sangama coincides with that ascribed in a subsequent period to the then sovereign Narasa and it was probably a formula. It states that he worshipped at Rāmēsvaram, built a bridge over the Kāvērī, crossed it, defeated his enemy, and captured Srīrangam." The statement that Vira-Narasimha defeated Prauḍhadēvarāya is not new to history. Mr. J. Rāmāyya Pantulu in his article on the Dēvulapalli plates of Immaḍi Nrisimha sums up the events of this period as narrated by the Portuguese chronicler Nuniz. "According to Nuniz, the following are briefly the circumstances that led to the downfall of the *first* and the accession of the *second* dynasty. The last great king of the first dynasty was Dēvarāya II who ruled till about A.D. 1449. The next 40 or 50 years saw no less than five sovereigns. All of them were weak and imbecile. The last of them, whom Nuniz calls '*Padea Rao*,' seems to have been the worst of the lot. And in his time the empire declined even more than in the time of his four immediate predecessors. It occurred to Narasimharāya, who was the principal minister and general of the state, that a change of sovereign was necessary to prevent the kingdom from falling a prey to its hereditary enemy, the Bahmānī kings. And with the consent and support of the other generals and ministers, he seized the throne and kingdom, allowing the king to make his escape." As regards the date of the usurpation by Narasymgua, the same writer remarks "there are no means of fixing the exact year of the usurpation; but this event must be placed between the Saka year 1408 (=A. D. 1486-7) which is the latest known date of the first dynasty and Saka 1418, Rākshasa (=A. D. 1495-6) which is the earliest known reliable date of Immaḍi Narasimha." Narasymgua of Nuniz has been identified with the Sāluva king Vira-Narasimharāya. The statement in the *Koyilolugu* that Vira-Narasimharāya defeated Prauḍhadēvarāya places beyond all possible doubts the identity of Nuniz's '*Padea Rao*' with Prauḍhadēvarāya. It is also worthy of note that the date of the first usurpation by Vira-Narasimharāya took place some time before Saka 1411, if not in that year. An inscription of Vira-Narasimharāya has been found at Varichchiyār in the Madura district. That Vira-Narasimharāya prior to his obtaining the Vijayanagara throne was in the service of the last kings of that dynasty may be gathered from several stone records. He figures in an inscription of Saka 1390 when Rājasēkhara-Mahārāja son of Mallikārjuna was king. His general Narasā-Nāyakka who put down the power of Kōnērīrāja, usurped the Vijaya-

nagara kingdom on the death of Vira-Narasimharāya. And his records are found in the Madura and Trichinopoly districts, and establish in a way of his conquest and the extent of his dominions. Sennappa-Nāyakka is perhaps identical with Sennayadēva who figures in No. 4 of the Madras Epigraphical collection for 1896. It may be noted here that after Immaḍi Narasimha, Krishnarāya and Achyuta had sway over the Trichinopoly district. It was during the time of these kings that the Nāyakas of Madura got more or less independent power; but it may be said that they acknowledged the central authority of the Vijayanagara kings.

THE NAYAKAS OF MADURA.

In Saka 1420, Trichinopoly and Madura were under the rule of Visvanātha-Nāyakka. A certain Narasimha-Dēśika, son of Vāthuladēśika, with the help of the Nāyakka presented several gold vessels and gave three lakhs of gold (pieces) in addition. In Saka 1447 during the rule of Krishnappa-Nāyakka, he presented many jewels to the god and built steps on the southern bank of the Kāvērī. As agent to Kumāra Krishnappa, the same individual made for the god a coat of jewels and a crown at a cost of 1,50,000 gold pieces. In Saka 1500, Muttu-Virappa-Nāyakka was ruling. Now Uttamanambi and Bhaṭṭar Tirumalāchāri quarrelled and the Vijayanagara king (*rajar*) sent an army against Trichinopoly, which was encamped at Tōgūr, perhaps identical with the village of the same name near the Grand Anicut. Raghunātha-Nāyakka was the Rāyar's agent. The treachery of Uttamanambi led to the captivity of Bhaṭṭar Tirumalāchāri, who was removed to the *Durgam* and kept there for six months until redeemed by a Redḍi on payment of a ransom of 20,000 gold pieces. The famous Gattivāl-Nāyakkan flourished during this period. After Muttu-Virappa, Tirumalai Sauri, perhaps Tirumalai-Nāyakka, visited Srīrangam.

This is the account given in the *Koyilolugu* of the Nāyakas of Madura and their connection with Srīrangam. The dates furnished here appear to be incorrect. Stone and copper-plate inscriptions hitherto discovered prove the correctness of the chronology as given in Mr. Sewell's *Lists of Antiquities*, Vol. II, p. 200, for Muttu Krishna, Muttu Virappa Tirumalai-Nāyakka, Muttu Virappa II, or Visvanātha IV, and Choldkanātha. Muttu-Krishna's line seems to have become extinct and it was only that of Visvanātha III, that continued to the 18th century, as several records call Muttu-Virappa and his brother Tirumala the sons of Visvanātha III. For an account of the origin of the Nāyakas, see *Annual Report on Epigraphy* for 1909. Mr. Moore in his *District Manual*, p. 126, states that up to Visvanātha's reign Uraiyūr was the

capital of the country, and that he, if he did not found Trichinopoly, at all events fortified and enlarged it. Mr. Sewell adds that the fort at Trichinopoly was strengthened by Krishṇappa *alias* Periya-vīrappa, and Viśvanātha II, that perpetual fighting occurred during this period and that this district was the scene of constant bloodshed and strife. It is to Viśvanātha that the town and rock of Trichinopoly owes much of their present grandeur and importance. Though *Koyilolugu* stops with the mention of Tirumalai-Nāyakka, there are evidences of the rule of his successors over Trichinopoly. The present Taluk Katchery buildings are popularly ascribed to Mangammāl and a copper-plate of her time registers gifts to the Srīrangam temple.

CHAPTER XXVII.

KARUR.

Karur or Tiruānilai called after its presiding deity Tiruānilai Mahadēva or Pasupathisvara (Lord of the Cows), lies on the Trichinopoly-Erode line of the South Indian Railway. The town stands on the left bank of the river Amarāvati, 6 miles to the south-west of its confluence with the Kāvēri. It was at one time the capital of the Chēra Kings, and was also known as Vafji on account of the large quantity of fodder available here. The capital appears to have been removed from this place to Tiruvañjikulam, the modern Cranganore, on the West Coast (Malabar).

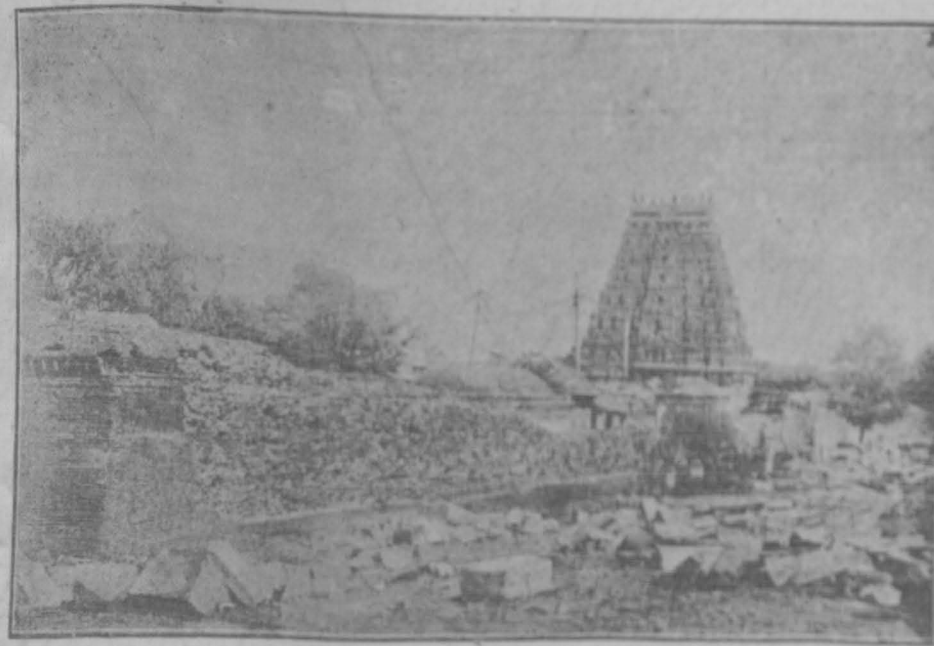


Fig. 77.—Pasupathisvara Temple, KARUR.

The town is said to have been a flourishing mercantile centre at one time, as will be seen from the several Roman coins that are frequently obtained in digging the earth. The temple (Fig. 77) inscriptions mention its having formed a principality of the Kongu country, and also its having been once under the sway of the Chōla dynasty.

Karūr is also known as BASKARAPURA or BASKARA KSHETHRA, and the name was probably given to it by the Chōla Kings who traced their origin to *Baskara* or the Sun and to inscriptions the surname Muḍivalangu Sōlapuram. The Chōla King, Veera Rājendra I. (A. D. 1050—1070), fought with the Chalukyas and gained a decisive victory over them a third time at Kūḍalsangamam,* probably Kuḍali, at the junction of the Tunga and the Bhadra rivers in the Mysore State.

One of the inscriptions of the temple refers to the royal warrant issued to the *Kammalars*, or artisans of the temple, permitting them the use of double conches and beat of drums on the occasion of marriage or funeral the construction of two-storeyed houses with chunam plaster, and with a double door entrance, and the decoration of houses with festoons and water lilies. A duplicate of this warrant can be seen inscribed in the temple at Pērūr, near Coimbatore.

Old Tamil Works mention that Karūr was a strongly fortified city, that it had drainage and water-supply, that the ditches were deep, all round its rampart walls with several kinds of lotus grown in them. Several old machines of war were mounted over the walls of the fort to throw stones and boiling oil at the enemy in times of war.

The Saiva devotee Sivakāmi Aṇḍār, who was carrying flowers to the temple was one day waylaid by an elephant of the Chōla King Pugazh.¹ Eripatha Nāyanār², another staunch devotee of Siva, had his salvation at this place,

* The Kudalsangamam referred to herein is Bhavani, 9 miles to the north-west of Erode. It formerly belonged to the ancient Kongu Kingdom and was known as Mukkudal and Tirunana at the confluence of the rivers Bhavani and the Kaveri and not Tungabhadra as inferred by the Madras Epigraphical Department. The three waters meant in the name Mukkudal are the Bhavani, the Kaveri and the holy water at the feet of the presiding deity in the temple at Bhavani viz., the Sankamukhanatha. There is also a shrine to the Vishnu God Adikesava within the temple of Sankamukanatha.

1. KING PUGAZH CHOLA was ruling in Uraiyur. He was so powerful a king that he received homage at Karur from the Chera and Kongu kings. Being a great devotee, at last he entered the sacrificial fire and joined the ranks of *Nayanmars*.

2. ERIPATHA NAYANAR. A native of Karur in the Kongu country. He used to do battle with anyone or anything that did the least harm to the God of the place or his devotees. Sivakami Andar, a Saiva devotee was knocked down by a State elephant belonging to then Chola King on his way to the temple with flowers. The Nayanar observing this killed the elephant, which enraged the king, who proceeded thither to punish him. At this moment the God appeared, explained the matter to the King and conferred salvation on both of them ! !

CHAPTER XXVIII.

* PALNI.

Palni or Palani, at a distance of about 40 miles from Dindigul on the Madras-Dhanushkodi Railway Line, is the most important hill shrine dedicated to the God Subrahmanya, an aspect of Siva.

Palni is also called Tiruvāvinanguḍi in the Purāṇas, probably from the fact that a herd of cows was collected there. Goddess Lakshmi, the Sun, the Earth and the Fire are said to have worshipped the Lord here.



Fig. 78.—Shrines on PALNI Hill.

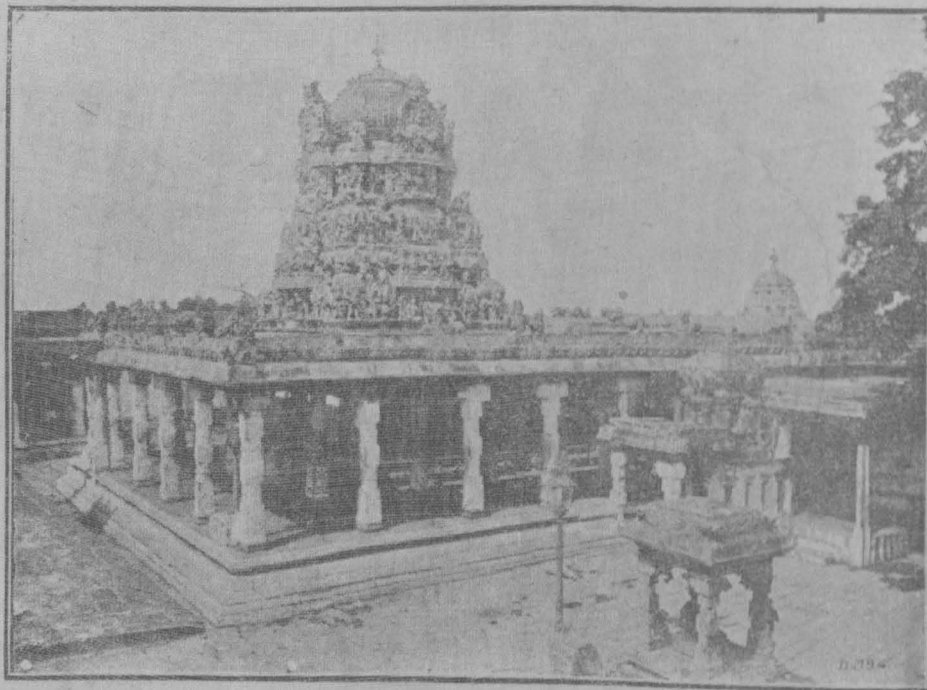


Fig. 79.—Central Shrine on PALNI HILL.

The temple (figs. 78 & 79) stands on a picturesque hill which is a continuation of the Koḍaikāṇal Range, and the image Palni Aṇḍavar is the infant aspect of Siva. The hill is said to have formed part of the Mēru¹ mountains, or a couple of the hillocks thereof, called Sakthi and Siva. These hillocks are said to have been given by the God to Sage Agasthya to be installed in the South. The Sage in turn entrusted the task to his disciple Iḍumbāsura, a demon, and he carried them on his shoulders in the shape of a Kāvaḍi.² On the way the Kāvaḍi dropped down and the hills installed themselves. It was subsequently discovered that Subrahmanya or the presiding deity here, who chose this place for his abode, was responsible for this miracle.

Sundarēsa, another incarnation of Siva, is said to have transformed himself into a Sow³. The object was to feed the young of another sow that died immediately after birth. This was in a forest round the hill, and this part is therefore known as VARAHAGIRI (Boar Hill).

1. The Olympus of India. This is supposed to be the central part of Jambudvīpa within which is situated the sacred India.

2. This is worn on the shoulder to propitiate the God for the vow taken to cure ailments in the body and other troubles. Wooden pieces one on each side over which Gods Vinayaka and Subrahmanya are carved are fixed to a shaft to which small pots filled with milk or sugar are tied and taken round the temple. When the deity is satisfied milk is supposed to overflow.

3. One of the stone pillars of the Pudu Mandapam at Madura bears a sculptural representation of the event.

Siva is said to have made his Son Subrahmanya, Commander of the Celestial army. He is called by many names, such as Kārtikēya, Tārakajit, Shanmuga, Saravanabhava, Sēnāni, Kraunchabith, Gangaputra, Guhā, Agnibhu, Skanda and Swaminātha. His favourite vehicle is a peacock or goat, and they are found in all temples dedicated to Subrahmanya.

In the grant¹ belonging to this temple the following description of God Subrahmanya appears:—

“The son of Sri Parmesvara, who burned the Tribhuvanās; the God of gods; the Lord of the *Daita* (divine) world; the Lord of the vast Universe which has many *Karors* of worlds under it; the Kumāra, who argued with the Lord of the Swans (Brahmā), and, after cuffing him on his head and pushing him out by his lock, gave him his ² Brahmaship; the brave commander who comes riding on his peacock, which is as terror-striking as the battle-field of the Asuras, where the horse chieftains whirl amidst the tumultuous cry of trumpets, and the Asura's blood collects in pools, turning the place into a very burning-ground; the Kumāra of the cock-banner, who, shouting in the battle-field, tore (to pieces) the bodies of the Asuras without falling into the hands of the many by-standers; the warrior that has (commands) the shining army of the Kulis³ that are howling and the Kukais⁴ and other devils that are bawling; the brave soldier that has taken up the beautiful javeline in the cause of the weak and the old; the Commander of the Devas who liberated Indra that cut the mountains, the trees of which extended to the skies; the possessor of the emerald-coloured peacock—which shines as it were the ill-luck of the Tisira—as his vehicle; the moon (Subrahmanya) born in the *yaga* (sacrifice) which Nārada bred up (kindled), and who came to burn Tiripurakōdu; he who taught Agastya the pure classive Tamil, the *Agamas* and the truth of the six letters⁵; he who by his power gave happiness to the *Dhenu* (cow); he who acted so

1. Vide page 129 of the Archaeological Survey of Southern India, Vol. IV, by Burgess and Natesa Sastri.

2. It is said in the Skandapurana that Brahma came to pay a visit to Siva when Subrahmanya was very young and playing outside the mansion of Siva on the Kailasa. Brahma did not know who the boy was and hence did not behave respectfully to him. Subrahmanya was greatly enraged thereat, and, calling Brahma, asked him whether he knew the Vedas; Brahma replied that he was the author of the Vedas. Subrahmanya then asked Brahma to explain him the meaning of “Om”. Brahma was not able to do it and hence Subrahmanya imprisoned him; after long captivity Paramesvara interfered, and by his kind recommendation Brahma was released. This story is alluded to in the above passage.

3 and 4. *Kulis*; *Kukais*, dwarfish imaginary demons. They form part of Siva's *gana*.

5. The *Shadakshara*, mantram sacred to Subrahmanya, like the *Panchakshara* sacred to Siva.

that the Sun might see his path; he who granted the promised boon to the Vāṇi (Sarasvatī); he who gave life and happiness to the mountain-daughter (Pārvatī); the slaughterer of the Asuras; the guard of Amarāvati; he who has for his vehicle the peacock of the flowing tail which shines like gold; the nephew of Sridhara (Viṣṇu); Sivasubrahmaṇya; the fierce-destroyer; the exceedingly fierce (god); the clamorous (god); the bold Kumāra; the Lord of the 600 Holy Places of Paṭṭamangalam, Avinanguḍi, Palani (and others); he who is fond of devotees; the possessor of the mountain on which live the devotees; the son of Pārvatī; the son of Siva-Gaṇapati himself; the Lord (breaker) of all obstacles; the brother of all the gods; the supreme javelin-armed God (Vēlāyudhasvami), the God of all the gods, and the javelin-armed God Subrahmaṇya of the Palani mountain, who sits amidst worship, in the holy places celebrated in songs,—in Tiruppurankunram, Siralavāy, Avinanguḍi, Erkalam, and Palamudir-Sōlai; among the mountains, the six Tiruppatīs, otherwise called Yāgāpati, and Tillai, Tiruvaṇṇāmalai, Tirukkalāttiri, Tiruttanī, Tiruvaṇkaṭam, and Tiruppaḍi”.

God Siva, at one time, gave Sage * Agastya the two hillocks called Siva and Sakti that were in Mount Kailās with permission to remove them to the South in order that he could worship both of them as the God and Goddess. But the Sage left them there in a forest called Burchavanam and returned to the South. When at another time he was about to start to the North to bring these hillocks Idumban, the *Gura* (preceptor) of the Asuras, undertook to bring them himself. To enable Idumban to carry them with ease the Sage initiated him in certain *mantras* and also acquainted him with the route to go through. Accordingly Idumban proceeded to the forest where the hillocks were then located and offered *pūja* (worship) to them. He was however feeling anxious as to how to lift them. Then the *Danda* or stick of Brahmā, the God of Creation, stood over the hillocks and the snakes of the earth stood there to serve the purpose of a rope to enable Idumban to carry them by tying them to the rod. So Idumban did, and bore them on his shoulders in the form of a Kāvaḍi and returned to the south. While nearing the forest at Palni, he kept them on the ground to rest a while. On attempting to lift them again, he found them fixed to the ground. To know the reason thereof he got over the higher of the two, *viz.*, Sivagiri, and on it he noticed a youth with stick in hand and wearing only underwear. This was no other than God Skanda in this disguised form, who then attempted to work out a miracle. On being asked as to why the hills would not move, he claimed them as his own. Then an altercation between the lad and Idumban ensued and the latter fell senseless in the scuffle. When the wife of Idumban appealed to this

boy Skanda for redress Idumban was restored to life. Then Idumban prayed to Skanda that he should be made to stand at his portal for ever as the Dvārapāla gate-keeper and also that whoever should offer vows in this Kāvaḍi forms similar to the process adopted by him in bringing these hillocks, should be blessed fully. These boons were granted and it is from then that the temple over the hill was put up with the deity in the form that he then appeared to Idumban and with the figure of Idumban at the portal. From that time this Kāvaḍi worship was resorted to by people who were in difficulties. It is being done not only in this place, but also in most of the places where the God Subrahmaṇya is worshipped.

* For the figure of Sage Agastya and other particulars relating to his life refer to page 103 *Supra*.

CHAPTER XXIX.

MADURA.

Madura, (Fig. 80) which was once the mighty capital of the ancient Pāndya Kingdom, on the Madras-Dhanushkōṭi line of South Indian Railway, was originally known as Kaṭambayanam or the forest of Kaṭamba (*Nauclea Kadamba*). In proof of this fact a fragment of this tree still exists in the northern prakara of the shrine of Sundarēsvara. The legend goes that this is one of the four holy trees that grew on Mount Mēru; the other three being Nāval (*Eugenia Jambolana*), Al or banyan (*ficus indica*) and Arasu or Peepal (*ficus religiosa*). These trees grow in luxuriance in Southern India also affording a cool shade.

The discovery of the sacred place is originally attributed to a merchant by name Dhanañjaya of Maṇavoor, a few miles to the east of the present town of Madura. The merchant was returning from the West Coast whither trade had taken him, and as he paced the forest depths, the sun set. The day was *Śomavara* or Monday and the merchant observed Indra worshipping the *Swayambhu* or selfcreated linga. He reported the fact to the king who at once cleared the forest and built the temple and the beautiful city around it, as laid down in the *Silpa Sastras* or the science of architecture. The town is planned in the shape of a coiled serpent (*Halasya* in Sanskrit or *Alapoi* in Tamil) and it is said that the design of the town was suggested to the king by the God Sundarēsvara himself. At the earnest desire of the king, a serpent is said to have been sent out to mark the boundary of the town, and it curled itself bringing its head and tail to the centre and pointing by its outermost coils the circumference of the city to be constructed.

In ancient days Indra incurred the displeasure of his preceptor Brihaspathi and committed various sins. To expiate them he visited the God at Madura on the day of *Chitra Pournami* (full-moon day in the month of Chitra, March-April). It is in honour of this event that the shrine of Sundarēsvara is supported by the *Aṣṭa Gajas* or the eight elephants *Airāvata*, *Puṇḍarika*, *Vāmana*, *Kumuda*, *Añjana*, *Pushpadantha*, *Sarvabhoṁa* and *Supradīpa*, and the festival of *Chitra Pournami* is considered highly important here. It was in this place that the Goddess incarnated herself as *Meenākshi*, the daughter of the Pāndya King and the God Sundarēsvara is said to have sought her hand in marriage.

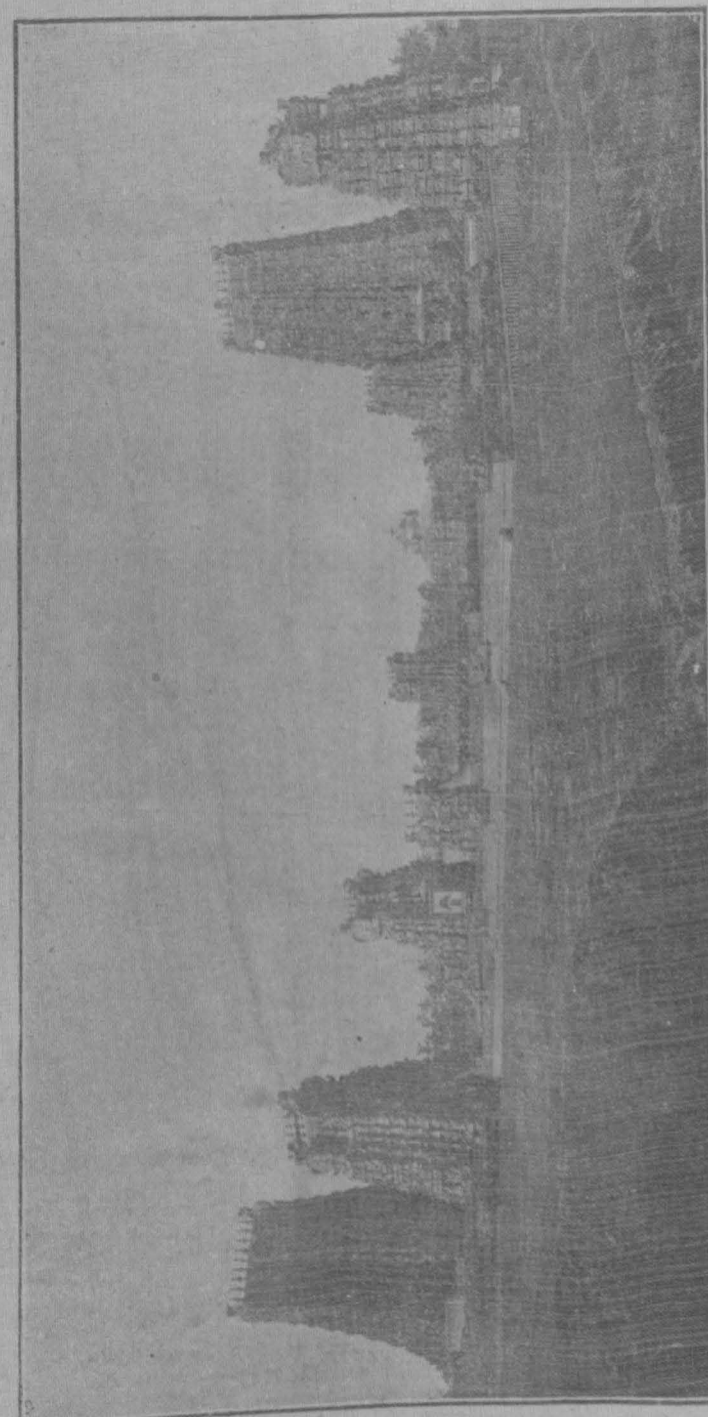


Fig. 80.—MADURA Temple.

The Ayirakkāl or thousand-pillared maṇḍapam of this place is a beautiful structure with sculptures on its stone pillars executed in accordance with the directions in the Sastras.

In the corridor round the tank within the temple the 64 *leelas* (Sporting



Fig. 81.—Panel with a few of the sports of the Gods in MADURAI Temple.

postures) of the God (Fig. 81) are painted on the walls; the stories of the *leelas* in brief are as follows:—

1st story.—In the Krita Yuga Indra was so interested in a celestial nautch that he neglected to pay proper respects to Brihaspati, the spiritual adviser of the Gods. The latter grew indignant, and resigned his office. Indra appointed several men in succession but they did not discharge their duties properly and Vrittra, a powerful giant defeated Indra, and compelled him to retire; and consequently there was no king to rule his kingdom. Eventually a mortal named Nahusha who had performed a hundred *Asvamedha* (horse) sacrifices, was elected in Indra's place. After his coronation, Nahusha by the right of his having become king, announced his intention of being the husband of Indrāṇi, wife of Indra; and it looked inevitable. However, Indrāṇi agreed to take Nahusha as her lord provided that he went to her in a palanquin borne by the seven great Rishis. As the Rishis were carrying him on, Nahusha grew impatient of the delay, and cried out to the Rishis "*Sarpa, Sarpa*" which meant "get on," "get on," and also "a serpent." Disgusted at the indecent

treatment meted out to them by a mortal, the Rishis transformed him into a serpent, which saved the chastity of Indrāṇi. Incidentally Indrāṇi accompanied by the celestials, and Brihaspati, went in search of Indra and found him out. In the course of their pilgrimage they came to the Kaḍamba (*Nauclea Kadamba*) forest where the sins of Indra were expiated, by a Linga near a tank in the forest. Indra then sent for the celestial architect Visvakarma, and instructed him to build a splendid shrine for the *linga*. In a very short time the shrine was completed, and surrounded with a golden structure, gorgeous with precious stones and containing figures of eight elephants (standing around the sanctum), 32 lions and 64 celestial messengers. And near to it was erected a shrine for Iswari, wife of Siva. Indra then worshipped the *linga* and the Iswari and named the former Sundaralinga. Greatly pleased at the devotion of Indra, Siva granted him all that he asked for. One of the boons was the inestimable privilege of worshipping Siva by Indra on a full-moon day in the month of *Chitrai* (March-April). The Chitrāpournami festival in Madura is significant of this event.

2nd story.—Ayrāvatha, the white elephant of Indra, was cursed by Rishi Dūrwāsa, and was roaming in the jungles. When it came to the Kadamba forest the curse was removed; and to signify the event Ayrāvatha set up an image dedicating it to Siva's son and called it *Ayrāvatha Vinayaka*. A tank was also dug up. To the east of the same place it set up another *linga* and named it Ayrāvatha *linga*, from which, the town Ayrāvatha derived its name.

3rd story.—In the days of King Kulasēkhara Pāṇḍya of Maṇavūr, a merchant named Dhanañjaya reported to the king of his discovery of a *linga* in the forest of Kadamba. The King who had also a dream to this effect cleared the forest and within ten days built round the shrine towers, walls, temples and a city. Brāhmins were sent far from Kāsi (Benares) to conduct worship in the temple. When the king was thinking of a name by which the new city was to be called, Siva appeared unto him, and as a special favour, sprinkled drops of nectar out of his locks. Hence the town was called Madhura (Sweetness).

4th story.—Malayadwaja, son of the founder of the Madura city, married the daughter of Sūrasēna, the Rāja of the Chōla country, but failed to get a son. He filled his seraglio with many wives and concubines, but none bore him a child. In despair he performed the *Putra-Kameshti* (sacrifice to get a child) and this was speedily accomplished; for Iswari or Mīnākshi, Siva's wife, rose out of the sacrificial fire on Aḍi-Pūra day in the form of a child,

having three breasts!! When the parents were much concerned at this unusual phenomenon a fairy appeared unto them and alleviated this anxiety.

5th story.—The fifth story gives a description of Minākshi's marriage with Siva, and the disappearance of her third breast at the sight of Siva. After the marriage, Siva was crowned King of Madhura and assumed the name of Sundara Pāṇḍya. The event is observed on the *Panguni Uttiram* Day in Panguni (February-March). There is a fine piece of sculpture representing the marriage on one of the stone pillars of Pudumaṇḍapam in front of the Sunda-rēsvara temple.

6th story.—Here we are told of a grand entertainment in connection with Siva's wedding with Minākshi, and of the grant of a boon to dance in the Silver Hall in the Madura Pagoda. The Arudhra Day (in December-January) signifies this event.

7th story.—After the wedding, enormous quantities of food remained unconsumed, and the goddess Minākshi did not know what to do with them. Siva's attendant dwarf Guṇḍōdhara having been seized with an insatiable hunger, ate the whole thing and asked for more. Siva then summoned Annapūrnīsvari (Goddess of Plenty) to appease his hunger. The pit named *Annakkuli* (food-pit) in the temple maṇḍapam is a representative of this event.

8th story.—Treats of the summoning of Ganga, the Goddess of water, by Siva to quench the thirst of Guṇḍōdhara and of Siva's boon to Ganga making her holier than the Ganges and ordaining that the bones of all corpses thrown into the river should become lingas. Ganga crossed the river Kritamāla, also known as Vēgavathi, and flowed north of Madhura.

9th story.—Here we are told of the conversation between Sage Dūrvasa and Kāñchanamāla, the putative mother of Minākshi, regarding the holiness of the sea and a bath in it. Siva hearing this caused the springs of all the seven seas to be filled in the neighbourhood of the Madura Pagoda. The *Ezhukadal* tank that is seen to-day represents the seven seas.

10th story.—Speaks of the appearance of Kāñchanamāla's deceased husband before her, and of her departure to paradise with her husband.

11th story.—Treats of the birth of Ugra Pāṇḍya, the son of Minākshi, on a Monday when the Arudra asterism prevailed; and of his education.

12th story.—In this story we are told of the marriage of Ugra Pāṇḍya with Kānthimati, daughter of the Chōla king Sōmasēkara of Kāñchīpura.

After the wedding Sundara Pāṇḍya of Madura crowned his son Ugra as King and gave him three precious gifts, weapons by which he was to conquer (1) Indra (2) God of the Sea and (3) Mount Mēru and the weapons were named Valaya, Sakti and Chenda respectively.

13th story.—In this we read of Ugra Pāṇḍya's 96 Asvamēdha sacrifices, and as four more would entitle him to rule in Indra's place, obstruction was caused by Varuṇa to prevent the completion of the one hundred yāgams. At Varuṇa's bidding the waters of the seas flowed up to the walls of the Madura Pagoda. At the advice of Siva in a dream, Ugra Pāṇḍya hurled his *Sakti* and saved the city from a deluge.

14th story.—This deals with the irregular movements of the planets resulting in a drought for 12 years on earth. The Pāṇḍya, the Chōla and the Chēra kings, observed the Sōmavāra (Monday) fast at Madhura and went to Indra's kingdom on the advice of Sage Agastya. Instead of sitting on a seat provided by Indra, Pāṇḍya sat himself beside Indra on the throne. Annoyed at this, Indra placed on Pāṇḍya's breast a *hara*, or breath plate of great weight with intent to crush him. Pāṇḍya bore it as if it were a chaplet of flowers. Hence he was called Hārādhāri Pāṇḍya. One day when Pāṇḍya saw the clouds grazing, he seized and confined them in his capital. Enraged at this, Indra came down from heaven on his white elephant and attacked Pāṇḍya. But the latter overcame Indra with his *Valay*. Indra promised to send rain on condition that Pāṇḍya liberated the clouds. On the security of Ekavira, the proprietor of a village, the clouds were set at liberty and the country became most fertile.

15th story.—This speaks of the miraculous way in which Ugra Pāṇḍya subdued the spirit of Mount Mēru, and distributed gold among the people and enabled them to buy food when the Pāṇḍya Kingdom was visited by famine.

16th story.—This deals with the rigorous penances of the sages in order to get the correct interpretation of the Vēdas from Siva, who appeared before them in the form of a Brāhmin.

17th story.—Here we are told of the loss of the crown jewels, just before the coronation of Vira Pāṇḍya's son Abishēka over which there was a dispute among the sons of Vira Pāṇḍya. Siva incarnated himself as a jeweller, and appointed the rightful heir Abhisēka to the throne.

18th story.—This treats of Pāṇḍya's refusal to allow Indra to worship Siva on a Chitrā-Pournami day until he had done it. Indra became wild and summoned Varuṇa to destroy Madura, which was prevented by Siva's intervention.

19th story.—Being thus thwarted, Varuṇa again sent the clouds to destroy Madura and this time also he was repulsed. Seeing that his enmity was of no avail Varuṇa came to the tank and purified himself in it. His sin was purged, and a dropsy which greatly troubled him was cured.

20th story.—The performance of several miracles by Siva as a prophet is mentioned.

21st story.—Hearing of the miracles Pāṇḍya sent his messengers to bring the prophet before him but they failed in their duty. He then sent his ministers, who were treated in a most contemptuous manner by the prophet, and were told that a prophet had nothing to do with a king. The king himself went in person on a *Makara Sankranti* day and asked the prophet if he could make a stone elephant which stood hard by, eat sugarcane. To his surprise the stone elephant lifted its trunk and advancing towards the king tore from off his neck, a necklace of pearls and swallowed it with a sugar cane!! There is a fine sculptural representation of this event in the *Pudumaṇḍapam* outside the temple. Seeing this, the king's attendants made a rush at the prophet with the object of chastising him for his violence, but the look of the prophet made them powerless. The king perceiving that the prophet was none other than Siva, fell at his feet and implored forgiveness. The shrine of this *Siddhar* (prophet) is near the sanctum of the Deity, in the north.

22nd story.—In this we are told of the attempted destruction by magic of Madura by a heretic (*Shamana*) Jain King of Kāñchipuram. He created an elephant for the destruction of Madura. Pāṇḍya hearing of the enemy's approach prayed to God; and He promised to remove the danger, on condition that the king constructed a 16-pillared hall to the east of the city. On the completion of the hall Pāṇḍyan was surprised to see God standing in it as a warrior. Sundaralinga (the deity) recited a prayer called *Narasimha Japa*, and with the co-operation of the lion, the king shot the elephant dead, which forthwith turned into a rock now called the *Anamalais*.

23rd story.—This consists in rewarding the faith of Gouri, a girl of Saiva Brahmin sect, who was married to a Vaishnava husband. One day Gouri was left at home, and all the rooms of the house were locked up. Siva visited her as an old man and asked her for some food which she could not give as the room where the food was kept was locked. At Siva's bidding the room opened, and Gouri gave him food. He then transformed himself into a handsome young gallant, and at the approach of the girl's relatives changed himself into a baby of 3 months, and began to cry. Gouri's husband seeing this and the rooms being open, grew exceedingly angry, and turned her out. From her agony and shame Siva saved her, and finally took her to the realms of bliss.

24th story.—Rāja Śekhara, son of King Vikrama Pāṇḍya, was very proud of his learning. One day a poet came to his court and gave out that the King of the Chōlas was more learned than Rāja Śekhara. Annoyed at this the Pāṇḍya King learnt the art of dancing in which the Chōla king was said to have been more learned than the Pāṇḍya king. Some time later Rājasekhara Pāṇḍya besought the God Siva to change legs and stretch up the right leg in place of the left. The God pleased with his piety danced as he requested. Madura is the only place where Natarāja danced with his right leg.

25th story.—When Kulōttunga Pāṇḍya was reigning a very strange thing happened. A Brahmin of Navapuram (Tirupputtur) was travelling with his family to Madura. As they were fainting with the heat, he went to find water, leaving his wife under a shady tree. In his absence an arrow accidentally hit the woman and killed her. The husband seeing this on his return, accused a hunter who happened to be there then, and he repudiated the charge. The Brahmin disbelieving the hunter's repudiation took him to the king, who could not come to a conclusion as regards the guilt or the innocence of the hunter. He then went to the temple and prayed to God to throw light upon the matter. The real murderer having been identified the innocence of the hunter was established. The king then gave handsome presents to both the Brahmin and the hunter.

26th story.—This tells us of a young Brahmin who obtained forgiveness for two heinous sins, through the grace of Siva. The Brahmin committed incest with his mother, a young and handsome woman, and when his father discovered it he murdered him (father). Providence soon commenced to punish him. As he was one day wandering towards Madura, he was advised by Sundaralinga and Mīnākshi in the disguise of a hunter and his wife, to go to the Madura pagoda for worship on a Sivaratri day. He followed this advice and learnt wisdom and lived happily afterwards.

27th story.—In this, God Siva punishes a young sword player who wanted to seduce the wife of his *Guru* (teacher). She quietly prayed to God and He responded to her prayer.

28th story.—This begins with the reign of Anantaguna, son of Kulōttunga. The *Shamanas* or heretics wanted to destroy Madura by performing a *Yagna* (sacrifice), out of which there arose a huge giant-serpent who did great havoc with his poison. Sundaralinga helped Anantaguna in the destruction of the serpent, which was subsequently petrified into a rock and is now called *Nāgamalai* (Serpent hill) and is close to Madura.

29th story.—Refers to Pasumalai or cow-hill near Madura. This is also similar to the previous one in all its circumstances except that a giant-cow

came out of the sacrificial fire to destroy Madura. It is said that during the time Sri Rāma had encamped near the hill with his army of monkeys.

30th story.—Here we are told that Siva incarnated himself as the leader of a huge army to help Pāṇḍya against the hunter king of Chēdi country who attacked Madura.

31st story.—In this we read that owing to the oppression of the Brāhmins by Pāṇḍya the country was visited by a terrible famine. Pāṇḍya prayed unto God Sundaralinga, who sent rain in abundance.

32nd story.—Deals with God's amusement with some young women; who in a previous life were the wives of some Rishis and fell in love with Siva, when he went as a monk begging alms. In consequence of this misconduct the wives were cursed by their husbands. Siva visited them again as a bangle seller, to have his amours with them, and they bore him children.

33rd story.—The events of this relate to the removal of the curse spelt on the celestial wet nurses of Siva's son Subrahmaṇya, and to the interpretation of the eight principal magical arts or Aṣṭamā Siddhi.

34th story.—This speaks of the clandestine visit of the Chōla King of Kāñchipura to the Pāṇḍyan Madhura, in which the deity Sundaralinga of Madura helps the former. This incident removed the long standing enmity between the Chōla and the Pāṇḍya Kings.

35th story.—This relates to the miracle done by Sundaralinga by causing a booth furnished with inexhaustible supply of water on the battle ground occupied by the Pāṇḍyan army against the Chōlas, who were completely routed.

36th story.—This refers to a Dāsi or dancing girl named Hēma of Sri Pushpavana (Tirupavana), who was an ardent devotee of Siva, and of charitable disposition. She had a desire to install a golden image of Siva. Siva fulfills her desire with his grace. The idol which bears the mark of the dancing girl's kiss is placed in the temple.

37th story.—The events of this refer to the piety of the Pāṇḍya King Sundarēswara Pādasēkara, who in his extreme devotion neglected the defences of the country, which gave an advantage to his adversary the Chōla King, who marched a big army against Madhura. God assisted the Pāṇḍya, while the Chōla king was drowned.

38th story.—This relates to an inexhaustible store of paddy having been given to a Sūdra couple. Both the husband and wife were great devotees of the Deity, even under a severe test.

39th story.—The adopted son of a dead merchant was dispossessed of his property by his kinsmen. The mother of the son prayed unto the God Sundaralinga to help her in the matter, which was laid before an arbitration board. In answer to the woman's prayer Sundaralinga appeared in the shape of the deceased merchant and decreed that the kinsmen had no right over the estate.

40th story.—This records the methods of Varaguṇa Pāṇḍyan's expiation of the sin of Brāhminicide whose ghost was perpetually tormenting Varaguṇa. The God Sundaralinga directed Varaguṇa to go to Madhyārjuna (Tiru-vidamarudūr). When he did so the ghost left him and took its abode in the gate (tower) of the shrine! A sculptural representation of this incident can be seen in the temple.

41st story.—A famous musician gave a performance before Varaguṇa Pāṇḍya, king of Madura, who in appreciation of the musician's talents amply rewarded him. The court musician, Badhra, hearing this, got up a similar performance. Siva having disguised himself as an old labourer went and played on a guitar outside the foreigner's house, and attracted his attention. On being questioned the old man said that he was once a pupil of Badhra. The foreigner seeing that he had no chance of vanquishing the court musician left the city, and this made the latter more honored by the king and his subjects.

42nd story.—In this we are told that God Sundaralinga disguised himself as a thief, to reward the court musician. When the king found out the theft, Sundaralinga wrote a letter to the Chōla king to present the bearer of the letter, Badhra, with money and jewels.

43rd story.—This tells us that God Sundaralinga was so much pleased with Badhra, who found his way to the temple in the midst of a heavy storm, and presented him with a thick plate of gold as a talisman.

44th story.—The wives of King Rājarāja of Madura, and his court musician Badhra, were well versed in music and they were jealous of each other's abilities. The queen induced her husband to send for a foreign musician, and arrange for a performance. The king who acted as judge, awarded the honor to the foreigner. The unsuccessful lady protested against the injustice and invoked the aid of Sundaralinga who miraculously caused the king to decide in favour of Badhra's wife. The king who came to know of the God's intervention became a great devotee.

45th story.—In this we are told of Siva's incarnation as a wild sow, to feed its babies, who in a previous birth were 12 young men. The parent pigs were killed by Rājarāja when he was hunting. The body of the dead boar was transformed into a huge hill now called Varāhagiri or 'Boar hill.' It was learnt that the boar was at one time an angel and was cursed by a Rishi, for disturbing his meditations. The twelve young pigs were soon after transformed into young men, but their faces still resembled those of the pigs. There is a fine sculptural representation of this incident in the Pudumaṇḍapam opposite the temple.

46th story.—This deals with the appointment of the 12 young men as Pāṇḍya's ministers and their marriage with the daughters of his nobles.

47th story.—In this we are told that a pious soul was cursed to be transformed into a raven called Baradvāja. To deliver itself from the curse, the bird went to Madura, where Sundarlinga pleased with its piety gave it salvation.

48th story.—In this a pious person is said to have been tempted to feed on the fish in the sacred tank of Madura. Realising that it was a great sin to do so, a heron is said to have prayed to God to kill its sinful body, and to cause the extinction of the fishes and frogs in the tank, so that other birds might not be tempted to do so. The God is said to have answered the prayers, and no fish or frog is found in this tank within the temple to day!!

49th story.—In the reign of Kirtibhūṣaṇa, the 23rd descendant of Sugaṇa Pāṇḍya, there was a great deluge, and with the exception of the adjacent precincts of Sundarlinga and Mīnākshī's shrines, the sacred hills and the seven seas, the whole world was destroyed. When the world was recreated a ruler from the lunar family was enthroned as king of Madura. He was a very pious king and greatly improved the city, in which he was assisted by God Sundaralinga. The city was called Hālāsya. The four gates of the city were named Puṣphāvanakṣētra or Tirupuvanam (East), Patrikapuri or Tiruvēḍagam (West), Rishabagiri or bull hill (North) and Parachala or Tirupparankunrum (South).

50th story.—This relates to a battle between the Chōla and Pāṇḍya kings. The latter being unable to resist the enemy prayed unto Sundaralinga. Sundarlinga appeared as a hunter, killed and wounded many of the Chōlas with his arrows, on which his name was engraved. The Pāṇḍya king made a gold arrow and bow and consecrated them to the use of the God.

51st story.—This relates to the foundation of the Tamil college of Poets at Madura, and the curse on Sarasvathi, wife of Brahmā, for finding fault

with her husband. According to the curse Sarasvati's soul was transferred into 48 human beings who became famous poets, came to Madhura and were led to the shrine by God Sundarlinga who represented the 49th aspect. It was in this connection that the college hall or the *Sangam* were built. Sundarēsa subsequently became the Principal of the college, and many poems were composed in his honor.

52nd story.—This speaks of Sundara's miracle in aiding a Brāhman poet in getting the king's prize for the best poem embodying the king's thought. Narkira, another poet getting jealous of the Brāhman, put to the latter a question which he was unable to answer. God Sundara again came to the aid of the Brāhman poet and at the sight of the deity, Narkira leapt into the golden lily tank to escape being reduced to ashes by Sundarlinga.

53rd, 54th and 55th stories.—The next three stories relate respectively to the recall of Narkira, his tutelage under sage Agastya and the selection of three best poets viz., Narkira, Kabila and Bāṇa.

56th story.—This informs us of the punishment dealt to Kulēsa Pāṇḍya, the conceited king of Madura when he slighted the learned Madhyāraṇyēswara, an up-country poet. The deity Sundaralinga removed with his consort Mīnākshī and the College students to Tiruvāppuḍaiyārkoḷyil on the northern bank of the Vaigai river. Kulēsa on hearing this besought the God to return to his city and also made up for his former discourtesy by setting the stranger upon a throne of gold, and hearing his works read.

57th story.—During the reign of Arimardhana, Sundaralinga was one day explaining the Vēdas to Mīnākshī. As she was inattentive, she was cursed to become a fisherwoman with a promise from Sundaralinga that he would become a fisherman and marry her. The God's two sons Subrahmaṇya and Gaṇēsa became angry and threw the Vēdas into the sea. Nandēswara, the head portar of the deity, was also cursed to become a fish for having allowed the sons to throw the Vēdas into the sea. Subrahmaṇya was cursed to become the son of a merchant. On Gaṇēsa's curses were of no avail, he having formerly obtained a boon of indestructability. These curses came to pass and the deities once again assumed their real aspect. It is in connection with this miracle that Taṇḍuraipākkam and Uttarakōsamangai near Rāmnād have become famous.

58th story.—In this we are told of a young Brāhman Prime-minister's neglect of duty when he was sent out to purchase remounts for the cavalry. The minister took the money, went to Avaḍayārkoḷ and spent the whole in constructing a temple dedicated to Siva, sending excuses to the king that the ponies would arrive in *Adi* month.

59th story.—In this story the minister is tortured by being made to stand in the sun with a heavy stone on his back and wooden pinchers on his hands, which however did not give pain to the delinquent. Siva appeared unto the king as a cavalier, mounted on a grey pony made of the Vedas bringing with him several horses for the royal stables. It is in connection with this, that the *Ananimulam* day in Madura is considered a holy day.

60th story.—In this we read that the horses became jackals, did great havoc and finally ran away to the forest. The king again had the minister tortured. Siva became angry at seeing his favourite thus tortured, flooded the river Vaigai and threatened to destroy the king's capital. The minister was set at liberty and he prayed to God with a serene mind.

61st story.—In order to avert the impending danger the king summoned a council of his citizens and it was resolved to raise the banks of the river, each citizen having been assigned his portion. Ambu, an old woman, who was selling cakes could not find any labourer to do the work allotted to her, whereupon Sundaralinga assuming the form of a labourer, agreed to finish the work in consideration for some cakes. Instead of doing the work, the labourer was idling away his time. The king became wroth and whipped the man. The labourer started up and throwing a basketful of earth into a gap disappeared. The king and his courtiers surprised at this miracle approached the Ambu, the old woman who trembling with fear at the approach of the king, fell down dead. Her soul was then taken to heaven in a celestial vehicle. The king prayed to Siva to forgive him. At the divine command the king liberated his Prime-minister and allowed him to visit Chidambaram. This minister, who subsequently became the Poet Mānicksa Vāchagar, did many miracles in Chidambaram, and converted the Buddhist king of Kāñchipuram and his subjects to Hinduism.

62nd story.—Kun-Pāṇḍya or the hunch-back was a valiant prince and he conquered the Chōla king. Kun-Pāṇḍya allowed the vanquished king to retain his kingdom, and he married his daughter Mangaiyarkarasi. The Chōla minister, Kulachcherai was also appointed Prime-minister of Madura. The king some years later became a *Shamana* heretic and issued a mandate prohibiting the worship of Siva. One day a Brāhmin informed the Pāṇḍyan that in a certain Brahmapura (Shiyali) a child three years old called Gñanasambhandamūrthi was performing many miracles. On the recommendation of the queen and the minister the child was invited to the Pāṇḍyan's Court. Gñanasambhandamūrthi accompanied by his 16,000 disciples came. The heretics became angry and attempted to destroy the supposed intruder by an act of incendiarism, in which they failed. Gñanasambhanda caused a violent fever to the king, and the heretics having failed to cure it, the former cured it. He subsequently established the Saivaitē faith and returned to his country.

63rd story.—The heretics, who put the new apostle Gñanasambhanda to many trials to establish his divine origin, were severely dealt with. To commemorate the several miracles, the king constructed a shrine dedicated to Gñanasambhanda and called it Partikapura (Tiruvēḍagam).

64th and the last story.—This relates to a dispute between two jealous wives of a merchant. The senior wife did not believe in the validity of the junior's marriage with the husband. On the latter's prayer to God Siva, the marriage was proved. The linga, the well and the Vanni tree, which were said to have been cited as witnesses by the woman, appeared by the grace of Siva, and they are still to be seen in the Madura temple on the north-east of the first *prakara*.

The inscriptions in the temple record a curious incident. In the reign of King Vijayaranga Chokkanātha of the Nāik dynasty the officers of the palace levied unauthorised taxes from certain *sarvamanya* or rent-free lands of the temple servants. Unable to endure the unjust measure they made up their minds to commit suicide in a body and one of them actually climbed up the eastern *gopura* of the temple, jumped down and died. This tower is considered as haunted and even to this day people do not enter the temple for worship by this gate. Visvānatha Nāicka granted a plot of land near Tribhuvanam for maintaining and lighting a mosque for the use of Fakirs on the 17th April, 1560. The Pāṇḍya King Māravarman *alias* Neduñsaḍayan is said to have conquered the Chōlas, Pallavas and Kēralas and constructed the walls of the city of Karavaṇḍapuram. The ways and means adopted with the unanimous consent of the members of the Paḍayāchi caste in Madura for financing the Dharma temple constructed by Nāchiyan Paḍayāchi in the waste land situated between the Maravan Maṇḍapam and the mosque in the east Māsi Street near the north *gopura* are also recorded. This Dharma temple was constructed on 31st January, 1762, with the permission of the Nawāb who then ruled Madura. Muhammad Ali was the Nawāb of the Karnātic at the time. According to an inscription in the Pañchanadēsvara temple at Tiruvāṇḍārkōyil near Pōṇḍichēry dated the 10th year of Chōla king Rājendra I, it is evident that this king constructed at Madura a huge palace (*maligai*) "by whose weight even the earth became unsteady" and anointed his son Chōla-Pāṇḍya as the Viceroy of the Pāṇḍyan kingdom at Madura.

Madura has been famous as the seat of Tamil Literature in Southern India and conferences of scholars—*Sangams*—were held from remote ages. In one of those gatherings of scholars, God Sundarēsvara is said to have played the part of a poet.

The history of the place is described in detail in the *Hālasya Mahātmya* in Sanskrit and in the *Thiruvilayāḍalpurāṇa* in Tamil. This place is also

famous for the representation of the God Siva dancing as Natarāja with the right foot on the ground, while in all other representations, he stands with the left foot below. The hall where Natarāja is said to have danced here, is known as *Velliambalam* or the silver hall.

The porch leading to the Meenākshi temple is named "Ashta Sakti Maṇḍapam" on account of the eight Sakties being figured therein. There is also a shrine of the female saint Kāraikkāl Ammai,¹ who by her staunch devotion to Siva and very severe penance, became famous as one of the 63 devotees of Siva. Mūrtināyanār's² fame is also connected with this place.

Opposite to the temple of Sri Sundarēsvara is an excellently well-sculptured maṇḍapam 333 feet by 105 feet, that goes by the name of PUDUMANTAPAM or new maṇḍapam that was put up long after the other important buildings in the town as a summer resort of the God and so it is also called the "Vasanta maṇḍapam." In the middle row of pillars are the statues of ten of the Nāyaka kings of Madura together with their wives. The pillars on the outer rows contain elaborate sculptures of the various forms of Siva. Amongst those one relating to the marriage scene of Parvati-Kalyānasundara, one relating to an elephant eating sugarcane and one wherein Sundarēsvara as a sow feeds a number of young pigs are worthy of admiration.

The palace known as TIRUMALNAICK'S MAHAL, (Fig. 82), said to have been constructed during the reign of Tirumali Nāick between 1623-1645 A.D., is on the south-east of the town at a distance of about a mile. The stucco work in the domes and arches herein is splendid and attracts the admiration of all visitors. The portico in the front goes by the name of "Swarga Vilāsam" or the celestial pavilion. To the north of this building stand 10 huge stone pillars known as "The Ten Pillars," and they are said to have been intended for the elephant stables. This structure stands so pre-eminently both from the beauty of design and perfection of workmanship, a short account of the circumstances under which it was built will not be uninteresting. About the middle of

1. KARAICKALAMMAIYAR was born in Karaikkal with the name Punitavaiyyar. She was married to one Paramadatta of Negapatam and he lived with her in her native village. Admiring her devotion God made a mango fruit, which she had already disposed of, to reappear in order that she may satisfy her husband thereby. The husband went abroad trading and at last settled in Madura, whither she proceeded to join him. But realising her devotion he used to worship her as a saint. There is a shrine in the Sundarēsvara temple at Madura dedicated to her. She had the rare merit of having witnessed the dancing of Nataraja in Tiruvelangadu near Madras.

2. MURTINAYANAR was born in Madura in the Vaisya caste. He was in the habit of supplying sandal for the daily worship of the presiding God of the place. At that time the country was overrun by Jains, consequent on its having been taken by the king of the Carnatic. Then this Nayanar found it impossible to secure even sandal wood as they did not want to encourage Saivism. In consequence of this trouble this Nayanar attempted to make use of his elbows, when the God blessed him!!

the 16th century Muthu Tirumala Naik of the Nāik dynasty reigning then at Trichinopoly, was suffering from a bad catarrh and all medical aid proved unavailing. When he was resting during his journey to Madura God Sunda-

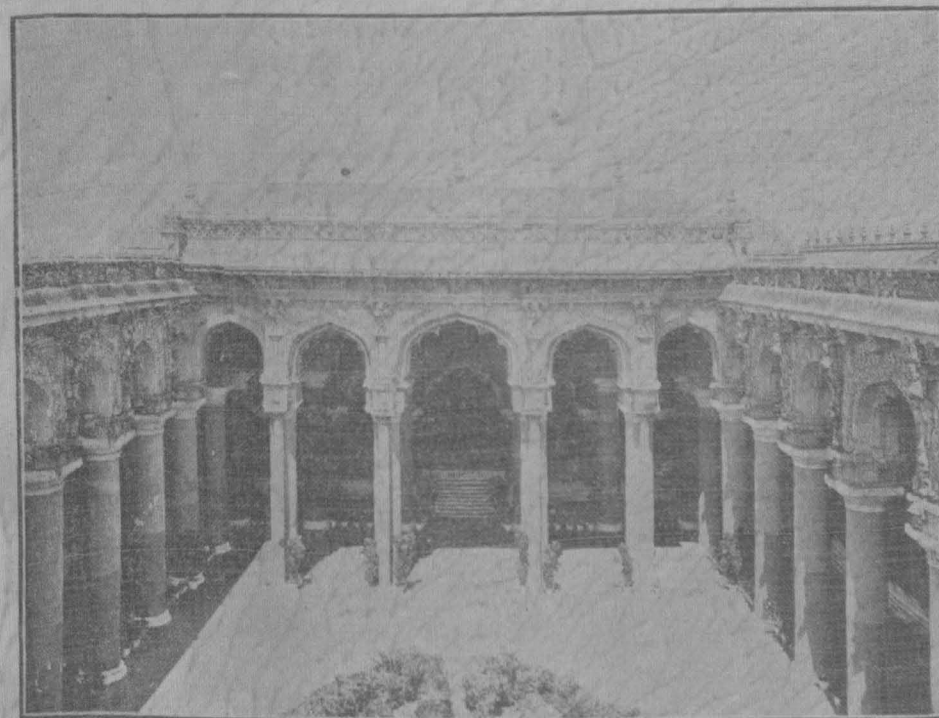


Fig. 82.—Tirumalai Naik's Mahal, MADURA.

rēsvara and Goddess Minakshi appeared into Tirumala Naik in his dream and told him that if he changed the seat of his Government from Trichinopoly to Madura, and improve the temple with all grandeur his disease would be cured, and they also offered him some ashes, with directions for use both internally and externally. When he got up from his sleep, he narrated the vision to the Brāhmin priests, and his court officials, vowing that if he was cured he would endow large sums of money for the construction of the hall. He was soon after cured of the disease, and in fulfilment of his vow, he built the hall, and settled at Madura. This magnificent building was shorn of its splendour by Tirumal Nāik's grandson Chokkanādhān, who changed his court from Madura back again to Trichinopoly. In order to provide himself with a suitable palace, Chokkanādhā removed the best parts of his grandfather's residence, to Trichinopoly. To-day we see only one block of the splendid residence, with its ten pillars, and a small dome and the site of the old Noubat Khana (Band stand). The surviving building consists of two oblong portions running east to

west. The smaller of these measures about 140 feet long and 70 feet wide and 70 feet in height, "possessing all the structural propriety and character of a Gothic building." The larger building is more architectural in style and character. It measures about 252 x 151 x 40, connected with well-designed brick arches. At the back of the arcade runs a line of cloisters 43 feet wide, and supported by rows of huge pillars. The portico is splendid and measures over 50 feet high.

M. Langles says of this, *Swarga Vilāsam* (heaven) as follows:—"This pavilion is so constructed as to cause it to be said that in no other country is there a court equal to it by reason of its splendid ornaments, their excellence, number, extent, curious workmanship and great beauty. To the west in the midst of a great dome shaped hall is square building of black stone, inside which is a chamber made of ivory. In the middle of this is a jewelled throne, on which the king is accustomed to take his seat at the great nine nights festival surrounded by all his banners or ensigns of royalty, and before which all kings are accustomed to do homage."

This building was taken over by the Government during the administration of Lord Napier, Governor of Madras, the Governor himself taking a personal interest in the matter of its restoration; though it will take a very long time to restore it to its original grandeur, it has now been considerably improved. Most of the public offices are located in the building to-day.

THE MANGAMMAL PALACE, built during the days of Queen Mangammāl between 1689 and 1704 A. D., is an edifice which has not been preserved in full. Only parts now remain with some beautiful highly polished stone pillars and plaster domes. This Queen was celebrated for her acts of virtue among which was the making of roads and the planting of avenue trees for the shelter of the travellers.

To the east of the temple, at a distance of about three miles, is a picturesque tank of about 1,000 feet square known as VANDIYUR TEPPAKULAM, (Fig. 83) with a square island in the middle wherein is a small temple. This is close to the river Vaigai and a channel connects this tank with the river. The sanctity is attached to this tank as when it was excavated for removing earth therefrom to build the Tirumal Nāick's Palace, the huge *Vināyaka* now in the temple is said to have been found buried therein. On this account the spot was considered holy and it was converted into a *Teppakulam*, i.e., a tank wherein the floating festival is celebrated.

There is a shrine of Vishnu called Kudal Alagar (*Kudal* being one of the former names of the town) and it is said that Vishnu came down to this place

to give away Meenākshi in marriage to the God *Sunderēśvara*. The *Vimana* or tower of the god in the temple is of a very fine workmanship and is known as

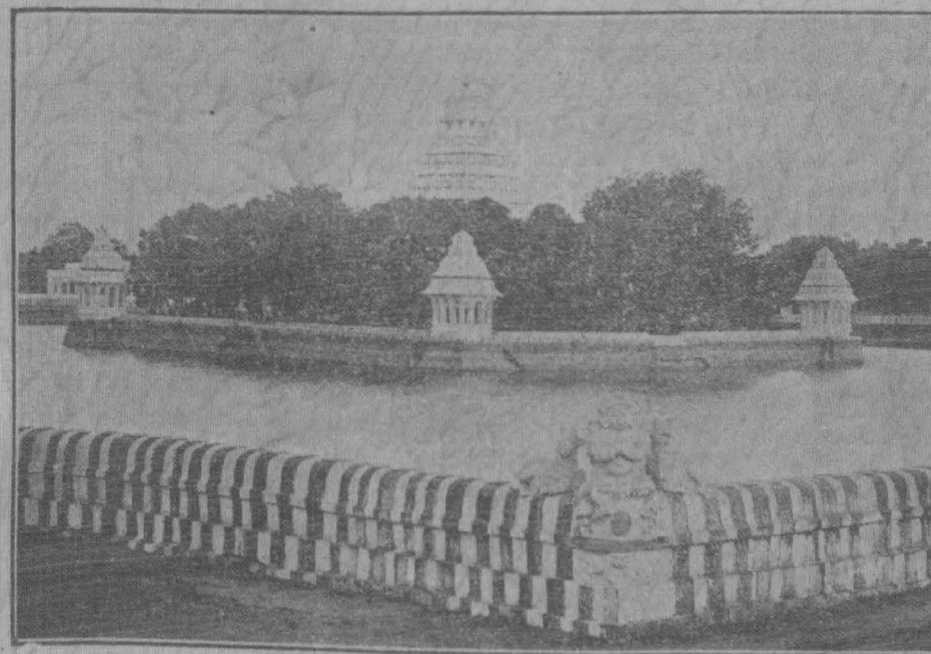


Fig. 83.—Vandiyur Teppakulam (tank), MADURA.

the *Ashtāṅga Vimāna*. The marriage of Meenākshi is said to have been celebrated on the day of *Panguni Uttara*, generally occurring on the full-moon day of the month of Panguni (February-March) and an important festival is still held to mark the event.

TIRUPPARANKUNRUM.

To the south of Madura, at a distance of about 7 miles, is to be seen the celebrated cave temple of Tirupparankunram of the presiding god Subrahmanya. He is said to have married *Dēvasēna*, daughter of Indra, in this place and performed also several of his miracles. Great sanctity is attached to the hill as a whole and people circumambulate it on that account, on all important days.

ANAMALAI.

To a distant view this huge hill, at a distance of about 6 miles to the north-east of Madura, has the appearance of an elephant in a lying posture with its face turned to the west and tail to the east. On the northern side of it are 3 caves of which one is natural and this is on a slightly detached rock while

the other two are cut into the hill, on the rock overhanging the natural cave are the sculptures of Saptakannimārs with inscription below each. Another cave is popularly known as Shamanālkōvil. The central shrine of Narasinga-perumālkōvil is also a rock-cut cave.

JEWELLERY OF GOD SUNDARESA AND GODDESS MEENAKSHI.

The Jewellery of God Sundarēsa and Goddess Meenākshi in the great Temple at Madura (Figs. 84 to 87) are one of the finest and most valuable collections in Southern India.

Hindus invest large sums of money in jewels and are blamed for it by Europeans as well as Indian economists who hold that the money spent in purchasing jewels should go to improve the economic resources of the country, since progressive countries in the world are straining every nerve to improve their economic condition; while in India a very large portion of the country's wealth remains as dead stock, being locked up in jewels. The custom that has seen centuries should not be brushed aside as a meaningless thing, eminent people and kings credited with great political and social acumen having originated and sanctioned such customs. They would not have done so, unless there were weighty reasons for sanctioning and strengthening this jewel mania, as it is called by modern economists. Ancient kings have spent large wealth in making jewels to decorate their persons with, as well as the persons of their wives and children. Even modern kings and zamindars vie with one another in this ancient custom of wearing costly jewels. This is evident from the number of firms dealing in them flourishing in the various parts of the country. Reformers in this direction, should if at all they are earnest about it, study the rationale of the custom before they try to catch the ear of the public. They will do well to understand the several kinds of ornaments used by Hindu ladies in ancient ages as well as in modern times. For their edification it is proposed to give a brief account.

Of the several kinds of ornaments worn on different parts of the body one going by the name of Thāli, is, the most common, since it is incumbent on every married woman to wear it on her neck for life or till the death of her husband and hence it is a very common article of jewellery in every household. It consists of two *Tirumangalyams*. Two flat thick gold plates cut in the shape of double U and four gold beads each having four facets called in Tamil Kuṇḍu strung originally in a piece of cotton string steeped in a solution of turmeric but now-a-days in a twisted string of gold wire called Saraḍu or Koḍi, *Tirumangalyam* and two beads form one set and one set is to be got ready by

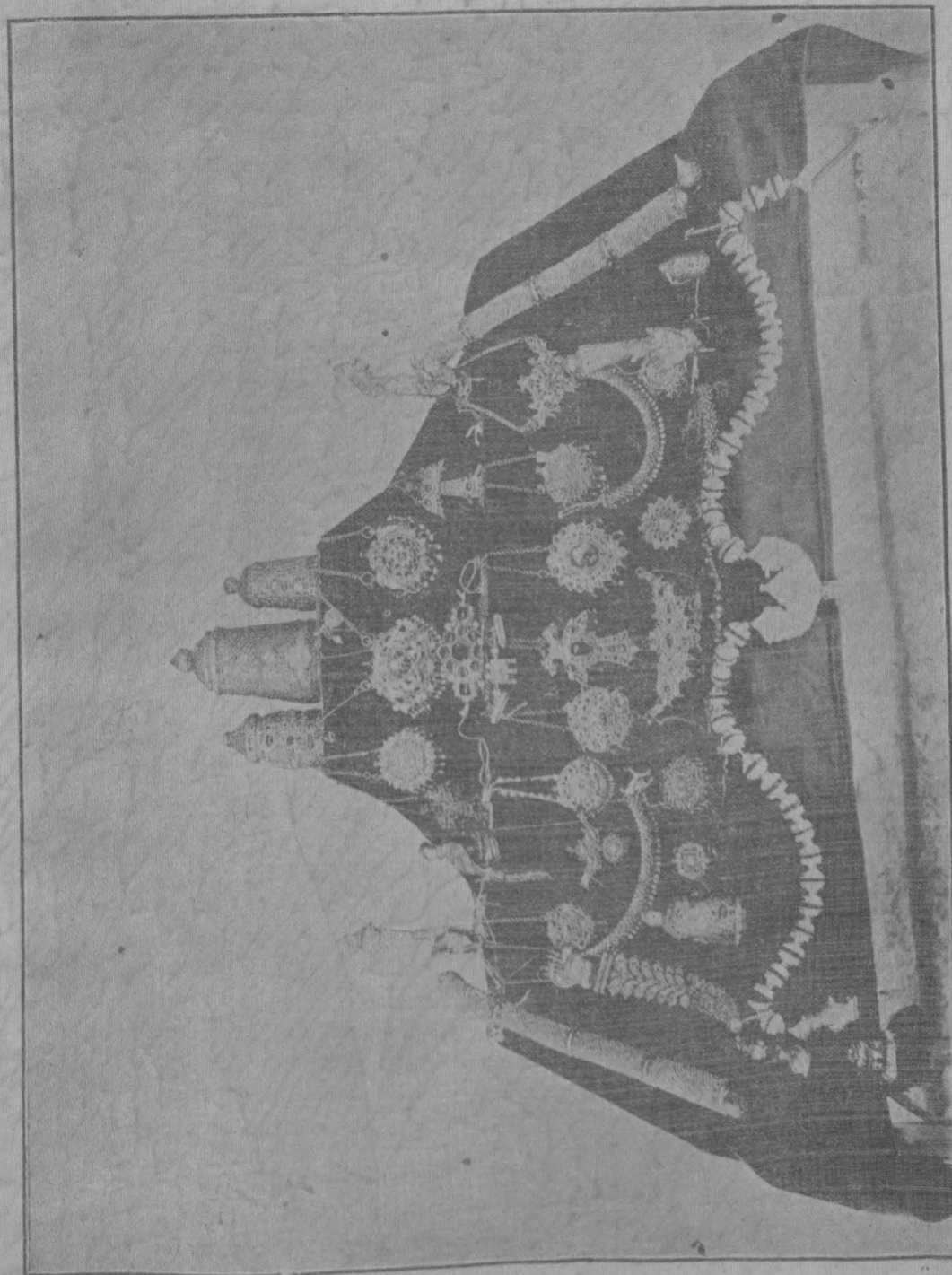


Fig. 84.—Jewellery of the God and Goddess, MADURA.

the husband, while the other set has to be prepared by the parents of the girl. After a preliminary performance of certain marriage rites, the *Thali*, is tied round the bride's neck by the husband and then double knotted by his sisters. The true spiritual significance of this custom was known to the Hindus of old, but has been lost sight of by the present generation. The first and foremost use of this custom is to distinguish the married from the unmarried, just as a marriage ring on the finger of an European lady is to single her out as one joined to a husband in wedlock, from among a crowd of women.

The next ornament of importance is the ear-ornament called by the ancients *Olai* perhaps from the custom in existence even long before their time, of wearing a roll of cadjan or palmyra leaf. This ornament was made entirely of gold in the beginning, but was subsequently replaced by brackets set with precious stones, rubies in the beginning and diamonds afterwards and called *Thōḍu*. A woman who does not wear this ornament is called a *Muli*, i.e., a woman of whom a portion is missing. Two other ornaments in common use in ancient times may be mentioned. One was called *Kodai Kadukkan* i.e., umbrella-shaped ear-ornament and it was worn hanging from the lower lobes of the ear. The other called *Vāli* or *Koppu* nearly approached a dumb-bell in shape and had a cluster of small pearls as fringes at one end. It was worn suspended through a hole in the upper part of the ear. A third ornament called *muruhu*, a moon-shaped bracket, set with precious stones was also similarly worn by the women in former times. Modern civilization has dispensed with all these ornaments. If at all any lady wears them, she is considered an old fossil (*sic.*) and she generally belongs to out-of-the-way country places.

The next portion of the body graced by ornaments is the nose. Here also were worn by Hindu ladies of old, two kinds of ornaments. One was called *Bulākkū*, a heart-shaped bracket set with rubies at first and with diamonds afterwards, with a pearl as a pendant hanging from one of its extremities and it was worn suspended at the lower portion of the wall separating the nasal cavities. The other was called *Naththu*, a bracket-shaped link, the ear of an elephant, set with precious stones, fringed with small pearls and corals at one side and having a single cluster of small pearls hanging down from the pointed end, and it was worn suspended through a hole in the left side of the nose. People have now given up the use of these ornaments and if at all Hindu ladies use any ornament in their nose, it is a diamond screw passing through a tiny hole in the right side of the nose.

The ornaments worn on the wrists now-a-days are gold bangles and gold *Gōlus*. The former has a plain flat burnished surface whereas the latter has an ornamental rounded surface of embossed designs. There is also a thin

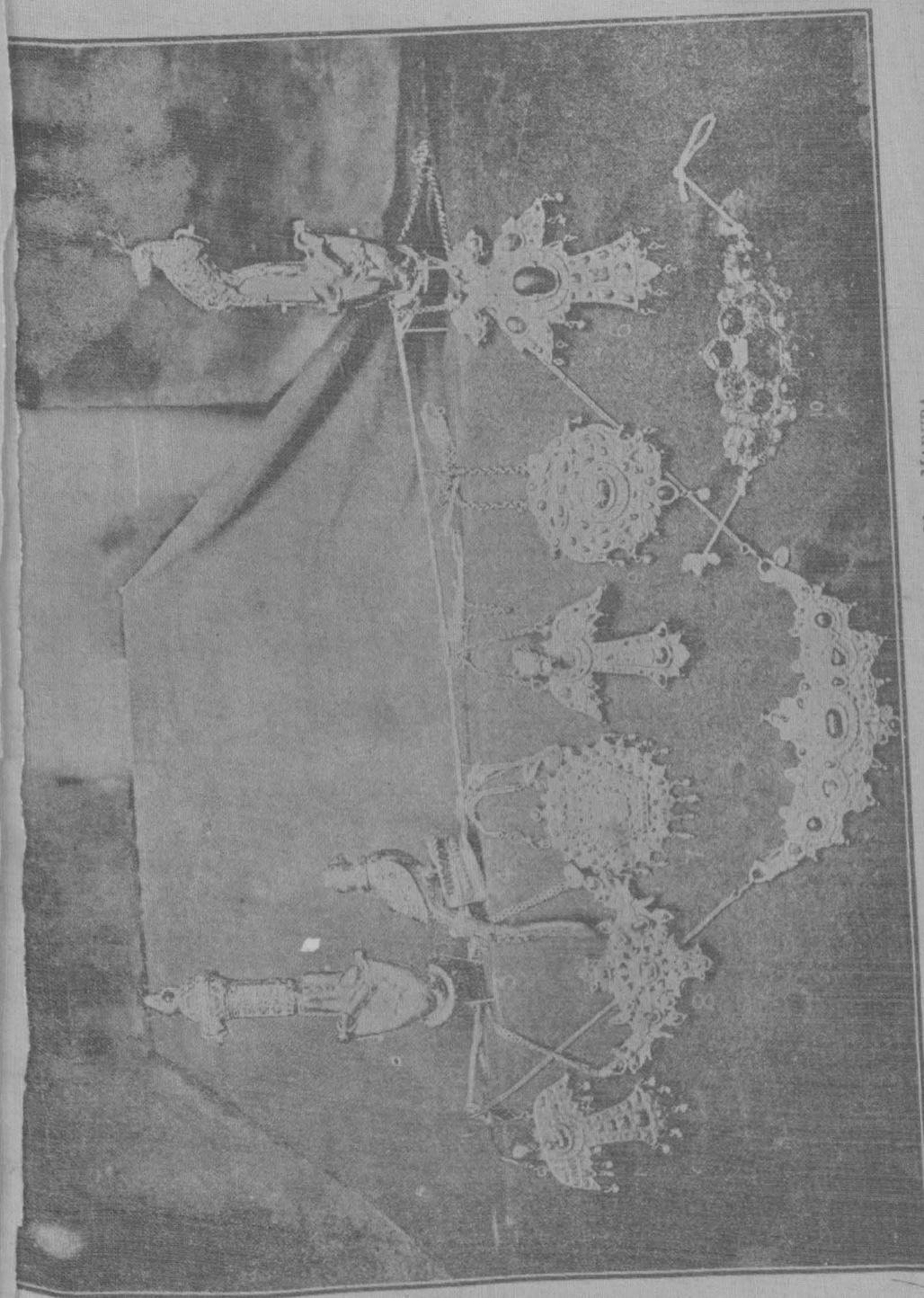


Fig. 85.—Jewellery of the God and Goddess, MADURAI.

Fig. 87.—Jewellery

God and Goddess, MADURAI.

ornament for the wrist called *Paṭli* in Tamil. It is nothing but a bracelet with two flat pieces of burnished gold at its two extremities. The design at present in vogue is an innovation, the primitive ornaments being rather crude consisting only of a ring of gold. Glass bangles called *Valayals* in Tamil, as well as bangles made of lace and covered with plain or embossed tinsel and called *Kankanam*, were also worn as wrist ornaments by Hindu ladies. The use of these has not completely disappeared, and people who could not afford to buy gold bangles, usually go in for glass and lacquered ones.

When a woman becomes *enciente* for the first time, her parents perform a ceremony called *Valai Kāppu* in the fifth or the seventh month after her conception, when her wrists are decorated with *Valayals*, *Kankanams*, and embossed gold and silver bangles. On that joyous day, all the women present to grace the occasion including maids and children are also decorated with *Valayals* and *Kankanams* at the expense of the host.

A gold ornament called *Vanki* is also worn by Hindu ladies on the middle of the upper arm.

The ornament worn round the waist is a zone or belt, made of either silver or gold. Bunches of gold or silver beads called *Salankai* in Tamil are suspended from holes in the bottom fringe to some length on both sides from the front.

The ornaments worn on the ankles were solid rings of silver. There were also two other kinds of anklets worn by the ladies of old. One of them was called *Thandai*, an embossed hollow circular cylinder and the other called *Pādam* was a broad flat piece of embossed silver plate encircling the ankles. The last two ornaments, the *Thandai* and the *Pādam* are not worn now by ladies. Only in temples they are used to decorate the images of the Goddess.

There are also ornaments worn on the toes. They are rings of silver, named *Meṭṭi*. If the ring has a plate of silver at the top, it goes by the name of *Peeli*. It is worthy of notice that the ornaments worn on the feet were made of silver only and not of gold.

The ornaments worn on the hair of the head are called *Sirōbushaṇam* or (1) *Rākkaḍi*, a slightly concave bracket either of gold plate set with precious stones or made doubly of embossed gold plate (2) *Konḍai*, a jewel in the shape of a dome provided with a screw made of silver to fix it in the hair, (3) *Tirugupōovu* shaped like the rose flower made in gold, and also provided with silver screws. (4) *Jadaisingāram*, a number of separate jewels provided with hooks to fix all along the pig-tail. These jewels



Fig. 86.—Jewellery of the God, and Goddess, MADURA.

are either of pure gold or set with precious gems and (5) Jaḍaikkōssu, two tufts of black silk threads hanging at the extremity of the pig-tail. Besides the ornaments described above, there are also ornaments called Kārai embossed gold beads in a ring of gold, Kāsu Mālai, a garland of gold string, Chandra-hāram, a garland formed of circular discs linked together, chains of different patterns and garlands of coral beads, pearls and precious stones worn over the neck.

Now we have described the most important of the ornaments worn by the Hindu ladies. Let us now consider the circumstances and causes that might have contributed to the custom of wearing these jewels as well as the rationale of the custom itself.

The ancient Hindus were scientists of no common order. They had attained proficiency in every department of science. Several works of theirs disclose their wonderful knowledge in anatomy describing very minutely the physiological structure of several portions of the human body taking for example their "GARBO-PANISHAD" which treats very minutely about the structure of the womb. Their intimate knowledge of botany is shown in their works in Sanskrit on the subject which tell us that the rays of sun-light made to fall on plants after passing through coloured glasses produce definite results in the growth of the plant. They also give us various other kinds of information along this line. They were great astrologers, astronomers, physicians and scientists. As geologists and mineralogists, their knowledge was more than physical and they were proficient in super-science. They had after series of experiments found out that gold, silver and various precious stones remaining in close contact with the physical body produced definite results, physiological, moral and mental.

Moral and mental improvement especially in the rich and the powerful are far more important for helping humanity than wealth applied for the bodily comfort of the people. Humanity as a whole will be the better for the refined moral and mental magnetism radiating from them. If people in power and those that are rich are mentally and morally elevated, everything they have or they may attain to will be at the service of humanity. We have the examples of the altruistic ancient kings like Harischandra in the moral plane and king Sibi in the emotional. The former sacrificed all for truth and the latter himself for the sake of a dove. What more does the country require than its rulers and men placed in power, becoming Harichandras and Sibis? This result is possible by the steady flow of magnetism and reflected rays of light from gems and proper combination of gems pervading and saturating rich men and men in power through and through. To gain this end, a knowledge of the effect of metals and precious gems singly and in combination on the human system is essential. For this purpose it is proposed to deal with them one by one.



Fig. 87.—Jewellery of the God and Goddess, MADURAI.

Water kept in clean copper vessels for a sufficiently long time gets the germs in it killed has been scientifically proved and may be verified now. It is recognised by Hindu Medical science that drinks from various metallic vessels or cups after remaining in those vessels or cups for sufficiently long time, produce definite physiological results in the human system when taken for a sufficiently long period. Hot milk kept in gold cups is supposed to infuse vigour in the system, when continuously taken for a number of days. To gain this end, a thin plate of pure gold is put in milk and boiled and drunk after cooling it. The medical value of gold and silver leaves is known even to a tyro in medical science. Such being the case we will pass on after mentioning the fact that Musalman kings and nobles took gold and silver leaves with their betel. Further there is a belief current among the people that a gold ornament secures immunity from the danger of thunder-stroke. Diamonds of pure water and without blemish as well as pure pearls are said to confer on the wearers immunity from passion. Corals and Rubies are said to be agencies inducing in the wearers unselfish love. Sapphire is said to be favourable for a devotional attitude of mind. Emerald is said to make a man who wears it next to his body support the weak against the strong and forget personal danger when danger threatens others.

All these results will be brought about only if the tendencies are in the individuals latent waiting for the opportunity to become patent. It is just like manuring and watering seed to draw the plant out since the possibility of a plant was latent in the seed and it became patent with the aid of the manure and the water. The effect of the precious gems in all cases will be similar. A bad man cannot become a good man by the mere act of wearing precious gems. He may be before any appreciable improvement becomes manifest in him. But he will be helped in his attempts at improvement and not hindered by the influence exerted by the gems.

The other causes contributing to the custom of wearing jewels lie in the fact that the kings in those days were favourably disposed towards the development of various arts. Further, the aesthetic instincts of the Hindus found vent through various channels, carving of various designs on metallic utensils being the most common. Hence an impetus was perhaps given to people engaged in jewel-making and jewel-wearing.

The secondary value, which the custom has as per modern view of things, is as under:—

It prevents a spendthrift husband from utter ruin, since the jewels are considered the personal property of the woman wearing them and only circumstances of grave necessity would make her part with them. Money can be

raised on their security in times of need. It further gives the lady a measure of independence inasmuch as it makes her the owner of a certain amount of wealth and secures for her care and attention from her sons and daughters in her old age which she might otherwise not be able to secure from them. It is a custom among the Hindus that the personal effects of a woman go to her daughters and this alone is enough to secure her the care of her children in her last moments.

CHAPTER XXX.

RAMESVARAM.

Rāmesvaram is an island in the Bay of Bengal, and it is connected with the main land by railway by the Madras-Danuskōṭi line.

The town of Rāmesvaram derives its name from Sri Rāma, and the sanctity of the place is due to the installation of a lingam by Sri Rāma himself. Its sacredness has been recognised from the earliest times by all sects of the Hindu community.

Purāṇas have it that to purge himself of the sin of Brāhminicide committed by Sri Rāma by killing Rāvaṇa, who was the son of a Brāhmin by a Rākshasa woman, Rāma was advised by the rishis to establish a *lingam* on the 'Gandhamādhana hill' whereon Rāmesvaram stands; that for the fulfilment of the event, Hanumān was sent by Rāma to get a *lingam* (Fig. 88) from the sacred river Narmada; and that as Hanumān did not return by the auspicious time fixed for the event, Sri Rāma installed a lingam made of sand, and called it Rāmalinga or Rāmanātha. Hanumān on his return, heard of this and got angry.



Fig. 88.—Hanuman delivers two Lingas to Sri Rama in the group: RAMESVARAM.

Rāma advised him not to grieve over the matter but to instal the linga he had brought, a little to the north of the sand *linga* and call it Hanumān linga, and also gave to his linga the precedence of worship. Not satisfied with this, Hanumān tried again to displace Rāmalinga by his *linga*, but he failed in his attempt. The marks on the Rāmalinga speak to the above incident.

There are several tanks and wells within the temple precincts (Fig. 89) and

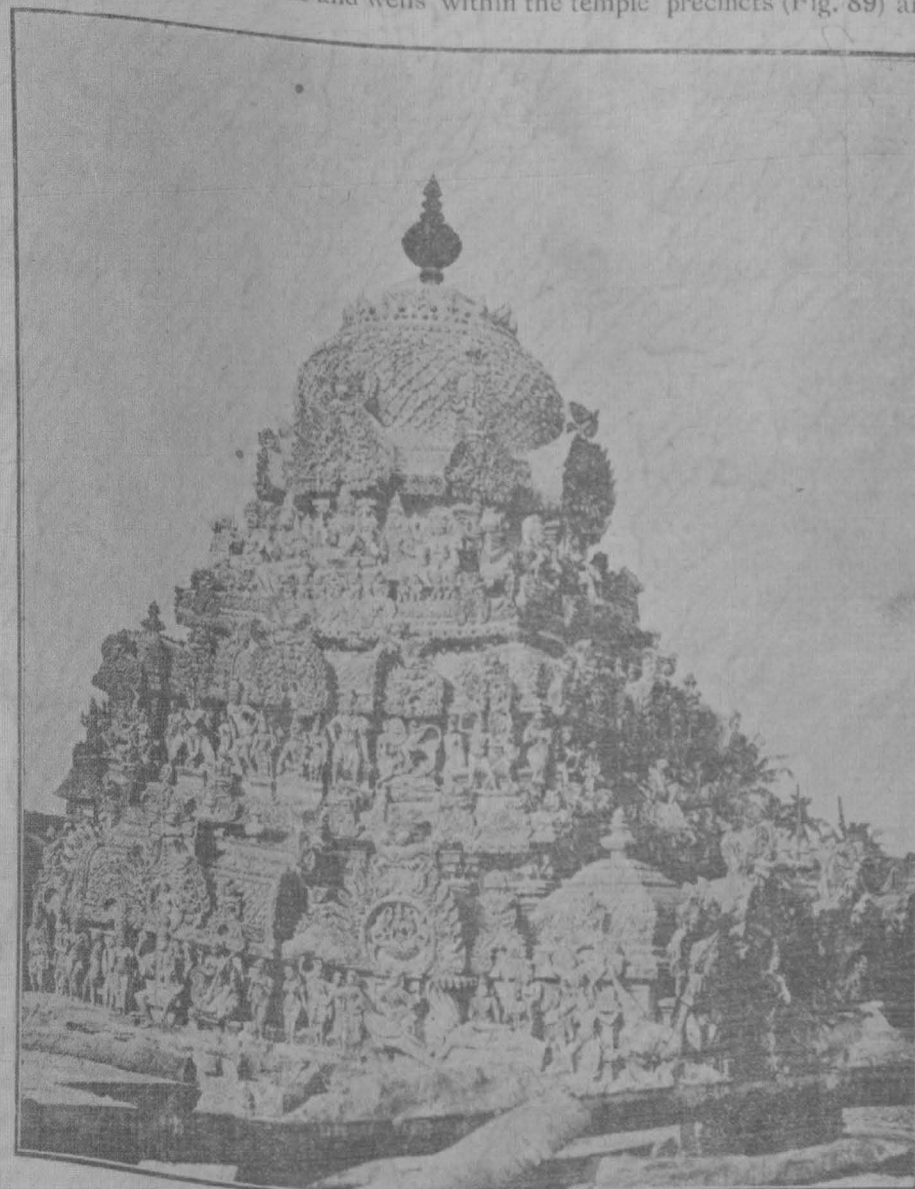


Fig. 89.—Ramanathaswami Shrine, RAMESVARAM.

great sanctity is attached to them. Sēthumadhavar shrine is another important shrine and it is sacred to the God Vishnu, who it is said to have appeared in the aspect of a Brāhmin called Sēthumādhavar and seduced Gupānidhi, daughter of the Pāṇḍyan king. Gupānidhi, who is supposed to be another aspect of the Goddess Lakshmi, was married to Sēthumādhavar; but before the marriage Sēthumādhavar was said to have been imprisoned by the king, who was, however, informed of the God's incarnation.

The Sēthupathis or the Rajas of Rāmnād who are lords of Sēthu, have long been worshipping the God Rāmanātha here, and they have made large endowments to this shrine. Statues of the Rajas are sculptured on the pillars of the *mandapams* and *prakarams* (Court-yard). The shrine of Sēthumādhavar is visited by pilgrims all the year round. A bath in the sea at Rāmēswaram at the junction of the Indian Ocean and the Bay of Bengal, is very sacred. The junction itself is ascribed to Sri Rāma, who is also said to have destroyed the invincible bridge with his Kōthand, when the people complained that Rākshasas from Lanka might come across the bridge and do harm to them.

There are several inscriptions in the temple, which relate the exploits of various kings. One of them relates that Raghunātha Sēthupathi who ruled a small principality near this place about 1669 A. D., defeated the armies of the Rāja of Tanjore in a battle, and annexed the towns of Mannārgudi, Pattukōttai, Arantāngi, Dēvakōttai and Tiruvārūr. Another inscription mentions that the mighty Thirumalai Sēthupathi (1645-1670) assisted the Madura king and defeated the Rajah of Mysore who invaded Madura. In appreciation of his services the king of Madura gave to Thirumalai Sēthupathi the villages of Tirupuvanam, Tiruchuli and Pallimadai. The copper plates relate (1) that Dalavōy (Commander-in-chief) Kattadevar made a gift of five villages to the temple of Rāmanātha on 20—11—1606 for worship and offerings and again on the 8th July 1607 eight villages near Pamban. (2) Hiranyagarbha Ravikula Sēthupathi ordered that Muthuvijayan Sērvai should get food every day from the temple in appreciation of his having dragged the king's elephant by its tail dated 8th June 1627. (3) Sri Thirumalai Raghunātha Sēthupathi performed Hiranyagarbhadānam at Danushkōti on 12th January 1659 (4) Sasivarna Periya Udaya Tevar *alias* Vijaya Raghunātha constructed a *mutt* (monastery) on the bank of the Vaigai, and gave a plot of land for its maintenance to Satyavasagawami, who came from Chidambaram on the 26th November 1734. Jaffna was also brought under his control. An agreement was entered into between the Darmakartha Rāmanātha Paṇḍāram and 512 Mahājanas of Rāmēsvaram on the 29th August 1772, consequent on the resumption of certain temple villages, by Nawab Asarat, who confined the Sēthupathi at Trichinopoly. The temple servants went to Chennapatnam, paid homage to Nawab Asarat and his Dewān Rāyar, and redeemed the villages.

* THE RITUAL OF RAMESVARAM.

The temple buildings are very large, and like others in the south they are surrounded by a high wall on the four sides, covering an area measuring about 865 feet from east to west by 657 feet from north to south,¹ with unfinished *gopuras* or gate towers on the east, south and north, and a single complete one about 78 feet high on the west side towards the village. On the east side is the largest unfinished *gopura*, not on the wall of the present outer enclosure, but on that of an inner one surrounding what is known as the second *prakara*, or enclosure, while outside the main wall on that side are two large porticos, one opposite this *gopura* and leading up towards it, and the other a little to the south, leading in towards a subordinate *gopura* in the line with the last, and surmounting the gateway in front of the temple of the Goddess or Amman.

Inside the great enclosure is the third *prakara* abutting on the east wall, and measuring about 690 feet by 435. A passage about 18 feet wide with raised corridors of about the same breadth on each side, leads from the western entrance into this outer *prakara* or enclosure, which contains the great corridors surrounding the inner buildings, and is by far the most imposing feature of the temple. Like the entrance passage it has a corridor on a raised platform on each side of it, and runs round the four sides of the rectangle which it encloses.

This third corridor or *prakara* alone is open to all castes. Within it, and nearer the east face than the west, is an area 386 feet from east to west by about 314 feet from north to south, also surrounded by a high wall enclosing the second *prakara*, which is by no means so imposing, though somewhat older than the third; and within this again are the first *prakara* or inner enclosure round the shrines of the God RAMALINGASWAMI and of his consort PARVATAVARDHINI AMMAN, OF VISWANATHASWAMI AND VISALAKSHI AMMAN, besides a number of smaller chapels and rooms. The principal shrines are said to have been built by Uḍaiyān Sēthupathi, with the aid of a Ceylon prince styled Pararāja Sēkhara in S. 1336 (A. D. 1414), the latter having had the stones hewn at Trinkōnamalai and numbered on the spot, ready to be put together. This is said to be supported by the architectural style of these buildings themselves and by inscriptions on the base of the chief shrine. The north and south *gopuras* are unfinished, and ascribed to one Kīraṇa Rāyar, of the Dakhan, about 1420 A. D.

The western *gopura*, like the others, built entirely of hewn stone, and the outer surrounding walls are said to be the work of Uḍaiyān Sēthupathi and a

* From the "Indian Antiquary", December 1883.

1. This represents an area of 13 acres 5 poles.

Kōmatṭi of Nāgnr, near Nāgapattānam, (1434, A. D.) and statues of the merchant and his wife surmount the eastern wall. In 1450 additions were made to the inner buildings by a wealthy Hindu from Madura, and others in S. 1490 by Chinna Uḍaiyān Sēthupathi Kāttatēvar, then a feudatory of Viswanātha Nāyakar of Madura, whose statue and that of his son Krishnappa were set up in front of the Nandi. An inscription relating to this by the side of the door into the first *prakaram*, in front of these, was destroyed, with others, some twenty years ago, or more, during a suit between the Paṇḍaram of the temple and the Zamindār of Rāmnād¹.

The southern half of the second *prakara* was erected, it is said, about 1540, by Tirumalai Sēthupathi, whose statue and that of his son Raghunātha stand by the side of the south entrance into the Amman temple, and are honoured with garlands and an offering of betel nut and flowers² every Friday night when the image of the Swāmi is brought to this place on its way to the bed (*Palliyarai*) in the Amman temple. Raghunātha Tirumalai Sēthupathi, just named, built the rest of the second *prakara* about S. 1580.

The great unfinished eastern gopura is ascribed to Dalavai Sēthupathi in S. 1571, who also built the Sabhāpati shrine in the north-east corner of the third *prakara*. In S. 1624 Hiranyagarbhayāji Ravikulā Vijaya Raghunātha Sēthupathi, besides other buildings, erected the *Palliyarai*, or bedroom of the Amman temple and the maṇḍapa in front—in which are statues of himself³ and his brother Kaḍamba Tēvar.

About S. 1662 the Sēthupathi began the third *prakara*, setting up the entrances into it from the gōpuras on all four sides, and it was completed by Muttu Rāmalinga Sēthupathi (born S. 1647 A.D. 1725-6) in S. 1691. The statues of the latter and of his two *mantris*—Muttirulappa Pillai, son of Saundara Paṇḍiyan Pillai, and Krishna Ayyangār,⁴ with members of his are conspicuous in the western entrance corridor.

The temple therefore is not the work of one age, but extend, over a period of 350 years, and has been erected and endowed almost exclusively by one

1. The suit was conducted by one Appavu Pillai, still living, who had a number of inscriptions forged and inserted in the walls, and produced translations of them as evidence against the claims of the Sēthupathis. This evidence never seems to have been questioned. The suit, appealed to the Privy Council, was given in favour of the forgers, and the Sēthupathi deprived of his right to appoint the Dharmakarthis or interfere in the management of the temple which his ancestors had built and so richly endowed. The older copper plate grants disappeared at the same time.

2. These go to the Zemindār's servants if any are present.

3. His statue appears also in two other places with his *mantri*, Tollaḱadu Muttirulappa Pillai opposite, together with others of his friends; but about 1835 a Paṇḍaram had some of them chiselled into ascetics, affixing beards of lime, etc.

4. To his grandson Satavadhanam Muthuswami Ayyangar, and able Pandit and Poet, I am indebted for much of the information given below respecting the puja.

family, the Sēthupathi Chiefs of Rāmnād. It is one of the last great works of the Hindus, and the latest addition to it is the finest of all¹.

The *puja* or ritual of this temple may deserve notice, as it will be found peculiar in some details, and differing from what is the practice in temples north of the Tungabhadra and Krishṇa.

At half past 4 or 5 A.M. the *padasaiva* (Tam-*Osan*) comes into the east porch in front of a shrine of Hanumān and blows thrice on a conch, tinkling on a *jayaghanta* (Tamil *Sekandṭ*) or small gong hung on his right wrist with a small stick held between the fingers of the same hand. Then he proceeds to the south, west, and east gates in succession, and repeat the summons. During certain seasons he visits the temples outside, and blows also on the sea-shore. Then come the *melakarans* or musicians—three with drums, *bheri* (Tamil *peri* or *nagara*), *mridangabheda* (Tamil *tavil*), and *damaruga*, two pipers (*nagaswara*), a castanet (*kaitalam*) player, and one with a trumpet *kakala* (Tamil *ekkalam*), and play in front of the Hanumān shrine in the east entrance. The Sthānikars, who keep the keys, and have charge of the jewels, the Bhaṭṭars or priests, and the dancing-girl (*Muraikari*) officiating for the day, with *rudraksha* beads in place of jewels, dressed as a Brāmaṇi and her heir uncombed—all having already bathed—come with the peons and servants of the Dharmakartha or Superintendent, and open all the doors up to the Mahāmaṇḍapa, and light the lamps. The cooks go to the kitchen and the store-keeper gives out rice and other provisions for the day. A hundred and eighty measures of rice is said to be the daily dole—40 to the servants, and 140 to be cooked for the worship.

Besides these officials it may be as well here to enumerate also the following:—

The *Gurukkal* is the priest whose duty it is to make the *puja*. His assistant is the *Sadacharya*. The *Saraiyar* assists at the *abhisheka*, bringing the *Naivedya* and the water (*tirumanjanam*) in a silver pot (*ghata*) on the elephant.

The *Nayinar* is Superintendent of all the temple servants.

The *Mantrapushpa* repeats the *Mantra* when the bhaṭṭar or Gurukkal asks forgiveness at the conclusion of each *puja*.

The *Agama* assists in making *samprokshana* according to the *Agama-sastra*.

The *Vedaparayana* repeats the *Veda* behind the image when it is carried out during a festival.

1. See Fergusson's History of Indian and Eastern Architecture, pp. 355-358.

The *Kattiyam* holds the silver baton when the image is brought out at the time of *diparadhana* and repeats the *Kattiyam* every evening when the Swāmi is carried to the *Palliyarai*.

The *Sripadam* carry the image in the palanquin. Inside the temple the *Siviyars* (*Sivikayars*) bear it.

The *Periamurai* bring the curds, milk, etc., from the *Araivāsal* and also light all the *dipas* and give them to the *Gurukkal* during the *pujas*.

About half past five, when the cooks have prepared the *naivedya* (food) the doors of the *Mahāmaṇḍapa* of the temple itself are opened. The *pūjākārs* are *bhaṭṭars*, *sthānikars*, and *dharmakartā's* servants then go to the *Mahāmaṇḍapa* of the Amman temple with the musicians and open the door, and the priest presents a camphor light at the bed in which the images lie, with fruit and betel-nut. A *sthānikar*¹ in a reverential attitude then says to the image or Swāmi:—

"Awake Lord of the Universe, author of good to this whole world, and for the world's benefit, be pleased to accept my daily worship."

They then place the image, which is of gold, in a small palanquin, and carry it out at the south door, and preceded by musicians and dancing-girls, two silver sticks, two torches, a silver umbrella and a *chamara*, it is carried round the second *prākāra* by the west, to the east entrance of the Swāmi temple and placed in the *Ardhamaṇḍapa* or room between the shrine (*garbhagriha*) and *mahāmaṇḍapa*. The *bhaṭṭar* next goes into the shrine² and removes the old garlands (*nirmālya*) from the *linga* and puts them upon the image of *Chandikēswara*, which is in a small chapel just behind the shrine³. If this were not done, the *pūja* would lose its merit or be of no benefit to the God.

The *bhaṭṭar* next performs a short *samkalpa*, thus—sitting in the *Mahāmaṇḍapa* facing the east, he puts a *pavitra* of *darbha* grass on the fourth finger of the right hand, and bending two other stalks of *darbha* round the same finger he makes *prāṇāyāma*, i.e., holds his nose with the third and fourth fingers and thumb and repeats a *mantra*.

Then he puts his hand to his right ear and joins his hands, he says:—

"By Siva's orders and for Siva's kind acceptance, I perform the sacred rite of the morning worship as prescribed by rules."

1. The *sthānikars* prepare the lights, carry the water, flowers, food, etc., used in the *Puja*, keep the jewels, carry the silver sticks in processions, cook the rice, *naivedya*, ring the bell during *puja*, and hold torches to let the *Sudras* see where they are not permitted to enter.

2. As the same ceremonies are gone through in all the four shrines it will be sufficient to confine this account to the principal shrine.

3. Those from the Amman temple are carried to the image of *Chandikēswari*.

Then he performs *punyāvachanām*—pouring water into a brass vessel after fumigating it with lighted camphor, he places it on some rice laid on a raised stone (*punyāvachanakuraḍu*) in the floor, having first tied a thread round the pot four times over the shoulder and bottom, and putting *akshatāh*, (rice grains coloured with turmeric) on four sides of it, tying a small piece of cloth round the neck, putting mango leaves in the mouth of it, laying a cocoanut on them, and a garland over it, he knots together three *darbha* stalks and spreads out the lower ends (*darbha kūrchā*) so that it may stand over the cocoanut, and make *prāṇāyāma*, saying:—

"By Siva's order and for Siva's kind acceptance I perform the *Punyāvachana* ceremony, for the purification of the place and the vessels during the holy morning time (service)."

He then lays down the cocoanut, and *darbha kūrchā*, and taking the mango leaves, dips the tips of them six times into the water and dropping it into a smaller vessel. The *bhaṭṭar* now pours the water back into the first pot and replacing the cocoanut he takes 5, 7 or 9 *darbha* stalks and touches the pot, while the *Sādāchārya* (*adhyanaḥbhaṭṭa*) repeats the *Veda*¹—the *bhaṭṭar* following him; this last takes 10 or 15 minutes. Again the *bhaṭṭar* takes off the cocoanut and garland and lays them down, and dipping this *darbha* and mango leaves in the water he drops it on his head. This is called *atma-prokshanam*. The rest of the water he sprinkles over the floors and of the *Mahā* and the *Ardha maṇḍapas* and the shrine, and on the vessels used in the *pūjā*,—to purify them.

A *sthānikar* brings water from a well called the *Kōṭitīrtha*, in the first *prākāra*, and fills a large vessel that stands in the shrine. The *bhaṭṭar* then takes a handful of sandalwood paste², and rubs it on the *linga* and the *pīṭham* in which it stands. Next he pours water over it from the large vessel, repeating certain *mantras*.

1. Printed in the *Punyavachanapanchadi*.

2. Composed of sandalwood powder, musk, saffron, flowers, sandalwood oil, civet (*javadu* and *punuhu*) bezoar (*gorachana*, and *Pachha karpura*). There are sixteen kinds of baths.

"First of all, by the scented oil; second, by the lime juice; third, by the flour of green pulse; fourth, by turmeric-powder; fifth, by the wet cloth; sixth, by the *Panchagavya*; seventh, by the milk bath; eighth is said to be curds; ninth is said to be ghee; tenth, is *Panchamrita*; eleventh, the fruit juice ought to be poured; twelfth is said to be honey; thirteenth to be sugar-cane juice; fourteenth, the tender cocoanut (juice); fifteenth, fragrant water; and sixteenth comes the pure water. Thus sixteen kinds of baths with the pouring pure water in the midst, are enumerated."

"The performance of the bath-worship in the morning takes away all our sins. The performance of the bath-worship at the noon gives us all prosperity. The performance of the bath-worship in the evening drives away all our sickness."

"The Sri Chakra Tirtha (holy water) which is powerful to wipe off the sin of the Bēṭāla¹, was created by Paramēswara. The holy waters, Sītāvāpi, Mangalavāpi, Amrita-saras, Brāhmia-saras, Hanumat-saras, Agasthya-tirtha, Raghurāma-tirtha, Jātā-tirtha, Lakshmana-saras, Chakra-tirtha, Siva-tirtha, Samkha-tirtha, Yamunā-tirtha, Gangā-tirtha, Gayah-tirtha, and others, form the karōṛ of holy waters. The holy Sādhyāmṛitha-tirtha, the holy (water) named Mānasa, which is as it were another Mānasa² itself, and the Dhanushkōti-tirtha, (also form the number").

"May the Sindhu, Sarasvatī, Yamunā, Gōdāvari, Narmadā, Kāvēri, Kapila, Prayāganiyatā, Vetrāvati, Krishna, Bhimarathi, Palgu, Sarayu, Gaṇḍakī, Gōmati—May these rivers that take their source from the feet of Harī ever give prosperity".

A sthānikar then draws a curtain, that runs on a rod, across the Ardha maṇḍapa, and brings a dry cloth to the bhaṭṭar, who dries the linga with it, and with rest of the water he washes the floor round the vēḍī and ties two cloths round the linga, one of them in front and round the middle of it (for *vastra* and *upavastra*); then he dips the second and the fourth fingers³ of his hand in sandalwood paste and draws them across the front of the linga, leaving 3 lines on it, and on these he makes a round spot—forming the *tilaka*. Then he puts a garland over it and lays three *bilva* leaves (*bilva dhalam* upon it).

About 6 o'clock a sthānikar, accompanied by musicians playing, brings to the door of the shrine naivēdya of boiled rice, bread, curries,—more than an ordinary meal to a single person. The bhaṭṭar sprinkles the food with a few drops of water and repeats certain *mantras*.

Then he takes water thrice in his hand and pours it on the floor, the Adhyānabhaṭṭar saying *Arghyam*, Pādhyam, āchamaniyam, as he lets them fall in succession. Then taking *bilva* leaves in his hand he sways or waves them thrice towards the linga, the other saying (for rice)—*Annam* Naivēdyāmi for bread—apūpam Naivēdyāmi, and for curry,—*vyañjanam* Naivēdyāmi. Again he pours water thrice on the floor saying as before—*arghyam*, etc., and the curtain is withdrawn.

A sthānikar next gives the bhaṭṭar a lamp⁴ (*dhupa*) in which gum Benzoin (or incense) is lighted, and he incenses the linga, moving it first downwards in

a wavy line, then thrice round, and up and down once. Another lamp (*dīpa*) is given and waved as before; then a camphor light. The bhaṭṭar during all these services faces the north, and now, at the close of the morning puja (Suprabhātam, Tamil *Tirutanandal*) he requests the Swāmī, or God to accept the food.

"O thou, that art worshipped by the Dēvas, be pleased to accept the rice, pāyasa, (Rice boiled in milk) and puddings and cakes mixed with sītālēhya (chilly powder,) together with curd, milk and ghi". And prostrates himself with joined hands in front of it.

About 7 A.M., the second service (Udayamārtāṇḍa) begins. The bhaṭṭar taking water in a vessel goes into the shrine, joins his hands, and thus asks the Swāmī to accept this puja.

"Salutation to Rudra, to Bhīma (the fearful), to Nilakanṭha, to Vēdhas, to Kapardin, to Sūrēsa, to Vyōmakēsa. O Sankara, accept my worship which is performed with fruits, holy incenses, holy rice of various kinds, and the sixteen kinds of external honours".

Then he dips his fingers in the water and castes it on the linga and says certain *mantras*.

"Whether pure or impure, in whatever state of body (physical or mental) a man may be, if he only contemplates the lotus-eyed (Vishnu) he becomes pure both externally and internally."

He next throws water thrice on the floor, saying *arghyam*, etc. A sthānikar then brings naivēdya—rice mixed with curd (*dadhyōdhana*), bread, fresh butter and curry and the curtain is drawn. The bhaṭṭar sprinkles the food with water, and then waves his hand four times towards the linga and says some *mantras* with the successive movements.

The curtain is again removed and sthanikars bring dhūpa, dīpa and camphor lights, which are successively waved as before. Then the bhaṭṭar locks the door and goes out.

The same is done in all the four temples, and the food is distributed to the temple servants.

The third or Udayakālaptijā commences about at 9 o'clock. A sthānikar takes water in a silver pot from the Kōṭitirtha and with it he mounts an elephant which is ready in the second prakāra and comes out by the east gate with

1. i.e., of a man possessed by the Bēṭala.

2. The famous Manasa Saras.

3. Sometimes this is done with three fingers.

4. Formed somewhat in the shape of a quadruped, with the cup for the light in place of the head.

musicians, chāmara, umbrella, and the dancing-girl of the day¹ in advance, and before them a second elephant. The procession turns to the south and comes round the temple, re-enters at the east gate² and proceeds round the third Prākāra to the east entrance, where the sthānikar dismounts with the water and carries it into the Ardhamandapa. Then the bhaṭṭar comes, and the sthānikar brings water in another vessel into which the bhaṭṭar dips his fingers and drops it on his own head and says certain mantras.

"The five kinds of purity: Let there be first of all purity of soul".

This is called ātmasuddhi: he also drops some of it on the floor as (sthālasuddhi) and says mantras.

"Secondly, purity of place".

Again he sprinkles the vessels (*dravysuddhi*) and says certain mantras.

"Thirdly, purity of things (accompaniments)".

"Fourthly, purity of the linga".

And to prevent his yawning, coughing, etc., and makes *mantrasuddhi* repeating some mantras.

"Fifthly, let there be the purity of the mantras. Thus five kinds of purities are enumerated." He then sits down in the Mahāmāṇḍapa and worships Surya.

"Rule for covering the ground. The best mode of covering is by two measures of Sālī grain; a medium mode is by half of that quantity; a low mode is by half a measure; these (three) form the definition of Sthāṇḍila. The lowest mode is by a quarter measure."

And the rule for worship is,—

On a raised stone in the floor in front of him a sthānikar places 4 measures of rice, which the bhaṭṭar spreads into a square and traces on it a circular flower with it 8 petals. On it he places *darbha* grass and flowers, saying:—*Srīdēviayainamah*,—and then puts a little sandal paste on it. He then takes an empty vessel like a tea pot without handle, and after fumigating it with lighted camphor he ties a thread over it, passing it five times at equal distances down the sides and over the shoulders and bottom, and putting sandal paste, and akshathā on four sides, he places it over the figure drawn on the rice. Next,

1. They serve in turns each a whole day.

2. Here the other elephant makes his *Salam*, and retires

taking akshathā in his left hand he places it on the rice at the bottom of the vessel saying,—*Pādē, Brahmānām āvādhayāmi*¹. Again he puts more on the body of the pot, saying:—*Madhyē Viṣṇum āvādhayāmi*; on the lip saying certain mantras.

"The precept for defying the water in the vessel. Inside the vessel, Gangā, Yamunā, Narmadā, Sarasawātī, Sindhu, Gōdāverī, Kāvērī, and Tāmbraparnikā, are to be worshipped. At the spout of the vessel Vignēsvara is to be worshipped."

Lastly, he puts some into the spout, and says certain mantras.

"I worship Vignēsvara at the spout (of the vessels)".

A sthānikar now takes the silver pot full of water and pours it into the vessel. The bhaṭṭar puts a *pavitra* of *darbha* grass on his finger.

"The rule for making *Pavitra*:—Two *darbha* grasses each of twelve finger-breadths long must be twined together. Two finger-breadths in length must be devoted to form the ring of the *pavitra*; one finger breadth for the knot; four finger breadths for the tail; this is the description of the *pavitra*".

The sthānikar brings a large flat brass tray called *tāmbūlam* with half a measure of rice, some betel nut, fruit, (plantains), sandal paste, flowers, sugar, *darbha* grass, cocoanut and mango leaves, and sets the tray on the south of the *kumbha*.

"The rule for the collection of the things required for *Punyāhāvāchana*:—In the vessel rice, betel-leaf, fruit, sandal powder, and flowers; molasses, *darbha* grass, and mango leaf must be placed to the right."

The bhaṭṭar sits facing the east, and the Sadhāchārya and any other Brāhmans knowing the Vēda who may wish to join, sit down near him. The bhaṭṭar asks:—

"Charitable people: Permit me to pronounce the *Punyāhāvāchanam*!"

They reply.—"Let it be said".

He says:—*Akshatah*?

The reply.—"Let there be *akshatas*".

Bhaṭṭar.—"Fees"?

Brāhmans.—"Let there be fees".

1. The precept for defying the vessel. At the foot of the vessel, Brahma is to be worshipped. In the middle, Vishnu must be worshipped. On the brim, Rudra is to be worshipped. And on the two sides, Nandi and Kala are to be worshipped.

The bhaṭṭar then takes the mango leaves, cocoanut, *darbha* grass and a cloth, and lays them on the *kumbha*,—the head of the cocoanut pointing to the east. Then the bhaṭṭar performs *sankalpa*, as before. A sthānikar brings him a cloth and garland, and the bhaṭṭar ties the cloth round the neck of the *kumbha* and puts the garland over it. Then taking down the cocoanut, he dips the mango leaves into the water thrice, and drops the water into another vessel with the same formula as in the first pūjā. Next, touching the pot with some *darbha* stalks, he and the Brāhmins repeat portions of the Vēda for about an hour. The bhaṭṭar then offers betel-leaf, sugar and flowers, as *naivedhya* to *kumba*, saying, Varunarājāyanamah, and from another vessel he sprinkles water thrice on the floor with the usual formula—*Arghyam*, etc. Now taking water and a flower in his hand, he waves it twice, as an offering, towards the *kumbha*, saying certain *mantras*.

“Be pleased to accept betel-leaf with nuts, the tender leaves of Nāgavallī, and camphor powder”.

Then he adds Tāmbhulam *naivedhya*mi, and taking *akshathā*, he joins his hands and says certain *mantras* :—

“Salutation to Varunarāja. I consecrate him in his usual place”.

He next dips the mango leaves and *darbha* in the water and drops it on his head, then on the floor, and on the vessels (as *prōkshaṇā*). The *kumbhā* is now set aside¹ and a sthānikar brings the pañchagavyam curds, ghi, milk, cow urine, (*gōmūtram*) and dung (*gōmayam*) for which five cups are arranged in the form of a cross; the milk is put in the centre, the curd on the east, the ghi on the south, the cow-dung on the west and the urine on the north.

The bhaṭṭar taking the *akshathā* in his left hand, lifts a little of it with his right and puts it on the curd, saying :—I worship the curd (placed) in the eastern direction.

Again on the ghi saying :—

“I worship the ghi in the southern direction”.

Next on the *gōmayam*,—

“I worship the *gōmayam* on the west”.

Then on the *gōmūtram* saying :—

“I worship the cow urine on the north”.

And lastly on the milk saying :—

“I worship the milk in the middle”.

1. The bhaṭṭar gets the rice, etc.

He now presents the molasses as *Naivedhya* saying certain *mantras*.
“Salutation to the God, Pañchagavya. I offer molasses as *Naivedhya*”.

Then taking a little *akshathā* and holding it out in his joined hands, he says certain *mantras*. “I consecrate it in its usual place”.

Next he pours into the milk, first the curds, next the ghi, third the *gōmayam*, and lastly the *gōmūtram*, and takes the vessel into the *garbhagriha* or the shrine, and sets it on the north side of the *linga*¹.

Again a sthānikar brings four measures of rice and places it on the raised stone or flag and the bhaṭṭar spreads it in a square and draws on it a lotus flower with ten petals, the 3rd pointing to the south and the 8th to the north, the numeration commencing from the east. On it he places sandal paste and flowers, and putting *akshathā* in his left hand he places a little of it on the petal.

Placing a large pot (*ghaṭam*) on the centre of it and ten smaller ones (*kalasam*) round it on the petals, all fumigated first with camphor, and with threads tied round each in the usual fashion here, he puts *akshathā* and sandal paste on the four sides of each. A sthānikar then brings water (from the Kōti-tīrtha) and pours into each pot, and ties a cloth round the neck, placing mango leaves, a cocoanut, *darbha* and a garland on all. The bhaṭṭar now washes his hands and feet at a well close to the maṇḍapa and returning into the Mahā-maṇḍapa, he sits down facing the east (the *pavitra* being still on his hand), and here he makes *prāṇāyāma* in the usual way, then crossing his forearms, with closed fists he beats his temples with the knuckles and muttering “Sri Ganēśya Namah”. Then he begins the *Sankalpa*² and says certain *mantras*. “For the pacification of all obstacles let us think on him who is dressed in white robes, who is Viṣṇu himself, who is of the colour of the moon, who has four hands, and who is of pleasing appearance.”

And then holding his two hands clasped on the right knee, the right hand above, he repeats certain *mantras*.

In the second—southern division of the Continent of Brahmā which is going (its round) by the command of the great and reverend Siva; in the (*present*) time of Svētavarāha in the reign of Vaivasvatha-manu; the twenty-eighth; in the first quarter of the Kaliyuga; in Jambūdvīpa; in Bhāratavarsha, in Bharathakhaṇḍa; in the southern direction from Mēru; in the Saka-era; in the Samvatsara Chitrabhānu of the cycle of 60 years beginning Prabhava; in

1. The North is the proper side in all marriage and propitious ceremonies; in *Śraddha* and ceremonies relating to the dead the South is the proper side.

2. Mental vow or resolution.

the Hēmantha season; during the (sun's) northern course; on the auspicious day Monday the 7th tithi of the light half of the month Makara; on the auspicious day in which is the asterism Rēvati, the Siva Nakshatra, Siva Yōga, Siva-karaṇa, the Subha Yōga, Subha-karaṇa, and other (auspicious) times are in conjunction".

Then he says,—Sri Rāmanāthēswarasya prātaḥkāle abhishēkārtham snāpanapūjam vidhivadham karishyē.—“For the holy morning—bath Rāmanāthēswara, I perform the necessary worship of the bath as prescribed by rules”,—and taking akshatha in his right hand he puts small quantities of it, with his left; 1st on the ghaṭam or large pot, saying:—Sapta-vidha-samudra tīrthan āvādhayāmī.—“I deify the seven kinds of ocean waters in the vessel”; 2nd into the kalasa, on Petal No. 1 saying—Gangām avapayami: “I fill up water from Ganga”. Into the 2nd Kalasa saying:—Yamunam avapayami; into the 3rd—Narmadam avapayami; into the 4th—Sarasvatim avapayami; into the 5th—Sindunadhim avapayami; into the 6th—Godavarim avapayami; into the 7th—Kaverim avapayami; into the 8th—Tamraparnim avapayami; into the 9th—Sivatīrthan avapayami; and into the 10th Kalasa saying:—Sarvan Punyatīrthan avapayami.

A sthānikar brings betel-leaf, plantains and sugar, and another brings a single dīpa and dhūpa and the bhaṭṭar waves the dhūpa.

Then he sprinkles a few drops of water over the betel-leaf, sugar, and fruit and offers them in succession as naivedya.

“I perform all the obeisances.”

A sthānikar next brings, in separate dishes, honey, plantains, curds, milk, ghi, and sugar¹ thus enumerated:—

“Of the curds, honey, milk, ghi, and sugar, begin from the middle and place them all in the five sacred spots, pronouncing the *Brahmamantra*.² Twice two, and a quarter times of sugar must be in the mixture. This kind of mixture, which is called Pañchāmrita must be offered three times to the god”.

The bhaṭṭar goes into the shrine and removes the garland, flowers and bilva leaves, and hands them to a second sthānikar, who takes them to the chapel, of Chaṇḍikēswara. Then the bhaṭṭar stands before the figure of Gaṇapāthi or Vignēswara, in the Ardhamanḍapa with joined hands and says:—

“Thou elder brother of Skanda, the lord of all the *ganas*! I have begun the worship of Siva with his beloved wife; be pleased to favour me with freedom from all obstacles”.

1. At the Ardra feast (Tam. Trivadirai) on the Ardranakshtra in Marghasirah, jack fruit, mangoes, pomegranites, tender cocoanuts, grapes, sugar-cane and butter are added.

2. Five mantras beginning with it are called Brahmamantras.

Then he goes to the Nandī and removes the garland of the previous evening, and those on all the other images in the temple, and takes those of the gods to Chaṇḍikēswara—those of the Ammans to Chaṇḍikēswari. This takes half-an-hour to do.

Returning to the *garbhagriha*, he sprinkles water on the *linga*, (*prōkshana*), and now begins the abhishēkha. The curtain is drawn and a sthānikar has already filled a large vessel in the shrine with water from the Kōtītīrtha, and now brings the sandalwood paste or ointment already described and the bhaṭṭar, rubs it over the *linga*, and pours water on it. The sthānikar next brings powder of *sīyakkāy* (*mimosa abstergens*) and the bhaṭṭar mixes it in a brass cup with water, forming a very thin paste, and pours it on the *linga* and again water. The same follows with powdered cinnamon, and turmeric; then the sthānikar opens the tender cocoanut and the bhaṭṭar pours the water of it into a bowl and thence over the *linga*, followed by water; then the curds, the ghi, the milk, the sugar mixed with water and the honey are successively poured on, and each followed by an ablution of water. Next the pañchagavya already described is brought and poured on, and again water, and lastly thin sadalwood ointment. Then he ties a cloth to the middle of the *linga*, and offers naivedya of mudgannām (Tamil *pongal*) made of boiled rice, green dhal, ghi, pepper and cumin, first sprinkling it with water and then moving his hand five times towards the *linga* saying:—Mudgānnam naivedyāmi. Next he waves a dhūpa with 4 or 5 lights on it whilst the sthānikar rings the bell; then *dīpa*, then camphor, and the curtain is withdrawn and again drawn. The bhaṭṭar now takes the cloth off the *linga* and pours water over it, and a sthānikar brings over the ten *kalasas* of water in the order in which they have been already numbered, and gives them to the bhaṭṭar who pours them over the *linga* and gives the empty vessel to another sthānikar. The ghaṭam (or large vessel) is next brought, and the sthānikar holding it, the bhaṭṭar takes a mango leaf and dips the top of it into the water thrice dropping it each time on the *linga*. Then throwing the leaf into the Ardhamanḍapa, he takes the *sankh* and the sthānikar pours water into it which the bhaṭṭar pours over the *linga*: this is repeated thrice. The sthānikar now gives him the *ghatam*, which he empties also over the *linga*. Next the sthānikar brings to the bhaṭṭar a vessel of Ganga¹ water, which he pours in the same way. Then a dry cloth is given with which to dry it. Next he washes all round the *linga* with water from the large vessel in the shrine. Then two cloths are brought for *vastra* and *upavastra*, which are tied round the middle and thrown over the top of the *linga*. The sthānikar next brings the silver *tripundra* or mark, of three horizontal

1. Pilgrims from the north often bring Ganges water which is received with great eclat; elephants and dancing girls, going out with music to convey it to the temple.

bars, and the bhaṭṭar, making the usual mark with sandal paste, presses the *tripundra* against it so that it sticks and puts a *tilaka* or round mark over the central bar. Then silver eyes are brought which are similarly stuck on; and lastly a garland is put over it.

The sthānikars come out of the maṇḍapa and pour water in front of the great Nandī—which is built up and plastered over, and is of great size. Water is also poured on all the other lingas. The bhaṭṭar takes sandalwood paste in a cup and *bilva* leaves in a plate, and goes round to all the lingas and images, putting a *tilaka* on each, and laying two *bilva* leaves on the top.

The sthānikars next brings with music from the kitchen, *mudgannam* (Tamil *pongal*), *gulānnam* (or rice prepared with sugar, ghi, green dhāl, cardamoms, milk, and cocoanut), *sambhānnam*, (rice cooked with tamarind, sesamum oil, chillies, mustard, and salt), bread made of black gram, (*phaseolus radiatus*), bread of rice-flour with sugar and ghi, a cake made of rice, flour drawn into threads like macaroni, rice with milk, dhāl boiled with salt, curds, ghi and curries. This is brought into the Ardhamāṇḍapa near the shrine door and the bhaṭṭar sprinkles it with water, and taking a *bilva* leaf he places it at the foot of the linga.

Then pouring water thrice he says, as before:—*Arghyam*, etc. Next he waves a *bilva* leaf towards the image waving his hand five times; meanwhile music is going on in the Nandimaṇḍapa and a sthānikar rings a bell in the temple.

The sthānikars now remove all the food to a room to the south-east of the Amman shrine, besides the kitchen, delivering it into the charge of a Maṇiyakāran, who locks it up. In the temple a sthānikar takes a bell in his left hand and a dhupa and dīpa in the other, and ringing the bell gives the dhūpā to the bhaṭṭar and withdraws the curtain. The bhaṭṭar waves the dhupa, saying:—*Dhūpam āghrāpayāmi*, and pours water; thrice on the floor (*āchamanīya*) then waves a dīpa with one light (*ekamukha*) saying:—*Dīpam darsayāmi*; then a sthānikar gives him a lighted *saptasthāna* dīpa which he waves with both hands, saying:—*Alamkāra dīpam darsayāmi*. He returns each in turn to a second sthānikar. Then he pours water on the floor saying:—*Achamanīya*, and receives the *pañcha-sirsha-nāga-dīpa*, which he waves saying, *dīpam darsayāmi*, and so in succession he receives the *vrishapa dīpa*, the *purusha-mrigha-dīpa*, the *nakshatra-dīpa*, and the *kumbha dīpa*, and waves each, first in a wavy line from above downwards, then thrice round going up on the left and down on the right side and lastly bringing it straight downwards, and saying

the same words¹. Here the sthānikar stops ringing the bell, and the priest repeats certain *mantras*.

"First the incense is to be offered; then the priest presents the sacred meal; then after presenting betel-leaf the light must be presented; then the *mahādīpa*, *bhūta rudra dīpas*; the *nāga dīpa*; the *sēsha dīpa*; the *purshā-miriga dīpa*; the *nakshtradīpa* which is arranged in three rows of five, three, and one respectively; all these dīpas each with its worship must be waved before the God; then the *digbanda* and *Apakuntha* ceremony with sandal powder and incense must be performed; the *Pañdhamudra* and *Dhēnu-mudra* must be presented; the waving of the *Aratī* with the five *Brāhmans* and the six *angas* must be performed; then the waving of camphor ceremony must take place when the sound of the bell must be stopped; after the *Nīrānjana* the *āchamanīyaka* must be offered; then the sparkling mark of *kumkuma* must be placed between the eye-brows."

Then the bhaṭṭar pours water on the floor, saying, *āchamanīya*, and with ashes, kept by the door-jamb, he puts a *tilaka* on the linga. A sthānikar next gives him a looking-glass which he shows to it; a small umbrella which he holds over it for a little; a *chāmara* that he whisks twice or thrice, and a fan of peacock feathers which he waves for three or four minutes. Then he takes flowers and *bilva* leaves, and presenting them to the linga, with joined hands he repeats certain *mantras*.

"For the atonement of any mistakes that I may have committed in my worship, I have now performed the worship. May it give you pleasure (satisfaction)!"

He next commences the *archanā*; facing the north, and holding a tray in his hands with *bilva* leaves, the bhaṭṭar stands in the shrine, while the *Adhyāna bhaṭṭar*, standing in the Ardhamāṇḍapa.

A sthānikar has now brought back the food from the *arai* or pantry, and the bhaṭṭar sprinkles it with water and waves his hand from it towards the linga and says some *mantras*.

Next, he gives holy ashes (*vibhūti*), *bilva* leaves and water, to those who are worshipping in the *Mahāmāṇḍapa*. A sthānikar then takes some boiled

1. At a festival I observed that the bhaṭṭar who waved the lamps held down his hand after each, that one of the sthānikars might pour a little water on the fingers of it, then he took a flower out of his left hand and threw it at or upon the dīpa he was about to receive. A second time bhaṭṭar always repeats the formula at his left hand.

rice in a basin and covers it with a cloth, another brings a bell in his left hand and a dhupa and dīpa in his right, and they go with music to all the lingas in the enclosure the bhaṭṭar following. To each linga the sthānikar lifts the corner of the cloth, the bhaṭṭar waves his hand, offering naivedya, and presents the dhupa and dīpa. The same is then done at the shrines of Vināyaka, Subrahmanya, &c.

Next the bhaṭṭar pours water and lays down bilva leaves and rice on each end of the threshold of the each door of the Mahāmandapa. A copper image like a trisūla (Sivali—a Balidēvata) fixed in a hemispherical base is now carried in a small palanquin by two men out at the east door of the Mahāmandapa, down the north steps, and round the shrine by the south, the bhaṭṭar following and putting water, bilva leaves, and food on all the balipitams—of which there are nine to the south and three on the west of the shrine outside, and three in front of the Mahāmandapa. Coming round by the north the palanquin is carried out to the Nandī maṇḍapa, round the north side of it, out into the second prakāra and to the Yagasāla in the north-east. There the sthānikar puts fire into one of the hōmakundās and the bhaṭṭar goes in and taking as much food thrice as his fingers will lift, he puts it into the fire, saying, Dēvabali, Bhutabali, and Isvarabali. The palanquin is now brought back to the great gilt balipitam behind the *dhvajastambha*, on which the bhaṭṭar pours water, and lays bilva leaves and a ball of food from the tray carried by the attendant sthānikar, this he sprinkles with water and offers saying:—“Bāhya-dēvatāphyō balim naivedyami”. This food is then given to the attendant whose duty it is to blow the *sankh*. The bhaṭṭar then pours the remaining water on the balipita and throws the rest of the bilva leaves upon it, and the palanquin proceeds by the south side of the Nandī to the Mahāmandapa, ascending to the east door by the south steps. The bhaṭṭar now locks the door of the Ardhamandapa, and the third or Udayakālapūja is closed, the time being now about noon.

The fourth service or Uchhikālapūja begins soon after the close of the last, and is exactly like the first after the Swāmi or image has been removed from the Amman temple, then it need not be gone over again. It lasts about an hour and a half, after which the doors are locked and all go to their houses for meals.

Again about half-past five the drummers* and some of the musicians sit in the entrance porch and play with might and main in the shrillest of keys. At sunset the *sankh* is blown in the porch and the lamps are lit, servants being appointed for that purpose. The sthānikars then open the doors and light the

temple,¹ and the bhaṭṭar having bathed and having put on a clean cloth and ashes, comes and makes the Sāyarakshāpūja, which is a repetition of the third or Udayakāla described above. This is attended by many pilgrims, and lasts till 9 or 10 o'clock P.M.

The sixth and last pūjā—Ardhajāma, is also a repetition of the first, including the abhishēka. After this, the bhaṭṭar puts the golden image into a small palanquin and waves a camphor light before it; then the sthānikars, preceded by musicians and the attendant dancing-girl, (dāsi) carry it out by the north steps from the east door, the bhaṭṭar presenting dhupa and dīpa and offers betel-nut and leaf (kāḷāñji) in front of the Nandī, they bring it round the north side of the Nandī, in front of the treasury, (karuvēlum) where again dhupa and dīpa are presented, and again on the north-east, opposite the store room. It then proceeds east and south along the second prakāra to the south entrance into the Amman shrine. By the sides of the door out of the prakāra are statues of Tirumalai Sētopathi (on the east) and his son Raghunātha Tirumalai Sētopathi² where it stops, and the statues are honoured with garlands before it enters. At the south entrance of the Amman temple, the bhaṭṭar takes out the image and places it in the bed beside Amman. There a camphor light is waved; the sthānikar brings milk, and the bhaṭṭar offers it naivedya.

He now comes out, and the dancing girl at the door repeats a Tēvārā ūñjal or verse in honour of Siva.

“Mandara and Saduragiri mountains are turned as it were into two pillars for the suspension of the swing; Mahāmēru and Ponmalai are converted into beams; the powerful Sēsha has made himself into two cords; the true wisdom itself which shrines supreme is turned into a plank; Vishṇu and Brahmā hold the cord and sway the swing to and fro; the learned Vedic Brāhmins stand near and perform the necessary rites; the beautiful goddess Malaināyaki (Sanskrit *Parvatavardhani*) sits by your side. Let us rock the swing”.

And a Paṇḍāram (ōduvār) also repeats another tēvāra. “That the daughter of Vidēha (Sita) seeing the deer mistook it, without knowing that it was a Rākshasa come in disguise to entrap her, has after all taken a beautiful turn by establishing for ever the name of Rāmēsvaram”.

The sthānikhar meanwhile swings the cot to and fro and fans the images, and people attending for worship are supplied with sacred ashes.

1. The shrine being perfectly dark, lights are kept burning behind the linga all day.

2. In S. 1562 Tirumalai is said to have given to the temple the villages of Puliyankudi, Kumarakurichi, and Karumal with its hamlets, and a copper-plate deed; and in S. 1570 Raghunātha gave Mulutakam, Nambitalai, and Attur, with separate copper-plate deeds for the first, and the other two. None of these copper-plates are now to be found in the temple.

Other sthānikars now lock and seal the doors of all the shrines; all go out, and the sthānikar counts the jewels on the images, closes and seals the door, locking the prakāra doors and departs about midnight.

THE PUJA UTENSILS.

In observing the ritual detailed already a number of utensils are made use of on the occasion. A set of five vessels is made use of when the puja commences. It goes by the name of "Pañcha Kalasam" or "Pañcha Pātram". The word "Pāthram" means 'that which holds or contains the drink' and that is water ordinarily. Hence these vessels are for containing water. There is of course nothing extraordinary in the use of a few vessels for containing water during the performance of the puja, when it is viewed from an ordinary standpoint. But the study of its rationale is highly interesting since it reveals the profound spiritual truths on which the usage is based. A rational explanation can be given for the use of five vessels for holding water and five *only* neither more nor less.

When a distinguished personage or a very holy person visits one's house, it is ordained in the Dharma Sastras that he should be welcomed with "argya-pādhyā" and "āchamaneeya." *Argya* is water offered to wash the hands. *Padhya* is water offered to wash the feet. And *Achamaneeya* is water offered to be taken in small spoonfuls thrice. The three vessels, out of the five used on puja occasions, contain water for the purpose referred to above. The fourth "Snāniyam," contains water for bathing and the fifth for general use such as cleaning the vessels and so on.

First taking the vessel containing water for general use and examining its rationale, it will be seen that from a hygienic standpoint, it is highly desirable, that a vessel used to contain drinks as well as water for bathing and other purposes, should be kept scrupulously clean and hence a separate vessel for containing water for cleaning such vessels is a *sinequanon*, on all occasions. It is a store of water to be used to wash things generally clean. Spiritually it is meant to represent the physical body which serves the purpose of refining the emotions and the mind.

Argya is water offered for washing the hands as has been already pointed out. The science of health requires the hands to be very clean if food is taken with the hands. We might have touched many undesirable things and hence the hands must be thoroughly cleansed before sitting to eat. We require clean water to do so; hence a separate vessel is kept for containing water for that purpose. The spiritual significance is the wish that the hands

of the holy men may be raised to bless the house they visit and to purify its inmates just as the water offered purifies the hands of the holy men and makes them feel the cool and pleasant sensation of contact with water.

Padhyam also may be similarly explained. We might have trodden on undesirable things such as the sputum of a consumptive patient or any such other things and hence it is desirable that we wash our feet before entering a house, to avoid the possibility of bringing into the house we visit, microbes of contagious diseases. From a spiritual standpoint, it means a prayer to the holy person that his visit should be friendly and not inimical. "Snāniya" is to have the same effect as *argya* and *padhya* but rather in a higher degree.

This procedure of every day before taking one's meals has a highly beneficial effect since it creates a sort of mental atmosphere that everything in the house is pure and consequently no sickness, etc., can occur in that house.

The several puja vessels are made use of in various ways. The most prominent of them, the BELL—is rung whenever the attention of the God is desired to be attracted by the devotee just as we ring a calling bell or make a noise to invite the attention of any person. Spiritually it signifies that effort on our part is essential to attract special notice of God towards us.

The MIRROR, called in Sanskrit *Dharpnam* is shown to the God as a mark of reverence and attention to his comfort and luxury. Spiritually it signifies that everything in the universe is only his reflection and nothing else.

The UMBRELLA and its holder may then be taken. It is called *Chathra* in Sanskrit and is intended to protect God from the sun's rays. Spiritually it means that He is the supreme consciousness under whose shade everything else remains protected. An umbrella, in Hindu scriptures, means power.

There is also a crescent-shaped utensil which is shown to the deity at the time of worship. It is called in Tamil *Chandravattam*. It shows spiritually the secondary light emanating from the moon, the primary light being that from the sun.

There is also a vessel for burning incense in. From a hygienic standpoint, it may be to serve the purpose of a disinfectant. Spiritually, it means that the organ of smell is his gift, just as the bell may be taken to indicate his gift of the organ of hearing.

Then we have a number of utensils for showing the deity light, emanating from one flame, five flames, six flames, seven flames, and so on. The light is

acknowledged to be the most precious gift of God to man. It is the source of all knowledge. Some people have more of it and some less. Even animals, plants and minerals have consciousness varying only in the degree of intensity. So in the worship of deities, light occupies a very prominent and important part. Waving one flame before the deity is to indicate that creatures of only one sense are of course his creatures. Similarly waving five, six, and seven flames indicate that creatures of diverse degrees of intelligence are his children.

There is also a utensil resembling the image of a five-headed serpent, from each head of it a wick soaked in oil projects and burns giving out a flame. A serpent, in Hindu Scriptures, generally indicates infinite space. Mahā-Vishṇu sleeping on the serpent Śeṣha is allegorical and means he is floating in space permeating all his creatures through and through with his vitality. Hence these flames from the five heads are meant to indicate the knowledge in the five states of consciousness—the waking consciousness—the dream consciousness, the consciousness in deep sleep and two other states beyond the above three. Each of the above states of consciousness is experienced in worlds of matter of different kinds of intensity, by the living things, Mahā-Vishṇu alone having the unified consciousness of all these states.

There is also another flame from an image in brass of a bull. A bull, the *vāhana* of Siva as well as the other *vāhanas viz.*, Garuḍa of Viṣṇu, swan of Brahmā, the creator, and so on, are used to indicate the play of forces of nature in matter, the deities from whom the forces emanate remaining behind. Hence this flame in an image of a bull indicates the supreme consciousness in matter of utmost tenacity since the bull is the *vāhana* of Siva, the lord of the burning ground, meaning thereby matter from which every kind of impurity is burnt out.

There is also a flame at the top of a pot to indicate the intelligence in man, the flame representing the head, the seat of intelligence and the pot itself the trunk.

A brass utensil resembling a car throws out 108 jets. This is to indicate one intelligence becoming many even as one cell becomes many cells in the human body.

The last light is the flame of burning camphor waved before the deity to indicate the play of forces in matter which is at the same time no matter; camphor evaporating and readily disappearing in space is taken to typify the

same. Even from a hygienic standpoint, the burning camphor, has a cooling and soothing effect on the nerves of the people.

Thus we find that by performing puja, understanding the rationale, a man tries to remind himself of God and His inseparable relationship to everything in the world, which fact he might otherwise forget in the struggle for existence in this mundane world.

CHAPTER XXXI.

TINNEVELLY.

Tinnevelly or Tirunelvēli, denoting the sacred hedge for paddy, formerly formed part of the Pāṇḍya country. The inscriptions in the temple speak of the deity Vrihivritēsvara's assumption of the form of a hedge and a roof to save from rain a devotee's store of paddy.

Tinnevelly is also called VENUVANA (a forest of bamboos) from the fact that there was an extensive growth of bamboos in the temple and under which the deity is said to have appeared. Natarāja's shrine in the temple (Fig. 90) is known here as Tāmbara Sabhā or the copper hall, and there are many sculptural representations in it. Some of the architectural pillars of the temple



Fig. 90.—TINNEVELLY Temple.

(Fig. 91) when struck produce a musical sound. Vishṇu, who is said to have given away the Goddess Pārvati in marriage¹ to Siva, is here represented in a metallic figure with a *Gindī* (a vessel with a spout), in his hands.

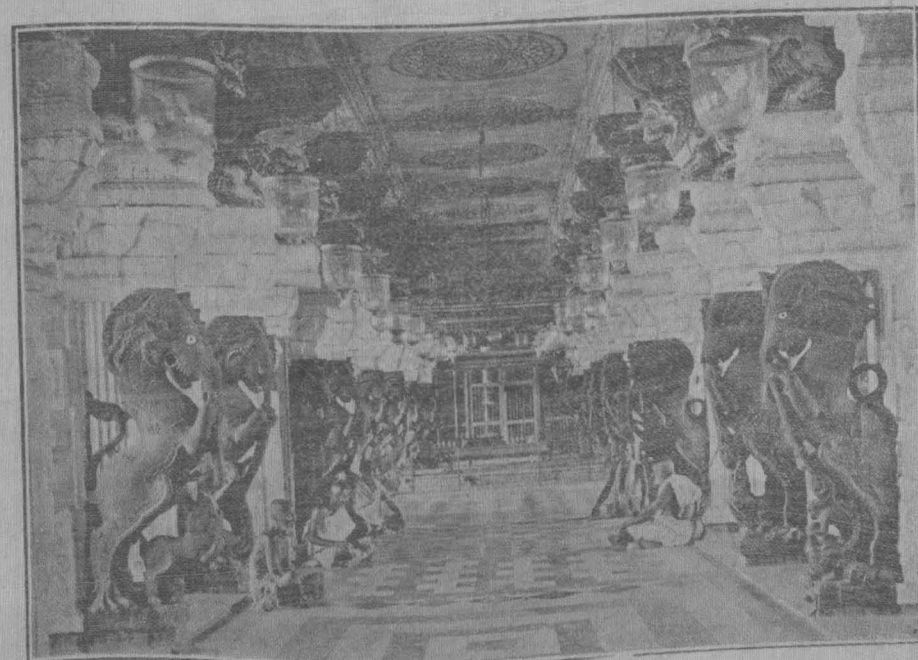


Fig. 91.—Interior of TINNEVELLY Temple.

Maṇalūr, for some time the Pāṇḍya capital, is within easy reach from Tinnevelly. The existence of several mounds about the place represents the relics of the ancient grandeur of the place.

God Subrahmanya's shrine situate in the middle of the river Tāmbira-parāṇi is known as KURUKUTHORAI TEMPLE, and it is submerged during floods in the river. The representation of Subrahmanya with his consorts is a fine workmanship.

1. On the occasion of this divine marriage the two consorts of Vishṇu, (Lakshmi and Bhūmidevi) are also said to have been present. Siva stands with his right leg forwards holding in his right hand the right hand of Parvati in the act of *Pañigirahana* (the ceremony of taking hold of the hands). The face of Parvati is in the attitude of her eyes looking below to show the modesty of women on such public occasions. Brahma is seated in front of a square sacrificial pit with blazing fire in it. Meenaka attends on Parvati. Sage Sanaka and Sanandana are on the left of Siva. It is to satisfy Agastya (the dwarfish sage), Siva is said to have appeared here in this marriage form, known familiarly as KALYANASUNDARA.

CHAPTER XXXII.

TIRUCHCHENDUR.

Tiruchchendur, meaning a sacred and beautiful town, is a sea-coast town 18 miles to the south-east of Srivaikuntam in the Tinnevely District. The temple (Fig. 92) dedicated to Subrahmanya, (Fig. 93) the warrior aspect of Siva, is built on a small rock.



Fig. 92.—TIRUCHCHENDUR Temple.

The town was so small when Subrahmanya came here with his army that he ordered Visvakarmā, the celestial architect, to extend and improve it. Since then it assumed the names TIRUCHCHENDIL or JAYANTHIPURAM or TIRUCHCHIRALIVAY and SRISANDHINAGARAM. The second signifies the conquest of the demon Śrapadma by Subrahmanya, the third a fertile sea-coast, and the last was a rendezvous for Subrahmanya prior to his going to war and after return. Tradition is that Subrahmanya's demi-gods desired to select a place which was to be a mountainous tract by the side of a river and the sea to worship him. Tiruchchendur having these advantages was selected for the purpose.

There are some rock-cut temples and natural caves by the sea-side and in close proximity of the temple with sculptural representations of Subrahmanya. The image of Dattatrēya¹ in the cave close by is also an object of worship.



Fig. 93.—Subrahmanya. 2.

The temple is said to have been constructed by Ugrapāṇḍyan, the fifth descendant of the Pāṇḍya dynasty of Madura. The sculptures on the right wall represent Subrahmanya sitting on a peacock and engaged in war with Śrapadma. On the left Subrahmanya and his goddess are seated on an elephant.

The early inscriptions of the Pāṇḍya King Varaguṇa speak of his monthly grant of 1,400 gold *kaṣas* or coins to the temple, and the injunction that this sum should be invested as a permanent loan among village assemblies, so that the interest therefrom might be spent on the temple. There is also mention of a shrine to Narkīradēvanāyanār, which speaks highly of the literary advancement of the period when famous poets were defied and worshipped. Narkīra was the author of "Tirumurugārruppaḍai", the first of the ten idyls called "Pattupāṭṭu". Narkīra was also the commentator of "Iraiyānār agapporul."

1. DATTATREYA is an *amsa* of the God Vishnu. At one time Sage Anī Mandavya cursed the leper Kausika, that before the next sunrise, he should die. Though a leper, his chaste wife feeling this curse upon her husband, prayed for the non-rise of the Sun. So it happened and the Devas approached Anasuya, wife of Sage Atri, for redress. This made Anasuya appeal to the wife of Kausika to give up her prayers to the Sun promising to spare the life of her husband. Besides granting this boon, Kausika's wife was also blessed with three sons, one as the *amsa* of Brahma, another of Vishnu and the third of Siva. It is this Vishnu *amsa*'s son that was named Dattatreya, who is represented as a wandering mendicant with ashes rubbed over his body. He is also followed by the four Vedas in the form of four dogs. He was permeated by the quality of goodness by destroying the wicked demons. Engaged in *yoga* (meditation) he began to enjoy the wordly pleasures. He was always encircled by the sons of ascetics. For some time he lived within the waters of a lake and came out of it with a lady to disassociate himself thereafter from the ascetic clan. Still they did not leave him. He is said to have lived in a valley of the Sahya mountain. There is a special temple to this God in NARASOHAWADI, about nine miles from Shirol Road Station in the Poona-Bangalore-Mysore Railway line, where on Full-Moon days and Saturdays pilgrims in plenty flock.

2. This figure is from KOLAPPALLUR, NORTH ARCOT DISTRICT.

CHAPTER XXXIII.

TIRUCHCHENGODE.

This place is famous for the Ardhanārīswara, (the half man and half woman aspect of the God Śiva) situate on a hill is 7 miles away from Sankaridrug Railway Station in the Sālem District. The hill is traditionally said to have formed part of Mount Mēru split up from another Mount in a conflict between Adisēsha (God of Serpents) and Vāyu (God of Wind) and hence named as NAGACHALA. The ascent to the rock, on which the temple (Fig. 94) is located, is by a flight of steps with maṇḍapams built at intervals on the north-east of the hill.

The deity proper stands within a hollow. There is a five-hooded serpent about 35 feet in height on the way to the temple. The Nritta Maṇḍapam in



Fig. 94.—Mandapa in the temple on the hill, TIRUCHCHENGODE.

front of the shrine has well carved piers with outstanding equestrian figures, one of which represents Pratyangīra, popularly known as Bhadrakālī; and in the ceiling are lotus flowers on the petals of which parrots are sitting. The bresssummers are full of carvings representing scenes from the "Skānda Purāṇa." The Vimāna in front of the shrine is upheld by stone pillars with a mechanical clock work arrangement in the roof for the falling of Vilva (*aegle marmelos*) leaves on the head of the idol. It is worth-seeing.

The maṇḍapam in front of the shrine dedicated to Subrahmaṇya has similar well-carved piers and bresssummers and ceilings with figures. There is the rough sculptural work of Mr. Davies, Collector of Salem, in 1823, with hat in hand to commemorate his replacing two broken stone lintels in two of the maṇḍapams. There are also minor shrines dedicated to Viṣṇu, and to the famous Tamil poet saints, Appar, Māṇikavāchagar, Sundarar and Sambandār¹.

The idol in the form of a half man and half woman signifying the truth of the universal soul and its creative power, is said to have been made out of a mixture of some powders by the ancient sages. Goddess Pārvati is said to have done penance at Dēvatīrtham and it has a good supply of water.

The granite bull in this shrine is said to have proved its divinity by eating Bengal gram offered by a saint on a particular occasion which finds a place in the Sthalapurāṇa! This forms one of the miracles² worked out by God Subrahmaṇya on the hill here.

The inscriptions of the Chōla, Pāṇḍya, Vijianagar, and Konga Kings exist on both sides of the path which speak not only of the gifts of the temple, but also of the construction of the various parts of the buildings themselves. One of the records in the 9th year of the Pāṇḍya King Jātavarman *alias* Tribhuvanachakravartin Sundara-Pāṇḍya (A. D. 1251—64) refers to the breach of a tank and states that the land irrigated by it was lying fallow for a long time. This place formed part of the old Kongu country which was later on called Chōlākērala-maṇḍalam.

1. These appear as figures 56, 68, 59 and 3 respectively.

2. There was a Tamil poet by name Gunaseela in this place who was a faithful devotee of the local God Subrahmaṇya. At one time he learnt that a poet of the Pāṇḍya country proposed visiting him to defeat him in a competition and thus establish his superiority. This terrified the local poet Gunaseela who appealed to the God. To save this devotee, God Subrahmaṇya appeared as a boy cow-herd before the Pāṇḍyan poet at the outskirts of the town. By engaging himself with that poet as a disciple of the local poet and talking all about the importance of tending the cows, etc., he convinced the poet about the superiority of his master. This made that poet retrace his steps. Thus Gunaseela was saved.

CHAPTER XXXIV.

TIRUPATI.

This hill shrine on the Kātpādi-Guḍur Railway line is sacred to Viṣṇu, known here as Venkatēśaperumāl or Srinivāśaperumāl. The shrine (Figs. 95 and 96) is said to stand over a cluster of seven hills, and form a part of Mount



Fig. 95.—TIRUPATI Temple on hill.

Mēru. The reason assigned for its distant location is that a dispute arose between Adisēsha, the god of serpents, and Vāyu, the god of wind, when the latter blew out the 1,000 peaks of Mount Mēru; and the former covered them with his thousand heads. Vāyu being disappointed in his attempt to destroy them pretended exhaustion and discontinued his blowing. Adisēsha, thinking that all was safe, raised his head, when Vāyu once again blew out the peaks, one of

which fell at Venkatāchala or Tirupati, and this accounts for its connection with the holy Mount Mēru.

Varāhasvāmi or Viṣṇu in the incarnation of a boar was the original deity of the Tirupati hills, and his shrine is on the bank of the Svāmipushkarani tank.

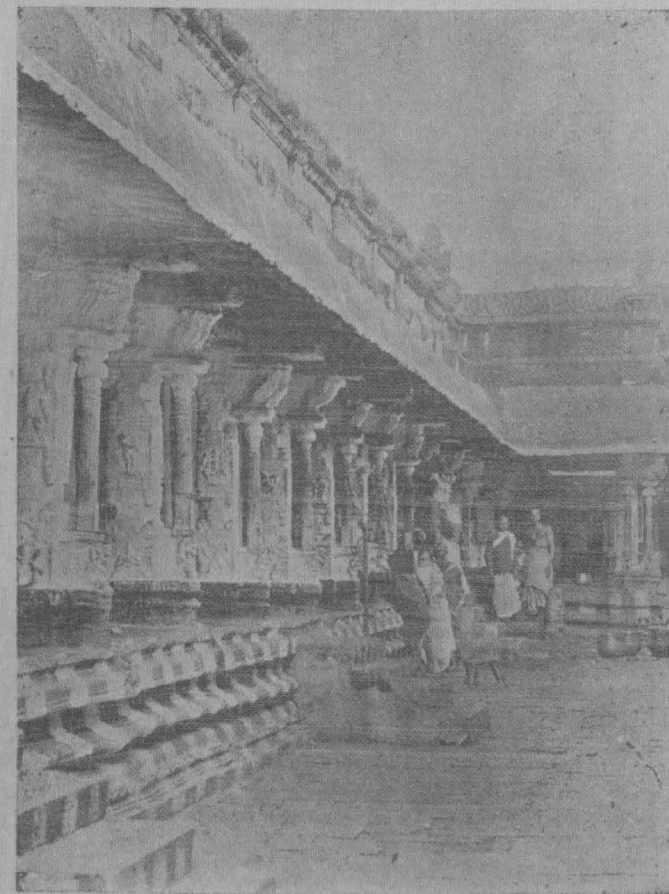


Fig. 96.—Interior of TIRUPATI Temple.

When Srinivāśaperumāl came there, Varāhasvāmi resented his residence; but the former promised the latter precedence of worship and offerings, and this is carried on even to-day.

Lower Tirupati dedicated to Gōvindarājaperumāl is at the foot of the hills in contradistinction to Venkatāchalapathi's shrine on the top of the hills. Midway between these two hills there is a tower called "Gāli Gōpura", or the tower of wind (*Gali* in Telugu means wind). The hills on which this is situated

form part of the Eastern Ghats. These hills were called by different names in different eras *viz.*, RISHABHADRI in the *Krita Yuga*, ANJANACHALA in the *Tretha Yuga*, SESHACHALA in the *Dvapara Yuga*, and VENKATAGIRI in the present *Kali Yuga*.

Hindu conception regarding the chain of these hills is that they represent the body of the serpent Lord Adisēsha, on which the God Vishṇu, the protector of the world, is said to rest. The seven hills of Tirupati are said to represent the seven heads of the serpent, on which Venkaṭāchalapathi stands; the centre of the serpentine body is the seat of Ahōbala Naraśimha, and the tail end is the abode of Mallikārjuna of Srisaṭa. The beginning, the middle and the end of the vast creation, presided over respectively by the Trinity—Brahmā, Viṣṇu and Śiva, have thus been ingeniously conceived and perpetuated in popular tradition. That the serpent with its several coils denotes limitless time is a cosmic conception current amongst the several nations of world.

In the gōpura or tower down-hill several Purāṇic legends are commemorated in sculpture; added to these the statues of King Krishṇadēvarāya of Vijayanagar and his consorts Chinnadēvi and Tirumaladēvi are installed, in a separate shrine on the top of the hill within the temple proper. An inscription of their visit and endowments made to this shrine is engraved below the figures. A little further to the left of the gōpura, there is a figure Venkatapathi Rāya (A. D. 1586—1613), who removed the seat of the Vijayanagar dynasty to Chandragiri. The important scenes stating the capture of the Udayagiri fortress could be seen in the second courtyard of the temple.

In the same place there is a minor shrine dedicated to Sudarsana¹ or Chakrathālvār, the fire deity. He has 16 hands, holding in each a weapon. The flame in this shrine assumes the form of a *shatkona* or hexagon.

1. Within the outline of a circle, the figure of a frightful Vishṇu is met with in the *Shatkona* inside the Chakrathālvār. This is also called Sudarsana. The appearance of the deity in this form is frightful as the *chakra* is worshipped on occasions when the enemies are to be overcome. Flames of fire are shown all round the central figure. The temple of Chakrapani in KUMBHAKONAM is one specially important for the worship of this form of the deity.

On account of the importance of this place amongst the Vaishṇava Shrines, it is held in much esteem. There are 108 such places in the whole of India, and they are :—

THE 108 VAISHNAVA HOLY PLACES. (NUTTETTU THIRUPATI).

1. Tiruvarangam.—(Modern Srīrangam).—The temple faces the south as from here the Lord Raṅgañātha is supposed to guard Laṅka (Ceylon) to satisfy his devotee Vibhēshana, a faithful sage of Sri Rāma.

2. Kōzhiūr or Nichulāpuri.—(Modern Uraiyūr).—The name is due to the fact that a fowl (in Tamil *koli*) and an elephant had a fight at this place at one time and the former came out successful. The Lord here is named Maṇavāpperumāl by Tirumangai Alwār. Also King Ravidarmarāja worshipped the Lord here.

3. Tañjaimāmanikōil.—(Modern Tanjore).—This temple is situated on the bank of the Vennār. To Sage Parāsara, the God here is said to have first appeared; close by there are nine other places relating to these 108 places.

4. Anbil.—(Two miles north of No. 8).—It is to Sage Vālmiki and Brahmā that the deity here first appeared.

5. Karambanūr.—(Uttamarkōil, three miles north of Srīrangam).—There are shrines to Brahmā and Śiva also within this temple and thus this is unique as the temple for the Tirumūrties.

6. Tiruvellarai.—(Ten miles north of Srīrangam).—Birth place of Uyya-koṇḍān. For the Goddess Earth and King Sipi, God here appeared on the hill Svētagiri.

7. Pullabūdanguḍi.—(Four miles north of Sundaraperumāl-kōil).—This is famous for Sri Rāma's having visited this shrine. Also King Krita worshipped the Lord here.

8. Tiruppērnagār.—(This is otherwise known as Kōvilāḍi, ten miles north-west of Budalūr).—The God has a pot near him in his right hand and this is in keeping with the name of the God Appakuḍaththān, Sages Upamānyu and Parāsara worshipped the Lord here.

9. Adanūr.—(Five miles west of No. 14).—It is to the holy Cow Kāmadēnu and Tirumangai Alwār that the deity here appeared.

10. Tiruvazhundūr.—(Tērazhundūr, four miles south-east of Kuttālam, near Māyavaram).—For the river Kāvēri, the God is said to have appeared.
11. Sirupuliyūr.—(Three miles north-east of Pēralam).—Here the temple faces the south. For sages Vyāsa and Vyāgra the Lord appeared here.
12. Tiruchchērai.—(Six miles south-east of No. 14).—The river Kāvēri is said to have worshipped the deity here and that for her He granted a boon that during "Tulā" (October-November) month, she should be considered as superior even to Ganga.
13. Talaichchanganānmaḍiyam.—(THALAICHANGADU, ten miles south-east of Shiyali).—Chandra, the moon, is said to have worshipped the God here. It is on the southern bank of the sacred Kāvēri river.
14. Tirukkuḷandai.—(Modern Kumbakōṇam).—Sage Hēmarishi is said to have prayed for the God here who appeared with "Sāranga" on hands, within the temple of Sārangaṇi. There is a sculptural representation of this sage in the west of the temple on the northern bank of Pottāmarai tank.
15. Tirukkaṇḍiyūr.—(Six miles north of Tanjore *en route* to Tiruvādi).—Here it is that Viṣṇu removed the sin of Rudra having removed one of Brahmā's heads. Sage Agastya has also worshipped the deity here.
16. Tiruviṇṇagar.—(Modern Uppliyappan Kōil near Kumbakōṇam, three miles east of No. 56).—The Goddess Earth worshipped the Lord here. A votive offering without salt neither spoils the taste nor makes the dishes unpalatable. This is Tirupati to the Tamil country. Marriages on vows are performed here.
17. Tirukaṇṇapuram.—(Five miles south-east of Nannilam).—Sage Kaṇvar is said to have worshipped the deity here.
18. Tiruvāli-Tirunagiri.—(Six miles south-east of Shiyali).—The temple faces the south. Close by in Tiruvāli is a shrine to Narasimha and in Tirunagiri to Saints Manavālan and Tirumangai Alwār.
19. Tirunāgai or Nāgapattāṇam.—(Modern NEGAPATAM).—Serpent Nāgarāja prayed to the God here, in the temple of Soundara Rājaperumāl. This is an important place to Saint Tirumangai Alwār.
20. Tirunāraiyyūr.—(Nāchchiyārkkōil, six miles south-east of No. 56).—Sage Mēdava who lost his daughter got her back by praying to the deity here. Tirumangai Alwār had his *samasrayanam* (initiation) here. There is a

sculptural Garuḍa here which is taken out only on two occasions in Mārgali and Māsi months on the prescribed dates; and as he is taken out the bearers are said to feel the weight in varying grades!

21. Nandipuraviṇṇagaram.—(Nādankōvil, three miles south of No. 14).—The temple faces the west, Nandi (Bull) worshipped the God here and the place where he prayed, which is close by, is named as Nandivanam. Also King Sipi worshipped the Lord here.
22. Indalur.—(Tiruvāluṇṭūr, three miles north-east of Māyavaram).—Chandra, the moon, is said to have worshipped the Lord here on the bank of the Kāvēri.
23. Tillaḷ, Tiruchitrakūṭam.—(Modern Chidambaram).—The shrine to the deity Gōvindarājaperumāl is within the famous Siva temple of Naṭarāja.
24. Kālichīrāmaṇṇagaram, Sirkali.—(Shiyali).—The temple is named as Thādālankōil and it is within the town almost very near the railway station. This is in honour of the Tiruvikrama form, and the "Mula Vighraha" is of this form.
25. Kudalur.—(Aduṭhurai-Perumālkkōil in Tanjore District, four miles north of Iyyampet).—The Lord here is known as Vaiyagam Kāthaperumāl (*i.e.*,) the protector of the world.
26. Tirukaṇṇanguḍi.—(Two miles east of Kilvālur).—Sage Gauthama is said to have worshipped the deity here.
27. Tirukaṇṇamangai.—(Five miles west of Tiruvārūr).—Varuṇa, the guardian deity of the west, and Rōmasarishi are said to have worshipped the God here. There is a beehive in the temple to which "pūja" is done as dēvas in this form are said to be worshipping the God here.
28. Kapistalam.—(Two miles north of Pāpanāsam).—Both Gajendra and Añjanēya worshipped the deity here. Close by at a distance of four miles on the north-east is the Tirumaṇḍankuḍi, the birth-place of Tondaradipodi Alwār.
29. Tiruvelliyanguḍi.—(Six miles north of Tiruvīdamaruthūr).—Sukra worshipped the deity here. Also sage Parāsara visited this place.
30. Manimāḍakōvil.—(Tirunāngūr, four miles north-east of Vaithīswaran-kōil).—Ekāḍasa Rudras (eleven Rudras) and Indra worshipped the deity here. Six important shrines lie close by and it should have been an important centre at one time.

31. Vaikundaviṇṇagaram.—(In No. 30).—Sage Uthankar and King Uparisarasava worshipped the God here.
32. Arimēyaviṇṇagaram.—(In No. 30).—Sage Uthankar worshipped the Lord here.
33. Tiruttēnāvartogai.—(Kilaichālai, two miles north of No. 30).—The temple faces the west. Sage Vasishṭa worshipped the God here.
34. Vanpurushōttamam.—(In No. 30).—Sage Upamaṇyu worshipped the deity here.
35. Semponseikōvil.—(In No. 30).—Rudra worshipped the God here.
36. Tiruttērri-Ambalam.—(In No. 30).—Ananda worshipped the God here.
37. Tirumanikūdam.—(One mile east of No. 30).—Chandra, the moon, prayed to the God here.
38. Tirukkāvalampādi.—(Eight miles south-east of Shiyali).—The Lord Gōpalakrishṇa is worshipped here.
39. Tiruvellakkulam.—(Aṇṇankōil, a few furlongs west of No. 33).—King Swētarāja of Ikshvāku line worshipped the Lord here.
40. Pārthanpalli.—(Two miles south-east of No. 39).—Pārtha (Arjuna), Varuna and Ekādasa Rudras worshipped the God here.
41. Tirumāliṛum Sōlaimalai.—(Modern Alagarkōil near Madura, twelve miles north-east of Madura).—The hill on which the Lord stays is known as Rishapagiri. The waterfall Nūpuragangai on the hill is a sacred one. King Malayathvaja Pāṇḍya worshipped the Lord here.
42. Tirukkōshṭiyūr.—(Thirty miles north of Mānamadura).—This is the birth place of Saint Nambi. The Lord here is named Saumiyanārāyana and Sage Kadambar worshipped the Lord here. Here the Lord is depicted in all the forms—standing, sitting and lying.
43. Tirumēyyam.—(Twelve miles south of Pudukōṭṭa).—The temple faces the south and for the “Dēvas” the Lord here appeared.
44. Tiruppullāni.—(DARBAISAYANAM, five miles south of Rāmnād).—This is also known as Darbasayanam and Puttārāyam where Sri Rāma is seen in his reclining posture! Varuṇa, the God of Ocean, prayed to Sri Rāma here. The Asvatta (*Ficus religiosa*) tree is sacred here.

45. Tiruttangālūr.—(Tiruthangāl, fifteen miles north-west of Sattūr).—The Lord here appeared unto a lion. King Salleya Pāṇḍya and Sri Vallabha also worshipped the Lord here.
46. Tirumōhūr.—(Seven miles north-east of Madura).—The Rudras worshipped the God here.
47. Tirukkūḍal.—(Ten Madurai, Modern Madura).—The shrine is known as Kūdalalagarkōil and the “Vimāna” over the central shrine is known as Ashtāṅgavimāna.
48. Srivilliputtūr.—(Twenty-five miles north-west of Sattūr).—This is the birth place of Perīālvār and Aṇḍāl. Sage Maṇḍukar worshipped the God here. Here the Nāyak Kings had a palace and it is the Tirupati for Pāṇḍya country.
49. Tirukkuruhūr.—(Modern Alwār-Tirunagiri, twenty miles east of Tinnevely).—Brahmā and Nammālvār worshipped the God here. There is a sacred tamarind tree within the temple which is said to be possessed of supernatural powers. This is on the Tāmparaparani river and there is a shrine to Nammālvār. There are nine important shrines here lying closely inclusive of this and hence they are known as Nava-tirupatis (*nava* means nine).
50. Reṭṭai Tirupati.—(Tolaivillimangalam, close to No. 49).—Vāyu, God of wind, prayed to the God here. There are two separate shrines here.
51. Srivaramangai.—(Vānamāmalai or Tōḍādri, Modern NANGUNERI, twenty miles south of Tinnevely).—The God here with all his attendants appeared to Sages Mārkaṇḍēya, Brihu and Rōmēsa. There is a well, the water of which, is oily and this is said to cure several diseases.
52. Tiruppulinguḍi.—(Close to No. 49).—Niruti, guardian of the south-west, worshipped the Lord here. The Lord here Ranganātha was worshipped by King Thoṇḍamān.
53. Tiruppērai.—(Two miles south of No. 50).—Sukra and Esana, God of the north-east, worshipped the God here.
54. Srivaikuṇṭam.—(Three miles west of No. 49).—Indra, the God of the east, worshipped the God here. There is a sculpture of Sri Rāma embracing Hanumān in a “maṇḍapa” here. It is on the Tāmparaparani river.
55. Varāṇamangai.—(Close to No. 49).—Agni, God of the south-east, worshipped the God here.

56. Tirukkulanthai.—(Perungulam, four miles north-east of No. 92).—Brihaspati worshipped the God here.
57. Tirukkurunguḍi.—(Ten miles south-west of No. 51).—Siva worshipped the God here and He stands close by the Vishṇu God.
58. Tirukkōlur.—(Close to No. 49) —Kubēra, the God of the north, worshipped the God here. Also Madurakavi Alwār. It is on the Tāmparaparani river.
59. Tiruvanandapuram or Anantasayanam.—(Modern TRIVANDRUM, 40 miles south of Quilon).—Chandra, the moon, Indra and Rudra worshipped the Lord here who is named Padmanābha.
60. Tiruvaṇṇarīsāram.—(Tirupatisāram, twenty-five miles south-east of No. 57).—To Vindai, Kāri and Odayanangai, the Lord here appeared. The sea bath here is sacred. Twelve miles on the south of this, is the sacred Kannyākumari (Cape Camorin.)
61. Tirukkātkaṛai.—(Two miles east of Edapalli in Shōranūr line).—The temple faces the south. Sage Kapilar worshipped the God here.
62. Tirumūlikkalam.—(Five miles east of Ariganidi on the Shōranūr line).—To Sage Harēda, the Lord here appeared.
63. Kuṭṭanāḍu or Tiruppuliyūr, (Puliyūr, three miles west of No. 64).—To the Sapta Rishis (the Seven Sages), the God appeared here.
64. Tiruchengannūr.—(Modern Tiruchur, twenty miles north-east of Quilon).—Siva fearing Padhmāsura worshipped the Lord here.
65. Tirunāvāi.—(Close to Eddakkolam Station on the Mangalore line).—The temple faces the south. Lakshmi and Gajendra worshipped the God here.
66. Tiruvallavāzh (Tiruvallāi, five miles north of No. 67).—To Kaṇḍākarna, the Lord here appeared.
67. Tiruvaṇvandūr.—(Tiruvamundūr, five miles west of No. 64).—The temple faces the west and to Nārada, the Lord appeared here.
68. Tiruvāṭṭāru.—(Twenty miles north-east of No. 60).—Parasurāma worshipped the God here.
69. Vittuvakkōḍu.—(Ten miles south-east of Edapalli on the Shoranūr line).—To King Ambarēsha, the Lord here appeared facing the south.
70. Tirukkāḍittānam.—(Three miles north of No. 66).—To King Rukmāṇśada, the Lord here appeared.

71. Tiruvāraṇvilai.—(ARUMMULAI, four miles east of Sengannur to be approached from Quilon).—The God appeared unto Brahmā.
72. Tiruvayindrapuram.—(Three miles west of Tiruppāpuliūr).—To Garuḍa, the Lord appeared here on the bank of the river Gaḍilam.
73. Tirukōvilūr.—This is the famous place for the Trivikrama form. To King Bali and Sage Mrikaṇḍa, father of Mārkaṇḍeya, the Lord here appeared. It is on the southern bank of the river.
74. Kāñchīpuram.—(Hastigiri, Modern Conjeevaram).—There is the famous Varadarājā temple in Little Conjeevaram. The temple faces the west. Besides, there are 27 other shrines dedicated to the various forms in this town scattered throughout the town. It is on the river Vēkavadi.
75. Attapuyakaram.—(Ashtabujam, a few yards to the south of No. 82).—The temple faces the west. Gajendra worshipped the Lord here.
76. Tiruttanga.—(Vilakkolikōil, close to No. 75).—The temple faces the west. Saraswati worshipped the Lord here.
77. Vēlukkai.—(South of No. 17).—Sage Brigu prayed and worshipped the Lord here. The original shrine on the lake is said to have been washed away in the flood.
78. Pāḍagam.—(Pāṇḍavathuthārsannithi, west of Ekāmbaraswāmi Sannithi Street).—This is the temple of the famous Krishṇa. The God appeared unto King Janamējaya.
79. Nēragam.—Sage Akrūra worshipped the Lord here. By neglect the shrine is no longer under worship and the deity is now in No. 81.
80. Nilātingaltuṇḍam.—Siva and Pārvati worshipped the God here. The shrine went to ruin and the deity is now on the first prākāra of Ekāmbara temple.
81. Uragam.—(Ulakalanthaperumālkkōil, west of Kāmākshiamman temple).—This is the temple dedicated to the famous Tiruvikrama form. To Uraga of the serpent species, the Lord appeared here.
82. Tiruvekka.—(Yathōthkārīsannithi, few furlongs on the west of Varadarājaswāmi temple).—This is the birth-place of Poikai Alwār. The God here is known as "the Truth-sayer" and Brahmā and Saraswati worshipped him here.

56. Tirukkulanthai.—(Perungulam, four miles north-east of No. 92).—Brihaspati worshipped the God here.
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79. Nēragam.—Sage Akrūra worshipped the Lord here. By neglect the shrine is no longer under worship and the deity is now in No. 81.
80. Nilātingaltuṇḍam.—Siva and Pārvati worshipped the God here. The shrine went to ruin and the deity is now on the first prākāra of Ekāmbara temple.
81. Uragam.—(Ulakalanthaperumālkkōil, west of Kāmākshiamman temple).—This is the temple dedicated to the famous Tiruvikrama form. To Uraga of the serpent species, the Lord appeared here.
82. Tiruvekka.—(Yathōthkārīsannithi, few furlongs on the west of Varadarājaswāmi temple).—This is the birth-place of Poikai Alwār. The God here is known as "the Truth-sayer" and Brahmā and Saraswati worshipped him here.

83. Kāragam.—The temple faces the south and the Lord appeared unto Sage Gārḥā. The shrine was neglected and the deity is now in No. 81.

84. Kārvānam.—The temple faces the west. The Lord met Goddess Pārvathi here. The shrine has been neglected and the God is now under worship in No. 81.

85. Tirukkalvanūr.—The temple that faced the west went to ruins and the deity is now on the north-east of the tank in Kāmākshi shrine. There are shrines over the Vimāna.

86. Pavalavaṇṇam.—(Pavalavaṇṇar temple, a few furlongs to the east of Ekāmbarēswara temple and a few furlongs to the north of Kāmākshiamman temple).—The temple faces the west. The Twin Aswins worshipped the Lord here.

87. Paramēchchuraviṇṇagaram.—(Vaikuntaperumāl temple).—The temple faces the west and is named Vaikuntaperumāl temple. To King Pallavarāya, the Lord here appeared. There are sculptures on the inner walls and shrines over the central Vimānas of the temple.

88. Tiruppukkuli.—(Seven miles west of Conjeevaram).—Jatāyu worshipped the Lord here who appeared as Vijarāghava. There is the figure of Jatāyu also here.

89. Tiruninravūr.—(Modern Tinnanūr).—The Lord appeared unto Varuṇa here.

90. Tiruvevvul.—(Modern Tiruvallūr).—This is called also Vēshāranniem. Sage Salihōtra worshipped the Lord Virarāghava here.

91. Tirunīrmalai.—(Three miles off west of Pālāvaram).—The temple faces the south. Ranganādhā was worshipped by King Toṇḍamān here.

92. Tiruviḍa-vendai.—(TIRUVADANTHAI, six miles north of Mahābalipuram).—Markandēya worshipped the Lord here.

93. Tirukadalmallai.—(Modern Mahābalipuram or the Seven Pagodas, Mallapuram, some twenty miles south-east of Chingleput).—This is the birth-place of Bāṭhathālwar. Sage Puṇḍarika worshipped the Lord here. This is the famous place for sculptural representation near Madras.

94. Tiruvallikkēni.—(Modern Triplicane in the city of Madras).—The God in the temple is known as Pārthasārādhi, i.e., Kṛishṇa as charioteer to Arjuna. He is in the central shrine with his family consisting of brother Balarāma,

consort Rukmani, etc. The Lord was installed by Sage Vyāsa here and worshipped by Sage Athrēya. The temple has also four other shrines within dedicated to Ranganādhā, Narasimha, Sri Rāma and Varadarāja.

95. Tirukkaḍigai.—(Modern Shōlingar).—This is the famous Narasimha temple. Lakshmi worshipped the Lord here. There is a powerful Añjenēya on a hillock here.

96. Tiruvēngadam or Venkatadri.—(Modern TIRUPATI).—This is so very famous and world-known that no remarks need be offered.

97. Singavēlkunram.—(Ahōbilam, thirty miles off Nandyal).—The famous Narasimha temple. There are the nine forms of Narasimha. To save Prahlādhā, the Lord appeared in this form.

98. Ayōdhya.—(Modern OUDH).—The famous Sri Rāma temple is here. The Hanumān shrine is important. It is on the river Sarayu.

99. Naimisāranyam.—(Seven miles off Nimisar).—Sudharma worshipped the Lord here. Sūther, the author of 18 Purāṇas, lived here and presented to the sages his sayings. The Lord presided over the forest here, and hence "pūja" is done to the forest.

100. Sālagramam.—(Hundred miles off Gorekpur).—The temple faces the north. The Lord here was worshipped by the river Gaṇḍaki that flows from here and wherefrom "Sāligrama" stones are taken out.

101. Badirikāśramam.—(Nearly two-hundred miles off Katgoodani Station).—The Lord himself here initiated his *baktas*. Being in the snowy country on the Himālayas "pūja" is done only for six months and during the other six months the temple is closed. It is then that the Dēvas are said to be worshipping the Lord, in proof of this, the flowers laid out when closing the temple are seen to be unfaded when opening it after six months! There are two tanks known as Nāradaḥkūṇḍa of cold water and Taptakūṇḍa of hot water and after bathing in the former, people are to bathe in the latter.

102. ~~Tiruvallūr~~ ^{Kaḍinagar}.—(Kaḍinagar, Modern Prayāg, fifty miles off Hardwār).—For Sage Bārathwāja, the Lord here appeared.

103. Tiruppiriti.—(Modern Jōsimaḍam, hundred and sixty miles off Hardwār).—The Lord here appeared to Pārvati. It is on the Mānasarōya lake.

104. Dvāraka.—(Modern Dwārka—some two hundred miles off by the sea from Bombay).—The Lord here appeared unto Draupadi and it is on the sacred river Gōmat.

105. Vaṇa Madurai.—(Modern MUTTRA).—The Lord Sri Kṛṣṇa appeared to the Dēvas here on the south bank of the Yamuna.

106. Tiruvāppāḍi.—(Gōkulaṁ, three miles south-east of Muttra).—To Nandagōpala, the charming Kṛṣṇa appeared here on the banks of the river Yamuna. Here the Lord Kṛṣṇa lived for a long time.

107. Kṣhīrābḍhi.—(Otherwise called TIRUPPAKKADAL).—North Pole.

108. Paramapadam.—Heaven where the Lord is ever present with all the attendants.

CHAPTER XXXV.

KALAHASTI.

This religious centre, named also SRIPURAM and Mummuḍichchōlapuram, widely known for its temple (Fig. 97) dedicated to Vāyu, (Air), and surrounded

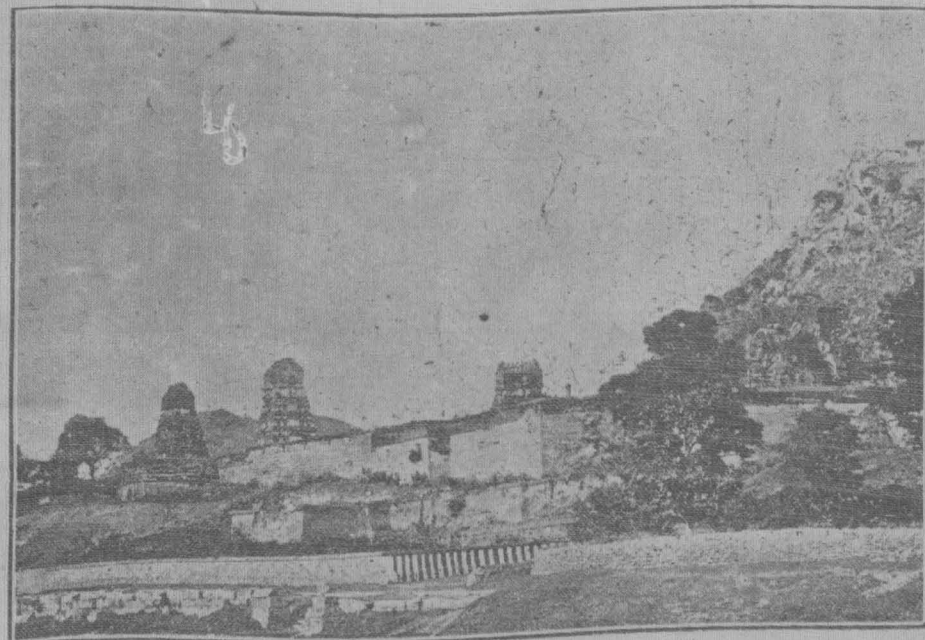


Fig. 97.—KALAHASTI Temple.

by two sacred hills, is said to have formed part of the celestial Mount Mēru in ancient days. Traditional history unravels that as a result of an altercation between Adisēsha (the serpent lord) and Vāyu (lord of the air) three blocks separated themselves from Mount Mēru and fell to the earth. One of these fell at Kālahasti; one at Trichinopoly and another at Trincomalee in Ceylon. The flickering light in the interior sanctum is said to prove the existence of the *Vayu linga* which is also said to have been worshipped by a spider by spinning a web over it, a snake by placing a gem upon the linga and an elephant by washing the linga with water; and all of them obtained salvation.

Of the two hills mentioned above, one in the north has the temple of Durgāmba and the other in the south has the shrine of Kaṇṇapēsvara and owes its name to the hunter sage Kaṇṇappa,¹ who sacrificed one of his eyes to the deity when he was offering the other eye, the God prevented him and gave him his salvation !!

The temple of Kālahastēsvara is situate to the west of the Kaṇṇappa hill. The two entrance gōpurams (towers) of this shrine are imposing. Further south on the slope of the Kaṇṇappa hill is a small shrine dedicated to Brahmā in which the images of the 63 Saiva saints are carved.

The rock-cut maṇḍapa to the south-east of the temple goes by the name of Maṇiganniagaṭṭam in memory of a woman having been blessed with the holy "Tāraka" mantra by Siva's whispering it into her right ear, similar to the incident relating to Benares. In proof of this even nowadays the bodies of the superstitious and pious are brought here at the point of death and placed here upon their right side with the ear resting upon the ground. At the moment of death the body is said to turn round upon its left side while the spirit escapes out of the right ear of the body leaving the corpse !!

Inscriptions of the place speak to the fact that ravages of wild animals were quite common in the country in the 14th century and kings often came there for sport. In the Toṇḍamanād temple close by there are writings in stone relating to the periodical festival in this place in honor of Indra, of which nobody hears to-day. The Tamil work "Silappadigāram" mentions a similar festival in honor of Indra at Kāvēripaṭṭaṇam which was a capital of the Chōla Rājas situated at the junction of the Kāvēri and the Bay of Bengal. The approximate date of the composition of the well-known Tamil Grammar "Nannūl" could be gathered from one of the inscriptions. The author of this work Pavanandi is said to have prepared the same at the request of the Ganga King Siya-Ganga Amarābharaṇa whose daughter endowed the temple here.

1. In the village of Uduppur, Kannappa Nayanar was born with the name of Tinnan but he was subsequently named Kannappan by the God at Kalahasti himself. He went a hunting while a boy chasing a pig near the hill at Kalahasti. He was carried away by the sanctity of the place, and began to worship the linga there, and to offer the meat got by hunting, to the God there. The priest of the place finding the place had been profaned and defiled by the offerings of meat, etc., hid himself to detect the culprit. The God of the place in order to prove the devotion of the boy to the priest, made blood come out of the linga's right eye. Pained at this the boy hunter took out his right eye and fixed it on to the linga and thus prevented the blood coming out. To test him further immediately he made blood come out of the left eye also, when not caring for his own life he began to take out his left eye also. The God was much pleased at his devotion, called him "Kannappa", restored his sight and made him ever remain in the right of him !!

CHAPTER XXXVI.

PUSHPAGIRI.

This sacred place, which takes its name from a hill, situated on the river Pennār is ten miles to the north-west of Cuddapah. Pushpagiri, which also means "the hill of flowers," having a mythology of its own, is sacred to both Vishṇu and Siva. The Vaishṇavites say that it is the Tirumala-Madhya-Ahōbilam (midway between Tirupati and Ahōbilam) while the Saivites call it as the Madhya-Kailāsam (midway between Benares in the north and Chidambaram in the south).



Fig. 98.—Garuda.



Fig. 99.—Narada.

Tradition is that, once upon a time, when Garuḍa¹ (the divine kite) (Fig. 98) was carrying a pot of nectar from the kingdom of Heaven, to relieve the sufferings of his mother, he was attacked by Indra, the celestial King, and that in the course of the fight a drop of nectar fell in the tank of this place, with the result that the waters of the tank acquired the properties of rejuvenescence and immortality and thereby discredited Brahmā the Creator. Thereupon, Sage Nārada (Fig. 99) advised Hanumān to drop a hill to cover the



Fig. 100.—Kirtarjunamurti, PUSHPAGIRI.

tank. When he did it, the hill, instead of sinking floated on the water like a flower! This accounts for the significance of the place. It is also said that

1. The Brahmani Kite—Garuḍa was born to sage Kasyapa through his wife Vinata. Aruna, the hipless, was his elder and in consequence of his mother's breaking open the egg before it was ready to be hatched, he had a strong body only above the hip. Having learnt a lesson from this incident the mother fully waited for the development of the egg out of which Garuḍa emanated. So it is that he was dubbed with immense strength, beautiful wings and also became a veritable foe of the serpents, who were born to his stepmother. The ill feeling between his mother and step-mother resulted in the former being enslaved unjustly. To free his mother from this bondage of slavery he boldly undertook to procure the nectar from heaven for the liberty of his mother. As this was no easy task, he was advised to eat tortoise and elephant to gain the required strength for this purpose. This he did and with his powerful wings even overcame the thunderbolt of Indra. It is also said that Sri Krishna was only this Garuḍa who was in reality Vishnu born on this earth to establish righteousness.

both Siva and Vishṇu claimed the hill jointly. Another story is that once when a Brāhman, en route to throw the bones of his deceased father into the Ganges rested here, to his surprise the bones were converted into flowers!

The inscriptions in the temple of Santhāna-Mallēswara mention the existence of five shrines dedicated to Vejanātha (Vaidyanātha) bearing several interesting sculptural representations, Kamalasankāra, Durgā Dēvi, and Rudra-pādamu Rāmēswara. The Chenna Kēswara temple has a lofty gōpuram. The carvings therein, including the gift of an arrow "Pāsupatāstra" by Siva to Arjuna (Fig. 100) and the interpretation and delivery of the "Gīta" by Pārthasārathy to Arjuna, (Fig. 101) are fine works of art. Some scenes from the Rāmāyaṇa and the Mahābhārata are depicted well in sculpture. The Bhīmēswara shrine, close to that of Vaidyanātha, has also several mythological scenes shown in it.

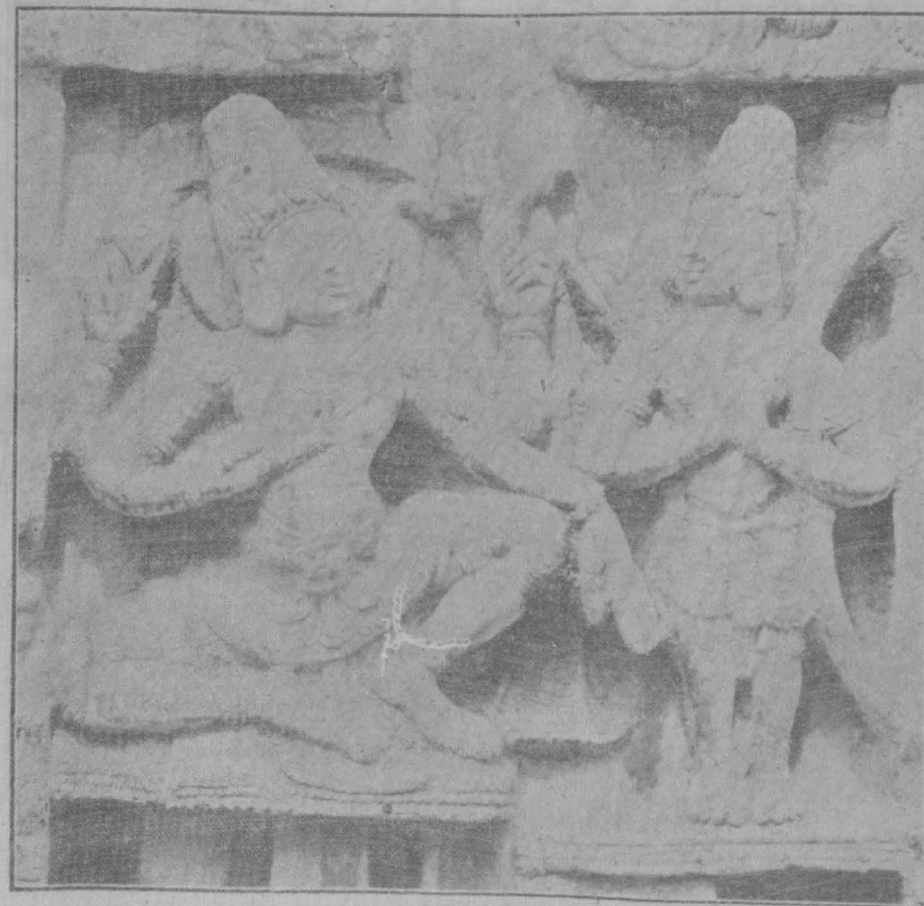


Fig. 101.—Parthasarathi teaches GITA to Arjuna, PUSHPAGIRI.

There are eight temples on the hill, *viz.*, Kāsi Visvanāda, Rāghavaswāmi, Vaidyanātha, Trikōṭisvara, Bhīmēsvara with several sculptured panels, Indranātesvara, Kamalasambhavēsvara, and Siva and Kēsavaswāmi in one court, usually named as Pushpagiri temple, (Fig. 102). Of these eight, four are enclosed

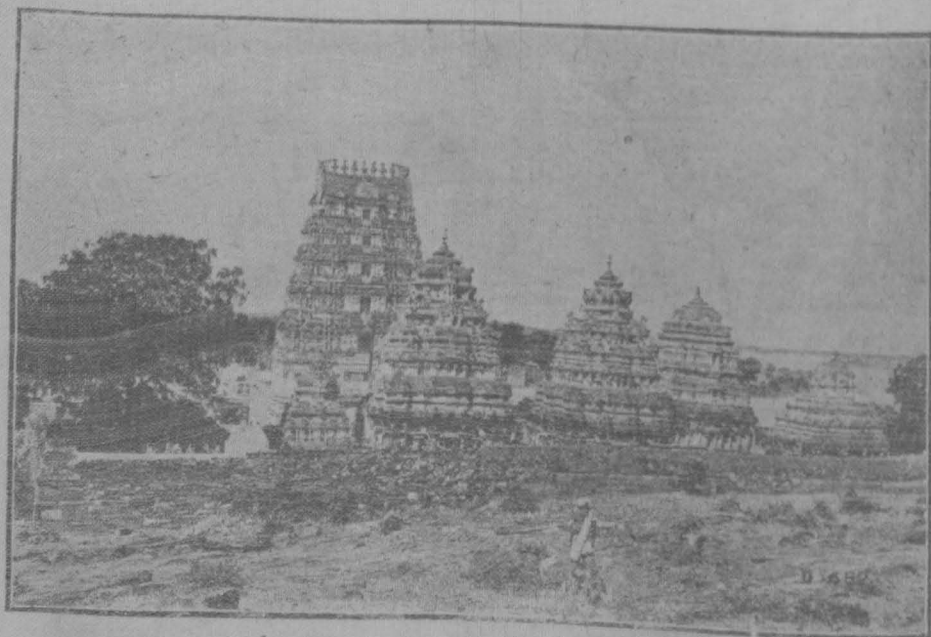


Fig. 102.—PUSHPAGIRI Temple.

by court walls. Besides these, there are dozens of other small temples at the foot of the hill and the construction of these is attributed to a Chōla King who had them put up to avert the evil effects of a curse on him.

CHAPTER XXXVII.

HAMPI.

This place, at a distance of about 7 miles from Hospet in the Bellary District that once played an important part in the history of India, is now in ruins. Hampi has its ancient sanctity in the fact that it was the capital of the kingdom of Kishkinda which flourished about the period of the Rāmāyana, and was ruled over by the powerful brothers Vāli and Sugriva of the monkey clan. Later, the Vijayanagar dynasty was established here, and the ruins (Fig. 103) bear evidence to the ancient civilisation and the glory of the city.



Fig. 103.—The Buildings in HAMPI.

Near by there is a sacred hill called Matanga Parvata, (Fig. 104) where the Sage Matanga did penance. It is to this sage that Sugriva, with his chief Hanumān, is said to have fled for protection when driven out of the kingdom by his brother Vāli. The sacred Rishyamuka hill is on the bank of the Pampa river now called Tungabhadra. It was here that Rāma is said to have sought the aid of Sugriva for the recovery of Sīta from Rāvaṇa. Close by this, is the Malyavatha hill where Hanumān communicated to Rāma the happy tidings of the discovery of Sīta in Lanka or Ceylon.

Nimbāpura is a hamlet close by Hampi, and it is believed that the remains of Vāli exist in a mound.

The dynasty of Vijayanagar came into power probably after the Chalukyas, who had the boar (Varāha) as their emblem, and this was adopted by the former

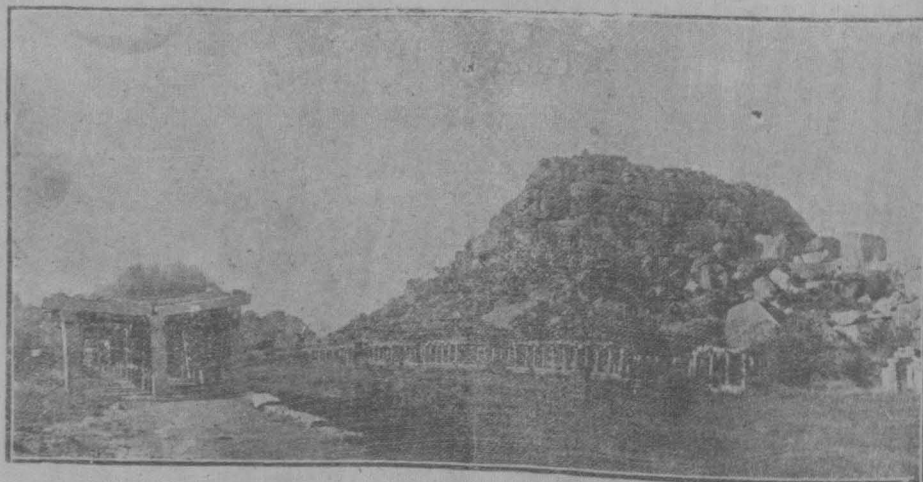


Fig. 104.—Mutanga Parvata, HAMPI.

also. Virūpāksha, the lord of the Nāgas (Snakes), was the tutelary deity of the Vijayanagar dynasty. Even Jainism was tolerated during the reign of King Bukka Rāya, who allowed the Jainas to have their shrines in Hēmakūṭa near the Hindu temple of Pampāpati. King Harihara is recorded to have made large gifts to several distant places of sanctity extending from the river Krishna in the north to the town of Kumbakōṇam in the south. In 1397 A.D. pillars of victory appear to have been planted by the then king in all the 56 States into which India was divided then. Krishnadēvarāya, the most enlightened of the Vijayanagar dynasty, was a patron of Sanskrit and Telugu Literature. His successor Achutha Rāya made huge gifts to the Brāhmins. In A. D. 1565 the Muhammadans came into possession of this city which brought about its ruin. The Vijayanagar princes thereafter fled to various places.

The existing buildings, though many, are in ruins. The stone aqueducts, traces of which still remain, were constructed for the supply of water from a large tank to the principal buildings of the city. The *Maṅganavami Dibba* (throne) consisting of a stone platform was the seat of the kings, during the festival of Navarāthri, and when they received homage from their minor nobles and chiefs. There is a terraced wall all round the platform. The intervals between the different rows of plinth mouldings have bas-reliefs representing the infantry, the cavalry, etc., of the ancient times, and these are splendid specimens of the art of the period.

The outerwalls of the Hazāra Rāma temple contain several bas-reliefs depicting scenes from the Rāmāyaṇa and the Mahābhārata, inclusive of a figure to Bhīma, (Fig. 105). The coming Kalki Avatār¹ incarnation of Sri Vishṇu, is represented in splendid style. The incarnation represents a figure mounted on a horse holding a drawn sword in his hand.



Fig. 105.—Bhima of the Pandavas, HAMPI.

The stables for the elephants face the west and contain 11 spacious stalls with lofty domed roofs, characteristic of Indian architecture. There is also a square turret over the stalls with a flight of steps at the side.

The fine statue of Narasimha measuring about 25 feet in height is said to have been cut of a single stone.

The Viṭṭala temple though less important contains a few pieces of architectural work.

The Krishnaswāmi temple (Fig. 106) of fine workmanship was constructed during the days of Krishnadēvarāya.

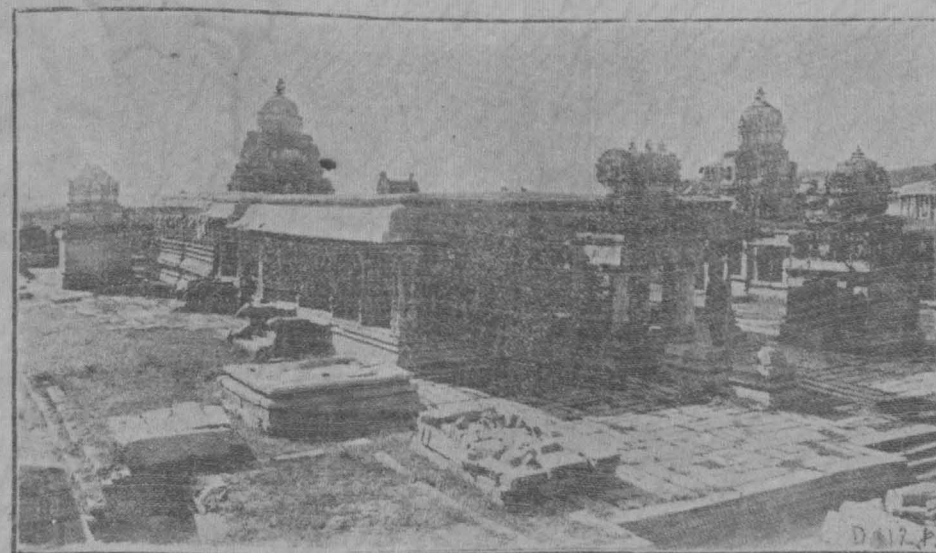


Fig. 106.—Krishnaswami Temple, HAMPI.

1. *Avatar* or incarnation means manifestation in form. Such manifestations of God are treated as *avatars* and these are required for the religious advancement of all human beings for the express purpose of getting over the conglomeration of wordly ideas.

CHAPTER XXXVIII.

AHOBALAM.

This religious centre of great antiquity, also known as SINGAVELKUNRAM dedicated to Narasimha, the lion aspect of the God Vishnu, is 30 miles from the Nandyal Railway station in the Kurnool District. Of all the places dedicated to Narasimha (Fig. 107) Ahobalam stands pre-eminent, for it is only here that the nine forms Nava (Narasimham) of the deity are enshrined.



Fig. 107.—Narasimha tearing Hiranya Kasipu.

It is here that the God Vishnu in his lion aspect killed the Demon King Hiranyakasipu, who prohibited the worship of Vishnu god.

Ukkustambam, a pillar in the shrine, is the place through which the deity is said to have come out into the world, and Jwālā was the place where Hiranya was caught hold of. The deity in the upper Ahobalam hill is called *Srayambhu* or self-created and has ten arms, standing on a natural cleft of the rock tearing open the abdomen of the demon. This form of Narasimha is called Ugra (terrible) Narasimha. The Bhavanāsi river, which rises in the Jwālā

hill, settles in a hollow named Rakthakundam. The water of this hollow is reddish supporting the popular theory that there was a river flow of the demon's blood or that the deity after killing the demon, washed his bloody hands in the pool.

1. Hiranyakasipu obtained a boon of immortality from the God. Strengthened by this boon he began to tyrannise over the lesser gods and his subjects and issued a mandate that nobody including his son Prahaladha, should worship God. As the boon was such that the demon could not be killed either by man or beast and either in day or in night or by any weapons of war either in earth or in the heavens, Vishnu assumed the form of a man and a beast, at twilight (immunity from these the demon did not claim) and placing Hiranya on his lap tore him into pieces, with his claws. Prahaladha was then crowned king in the place of the wicked Hiranyakasipu.

The milder aspect of Narasimha is called Lakshmi-Narasimha or Prahalāda-Varada who is enshrined in the lower Ahobalam. Locally these shrines (Fig. 108)

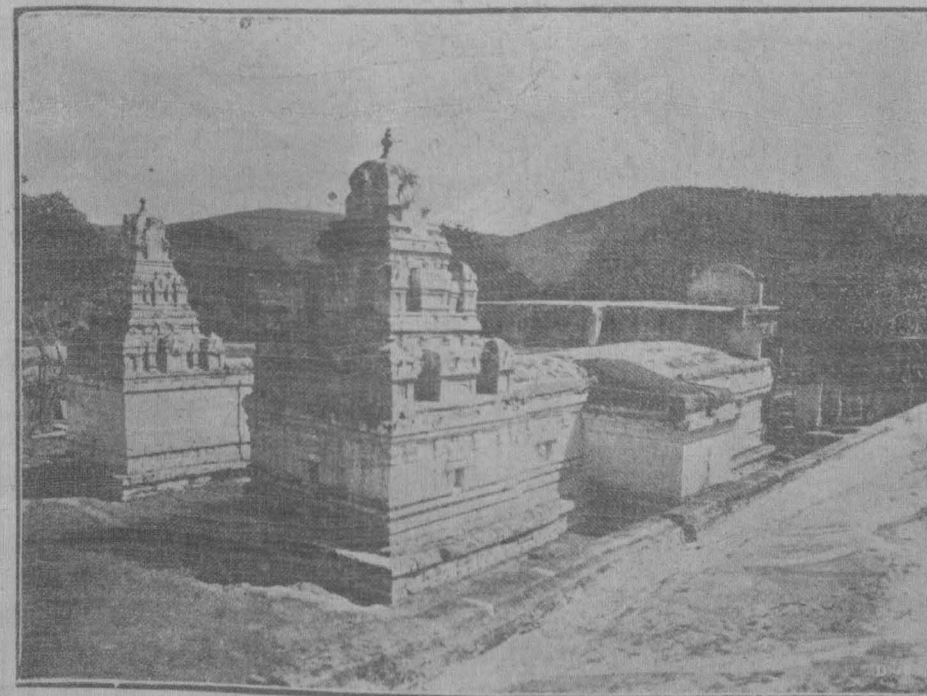


Fig. 108.—AHOBALAM Temple.

are called *Eguva* or *Pedda* (upper) Ahobalam and *Digua* or *Chinna* (lower) Ahobalam and the former is considered more sacred.

The Lañja Kōneru is a natural spring situated about 2 miles to the north-east of the shrine, *en route* to Bhārgavam. The spring has its own sanctity. It is said that once upon a time a Lañja (Harlot) constructed this with a view to expiate her sins in selling herself for the satisfaction of the carnal desires of men.

The Kañchu Kumbham or the interior tower and the monolithic Jayasthamba (Victory Pillar) in the lower Ahobalam are objects of interest.

Rāmatīrtam, a tank sacred to Sri Rama, is 5 miles from lower Ahobalam. There is an ant-hill called Puttalamma (in Telugu), which has its own sanctity. Garuda (Kite) did penance here to invoke the blessings of Vishnu who appeared in the cave near Jwālā when he cried Ahō : Bilam, which accounts for the name of the place. Vedadri which corresponds to the preceding Garudaḍri

is sacred for the fact that the Vēdas were granted their superiority over the Ithihāsas.

During the days of Vikramakēdu, the great western Chalukya King (1076—1106), reigning at Kalyān in the Bombay Presidency only the mūla vigrahams (fixed sculptures) were worshipped. Later on Pratāparudradēva, a powerful Kakatiya King (1300—1325), installed the utsava vigrahams (metal images intended for being taken out). On his return from Srisailam he halted at a place called in later times Rudrayāram, 10 miles from Ahōbalam, when he ordered the vigraham of Narasimha to be cast, and installed it at Ahōbalam. To commemorate his devotion a famous poem entitled "Pratāparudriyam" was composed.

The ancient records of the temple speak to the fact that King Krishnadēva-rāya of the Vijayanagar dynasty visited this shrine on his return from the conquest of the Kalinga country, and presented the deity with a diamond necklace, an emerald wristlet, a gold plate and a thousand pieces of gold.

CHAPTER XXXIX.

SRISAILAM.

This important religious shrine (Fig. 109) is on the Rishabhagiri hill on the southern bank of the river Krishna and is famous for Srisaila or Sriparvata,

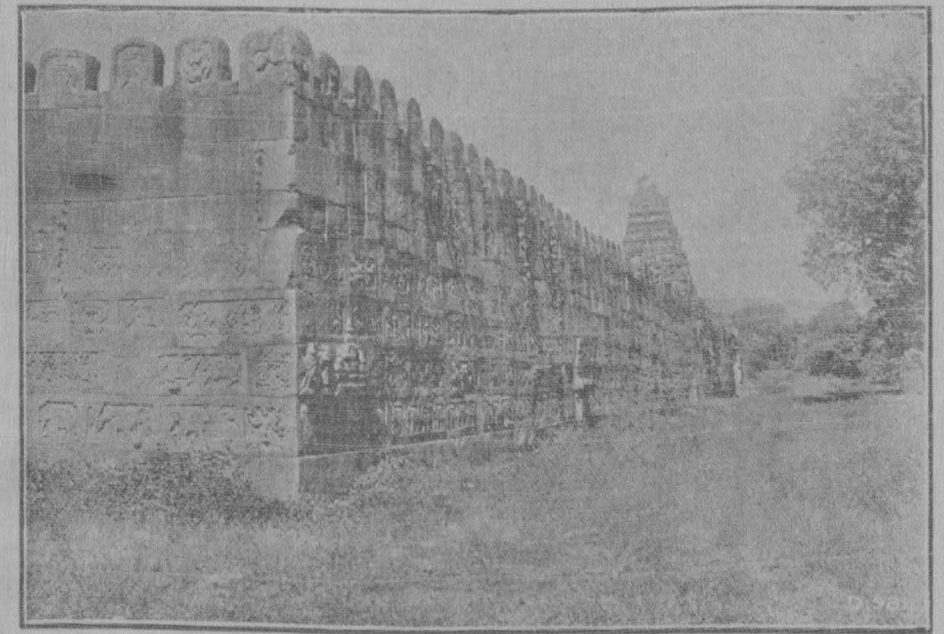


Fig. 109.—Sculptured * wall of the temple, SRISAILAM.

one of the several aspects of the God Siva. Its sanctity is claimed by the Hindus and the Buddhists. Almost in every Hindu epic poem or Purāṇa,¹ mention is made of this place, while the Chinese travellers Fa-Hian and Huin Tsang refer to the times of the Buddhist Saint Nagarjuna said to have lived

* The first or bottommost row bears figures of elephants harnessed in different ways as if let in procession, many of them twisting up trees with their trunks as is characteristic with them; the second row represents horses and hunting scenes; third row hunting tigers, etc.

1. The Puranas and Itihasas are elaborate commentaries on the Vēdas, explaining the details, in a very simple style, for the benefit of the lower orders of society not sufficiently gifted with the necessary intellectual capacities to catch the true importance of the Vēdas directly and all at once. The style adapted in these is with a view to convey more easily and more impressively to the ordinary public, the highly abstract and philosophical ideas which could not otherwise be so conveniently grasped.

in the first century A. D. in their anecdotes, and these go to show the existence and sanctity of the shrine from time immemorial.

The mythological history of the place is to the effect that, Rishabha or the sacred bull of the God Siva performed penance here, and that to bless him God Siva with his wife Pārvati appeared in the form of Mallikārjuna and Brimharāmbha. The river Krishṇa, called Pātālaganga in this part, is abundant in *lingams* (sacred stones) for worship.



Fig. 110.—Sage Bhṛngi.

Local belief is that one of the provincial officers of Srīsailarājya which was under the Vijayanagar sway made presentation of a bull, and of an idol of the Sage Bhṛngi (Fig. 110) both in gold to this shrine. This sage is said to have been reduced to a mere skeleton by the Goddess Pārvati for his devotion erred on the side of partiality to Sri Siva, who is subsequently said to have mended matters, and as a sign thereof Bhṛngi obtained an additional leg to stand. The sage is thus seen standing on three legs!!

From a copper plate grant available in the Madras Museum it is seen that during the 15th century there was a dispute between the Brāhmins and the Kshatriyas belonging to the upper classes and the Vaisyas, regarding certain rights and privileges in this temple, and that it was decided in favour of the Vaisyas on the 13th February, 1416 A. D.

CHAPTER XL.

BEZWADA.

Bezwāḍa, or the mythological Vijayavaṭa, is a famous place of pilgrimage on the river Krishṇa, and dedicated to Siva in the local aspect of Mallēswara or Jayasēna. The Sage Agastya is said to have been the greatest devotee of this deity, and an admirer of the deity's several līlas (or sports).

The place is surrounded by many hillocks and the most important of them is called Sītanagaram, while the less important being Kanaka Durga* or Kanaka Koṇḍa. Traditionally these hills were continuous and at the command of god they went apart making enough space for the river Krishṇa to flow through. It is on one of these hills known as "Indrakīla" (Fig. 111) the Pāṇḍava hero Arjuna¹ obtained from Siva a most powerful weapon called "Pāsupatāstra". The aspect in which Siva appeared unto Arjuna for bestowing the boon, is known as Kīrāta (hunter). The shrine has the representation of this and many other events of the Mahābhāratha, commemorated in sculpture.

The temple inscriptions relate also to the prayer of Arjuna to Indra in the forest of Dvāitavana, to provide him with the means to overcome Duryōdana, the cousin of Arjuna. Indra directs Arjuna to pray unto the God Siva.

Besides having been a religious centre Bezwāḍa was also the capital of the Vengi kingdom. The Chalukyas who reigned at Kalyāṇ in the North conquered the place about the beginning of the 7th century A. D. and created a separate province. The famous Chinese Huin Tsang visited this place about 639 A.D., when Buddhism was at his zenith. The Chōla King came in conquest of this part of the country known as Vangadēsa and ruled it until 1228 A.D., after which it fell into the hands of the Muhammadans who established their capital at Koṇḍapalli, a hill fortress, near Bezwāḍa.

* On the south side of the Kanaka Durga temple is a rock with sculptures bearing labels indicating the names of Gods and Goddesses cut below them. Most of the figures are forms of Durga, the very popular deity of Bezwada at present. These figures are illustrated in the annual report of the Madras Epigraphical Report for the year 1917-1918. The fantastic forms the Goddess Durga was capable of assuming are detailed in the books on "Mantra Sastra".

1. The various names of Arjuna are generally repeated by pious Hindus on occasions of thunder to avoid the evil effects thereof, such as lightning, etc. These names are:—ARJUNA, PHAL-GUNA, PARTHA, KIRITA, SVETAVAHANA, BIBHATSU, VIJAYA, KRISHNA, SAVYASACHI, and DHANAME-JAYA.



Fig. 111.—Sculptured pillar on the hill, BEZWADA.

CHAPTER XLI.

DRAKSHARAMAM.

This religious place, formerly called TAKSHATAPOVANA or TAKSHAVATIKA in the Gōdāvari District, is five miles to the south-east of Rāmachandrapuram. The historicity of this place is attributed to Sage Vyāsa, who is said to have installed a linga in this place, and this event is commemorated by an annual festival in February-March.

The purāṇic version regarding the place is, that the Demon Taksha, whose daughter was married to God Siva, was quite annoyed at the niggardly way in which he was treated by Siva. In revenge Taksha performed a *Yaga* (sacrifice) to which Siva was not invited. However, the daughter was present at the ceremony and Taksha resented it. In the end she burnt herself in the sacrificial fire. It is locally believed that the sacrifice is still on, and the Siddhi-Vināyaka (Elephant-God) at Ayinavalli, 8 miles away to the north of Amalāpuram, is supposed to bring the sacrifice to a successful end.

The temple of Bhīmēswara (Figs. 112 & 113), is the principal shrine of the place. The linga in the sanctum is said to be one of the five bits worn by Taksha round his neck. The other four bits are said to have fallen in Bhīmavaram in Cocoanada, in Amarāvathi in the Guntur District, in Palakollu in Kistna District, and Kumararāma yet to be identified. The construction of the temple is said to have originated with the Sun. The seven sages—Kasyapa, Atri, Gauthama, Bharadwaja, Viswāmitra, Jamadagni and Vasishta—are said to have worshipped the God here and also caused the seven months of the river Gōdāvari. The tank here—Sapta Gōdāvari, is named after the seven sages and great religious efficacy is attached to a bath in this.

Inscriptions in the temple signify to the antiquity of the shrine dating it so far back as the eleventh century, when the Chōla King Rājarāja was reigning at Rajahmundry.

The famous Mahommedan Saint Saiyid Shah Bhaji Aulia is said to have come here from Medina. As he was very hungry he slaughtered a cow, and this led to a violent dispute between the Hindus and the Mussulmans, the result

of which was the latter came out successful, and as agreed upon he was given a *mutt* which was subsequently converted into a Mosque where there is also the tomb of the saint. The tomb is said to be five-hundred years old and the



Fig. 112.—Central Shrine, DRAKSHARAMAM.

saint was a contemporary of the famous Mīra Sahib of Nagore, near Negapatam.



Fig. 113.—Temple with tank, DRAKSHARAMAM.

There are also two Dutch tombs called "Ollandu Dibba" erected in A. D. 1675 and 1728 containing some fine works of sculpture.

CHAPTER XLII.

SIMHACHALAM.

This religious station on the Bengal-Nagpur Railway in the Zemindāri of Vizianagaram, is sacred to Narasimha, the lion aspect of Vishṇu God.

The shrine (Fig. 114) is built on the hill, about 800 feet above the sea, and gateways are observed *en route* to the shrine. A broad flight of steps runs all through and on the top is the Hanumān gate. In the Hanumān gate there is a bastion showing the presence of ramparts formerly to protect the shrine.

The foundation of the temple is attributed to Hiraṇya-kasipu, who furious at his son Prahlāda's devotion to Vishṇu, threw him into the sea and placed this hill on his head. Narasimha went to his rescue, stood by the side of the hill and tilted it up so that the boy might escape from the weight of the hill. Later on the pious Prahlāda is stated to have founded the shrine.

One of the pillars in the Mukhamāṇḍapa is named *Kappam Stambam* or "the tribute pillar" and this attracts large number of crowds on account of its power of curing cattle diseases and granting children to barren women. There is also a stone car with stone wheels and stone horses.

The body of the deity Narasimha in the principal shrine is ever covered with a thick coating of sandal paste, which is said to have appeased the fury of the God after his destruction of Hiraṇya-kasipu, the demon athiest. The coating is renewed annually on the Vaisākha* day in May, and that day is considered very sacred, and people from all over the country visit this shrine.

As the terrific nature of Narasimha (Man-Lion) incarnation continued even after the destruction of the demon Hiraṇya-kasipu and this caused trouble and

* This is the day in the month of Vaisakha (May—June) on which the asterism Visakha (*libra*) has sway.

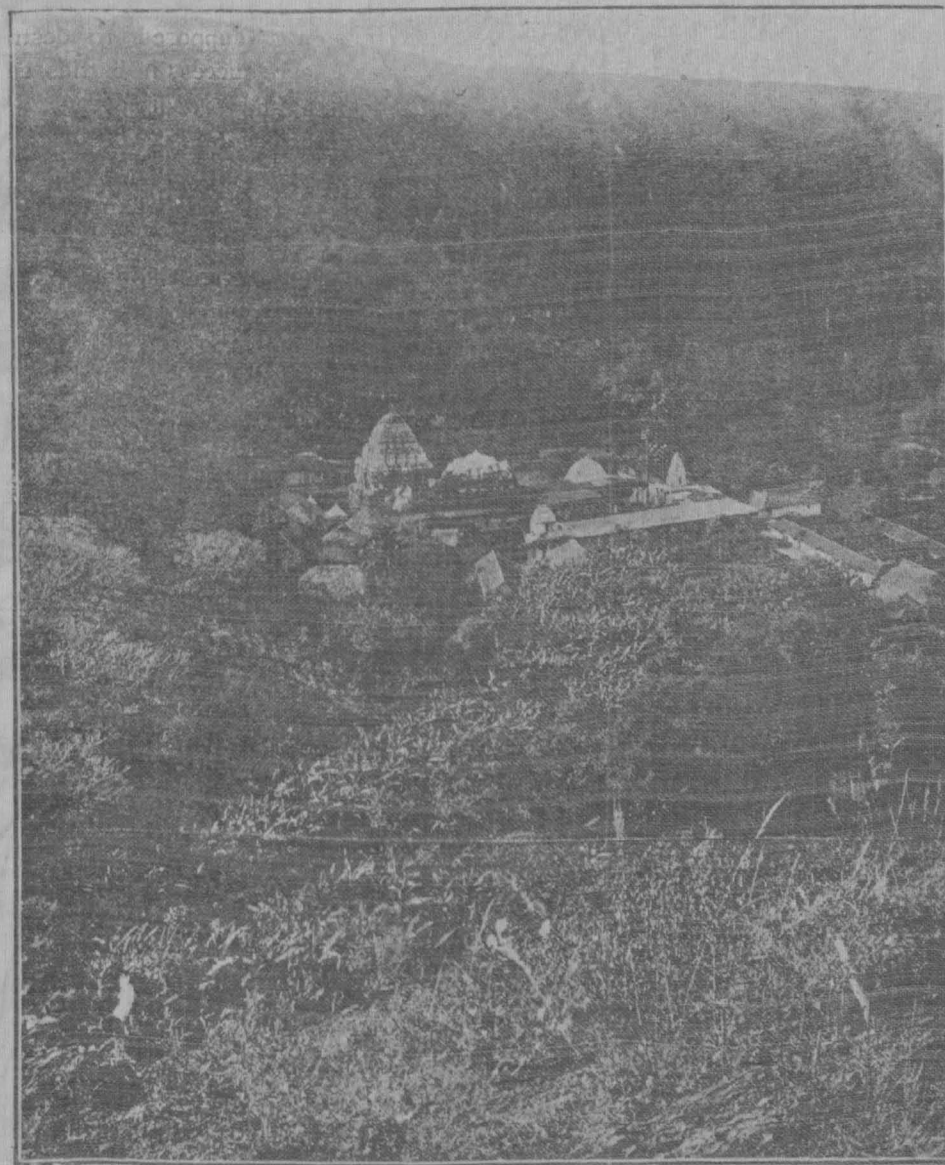


Fig. 114.—SIMHACHALAM Temple on hill.

fear to *dēvas*, God Siva assumed the SARABHA (bird-like) (Fig. 115) form and pacified Narasimha by trampling him under his feet. The consecration of this image is supposed to destroy enemies, secure success in battles, cure all ailments and procure every good. There are fine sculptures of this form in the temples at CHIDAMBARAM and DARASURAM near Kumbakōṇam. The metal figure in the temple at TRIBHUVANAM close to Kumbakōṇam is very inviting.



Fig. 115—SARABHA.

The temple inscriptions record the history of the Kalinga country, the conquests made by the Chōla king Kulōtthunga (A. D. 1010—1118), the construction of the central shrine with its several *mandapams*, and the victory pillars of King Krishnadevarāja of Vijayanagar (A. D. 1515—1516).

CHAPTER XLIII.

SRINGERI.

The sacred city of Sringeri¹, in the Kāṭūr District of the Mysore State is situated on the left bank of the river Tungabhadra² which takes its rise in the Varāha Parvata of the Western Ghats and runs north-easterly from there. The origin of the name is associated with the Rishi Sringa who, according to tradition, dwelt here during the epic period of the Rāmāyaṇa. Hence the name of Rishyasringagiri, popularly contracted to Sringagiri or Sringeri. Some of the local inscriptions also refer to the place as Sringapura, the city of Sringa, commemorating the birth of the Rishi at the hermitage of his father Vibhāṇḍaka Rishi, whose penance here another tradition records.

Other important sacred places in the neighbourhood include *Sakkarepatna*, believed to have been the capital of the Rukmāṅgada, a king whose exploits figure in the Mahābhārata and whose name is commemorated with the Ekādesi festival. He is believed to have constructed the Ayyankēre or Doḍḍa Maḍagakere reservoir, about four miles off Hēremagalūru³ and Chikamagalūru in the neighbourhood, by tradition, are the estates Rukmāṅgada bestowed on his elder and younger daughter respectively, by way of dowry. The former of these, known of old as Bhārghavāpuri, is by tradition said to have been the scene of the *sarpa yaga*⁴ (serpent sacrifice) performed by King Janamejaya to avenge the death of his father from the bite of a serpent. A stone pillar with a spear or flame-shaped head is said to have been the sacrificial stone used for this sacrifice and to this day Hindus believe that a ceremonial circumambulation of this pillar and a bath in the neighbouring Sidda Pushkarani expiate their sins. Copper plate inscriptions record grants made to Brāhmins who performed the *Sarpa Yaga*. Khāṇḍeya, on the right bank of the river Bhadra, contains a temple dedicated to the Sage Mārkaṇḍeya.

1. The city lies in 13° 25' north latitude, 75° 19' east longitude, 2439 feet above the sea.
2. A legend associated with the river Tungabhadra (the confluence of the Tunga and the Bhadra) says that the Tunga represents the left and the Bhadra the right tusk of Vishnu in the aspect of a boar. With the left tusk he bored into the earth, and on the right he held it up.
3. Kanarese *Here* = elder; *Chikka* = Younger; *Magal* = daughter; *uru* = town.
4. This rite is performed for the destruction of these wild animals. By reciting the mantras relating to this sacrifice, the snakes all round are drawn to the spot and made to fall a prey to the sacrificial fire.

Tradition records that Mrikaṇḍu Rishi, the father of the sage, lived here and by austerities sought and obtained from the God Siva the boon of a son. The God, however, gave him the option of having a son who would be a fool but who should live the normal span of years, or one who being endowed with all wisdom would die at the age of sixteen. Mrikaṇḍu chose the latter, but his son, Mārkaṇḍeya, by his indefatigable *Kshetratanam* (visiting holy places), austerities and Mantra Siddhi, won from Siva victory over Yama¹ the God of Death.

Vibhāṇḍaka, son of Kāsyapa, consulted his father as to the choice of the best place for *tapas* (penance); he was directed to the spot in which the river runs in three directions² (the Tunga flows north-east past Sringeri, then it turns north by west and again north-east). Starting from the source of the river the sage proceeded in search of such a place. After passing through various *tirthas* and holy spots, he came to Srīngapura and identified the place with the locality mentioned by his father, as the river branched off in three directions in this locality. There the rishi settled and did his penance so rigourously that it began to shake even Indra's region. Indra thereupon, to save himself from this situation, caused the divine nymph Oorvasi to disturb the Rishi's penance (*tapas*). When Vibhāṇḍaka was engaged in performing his evening *Sandhya* (ablutions), this celestial nymph appeared before him. At the same time a doe came to drink water in the river and it unconsciously took in the washings of the ascetic. The bird in consequence gave birth to a human male child with the unusual addition of a horn like that of a deer, who, in consequence thereof with the name RISHYASRINGA³ in course of time grew up to man's state without having ever seen a woman!!

After him, the Mallikārjuna temple on the hill here was founded in memory of this sage. And in the centre of the town of Sringeri stands the temple⁴ of Mallikārjuna, founded in memory of the Sage Vibhāṇḍaka.

During the regime of Rōmapāda over Anga Dēsa (lies somewhat to the west of Bengal Proper) the country was visited by an unusual drought of twelve

1. This scene is said to have taken place in the village of Tirukkadayur near Mayavaram where there is a highly inviting metal figure Kalasambaramurthi in the act of Siva slaying Yama for the sake of Markandeya.

2. Bathing in running streams, besides removing the dirt over the body, relieves also the pains over the body and aids the circulation of blood, whenever such rivers have a retrograde course from the natural one, special merits are attributed to the water of such spots.

3. The story is not unlike the Roman myth of Leda and the Swan.

4. The stone pillar in the court-yard of the temple has the rude figure of Ganapathi (the elephant god) said to have been designed by Abhinava Narasimha Bharathi, who presided over the Sringeri Mutt (Monastery) between 1589 and 1622 A. D. It is believed that the outlines of the figure grow clearer with the passing of time.

months' duration. On consulting the Brāhmin priests as to the means by which he might overcome this catastrophe he was advised to send for the young *Rishya Sringa* and to induce him somehow to visit the Anga country. This was done by alluring the Rishi by means of fair damsels who managed by their artifices to overcome the Rishi and enticed him to the country of Anga. The manner by which they conveyed Rishya Sringa¹ is significant. They joined hands and formed a living palanquin for him. The origin of the idea of the modern palanquin is to be traced to this incident. This vehicle is still in vogue and used often on marriage processions.

The moment he set his foot on the soil rain poured in plenty. Rōmapāda, the bare-footed was so pleased, with this young sage that he gave his daughter in marriage to him. About this period Dasaratha, king of Ayōdhya (Oudh), was in deep distress by reason of the absence of an heir to the throne. The sages advised him to bring down, the Rishya Sringa from the Anga Dēsa. Dasaratha started out to the land of his friend Rōmapāda and requested him to send the Rishi Sringa with his wife Sāntha to enable him to fulfill his object. Rishya Sringa acted as Dasaratha's priest for the *Asvamedha** or horse sacrifice wherefrom a divine *Payasa* (literally a drink composed of milk) or sweet drink was obtained which, on being distributed to the queens of the royal household, four sons Rāma, Lakshmaṇa, Bharatha and Saṭrugna were born. While returning to his country he at the foot of the Sahya mountain, did worship to the God Chandrasēkara, whom he attempted to see in the darkness with half-closed eyes whereon he was absorbed into the *Linga* in the temple at Kigga which is close to the eastern base of the Western Ghāts. It is said that at this holy spot no drought will ever approach within 12 *gavadas* of the God here (one *gavada* equals 12 English miles).

Later on, this place became connected by tradition with Adī Sāṅkarāchārya, who, while returning to the south from his northern tour, went to the river

1. The Srīngesvara temple at Kigga, also known as Marukelu, bears sculptures showing an ingenious combination of men, animals, etc., one of them is noteworthy as representing the incident of the Sage Rishyasringa being carried by dancing girls to king Romapada's capital. The palanquin formed by the women themselves is shown here as being supported by two antelopes. Such sculptures, but without the antelopes are available at Devanahalli and Sivaganga. The *Linga* in the temple is called Srīngesvara, a shortened form of Rishyasringesvara; because it was set up in the name of the Sage Rishyasringa or according to another account, he was absorbed into the *linga*. It is said to have Santa, wife of Rishyasringa at the left side and two horns over the head like the sage. The puranic account of the place describes the *Linga* as the remover of famine which spread over 12 *Yoganas* of the earth, as rejoicing to have Parvati on his left thigh, as the fulfiller of the desires of devotees, as being worshipped by all the gods and as having the shape of a Rudraksha i.e., the berry of the Rudraksha tree (*elaecarpus ganitrus*); and Rishyasringa as being in company with his wife Santa; as dwelling on the bank of the river Nandini and as being adorned with *rudraksha* berries.

* This sacrifice is performed for the prosperity of the king and his people. The benefits conferred thereby are said to be numerous; a horse is let loose on an auspicious day and it goes round and returns to the same place.

Tunga, whose waters are pure for drinking (The saying is Ganga Sñanam and Tungā pñam), here to perform his Mādhyānika or midday ablutions. There he observed the unnatural phenomenon of a frog in confinement being protected from the heat of the sun by its inveterate enemy a serpent which omen induced the Swāmi to found a Mutt there, and further tradition ascribes to this place the following importance :—

Sankara who preached essentially Nivritti Mārga (the Path of knowledge) or salvation had overcome by arguments Maṇḍana Miśra, who was said to be an avatār of Brahmā along with his consort, an avatār of Sarasvatī, both of whom were strict householders in Pravritti Mārga (the Path of Action) and on that account they were made to follow Sankara who ordained Miśra to take the robes of a Sanyāsin and his consort disappeared in the middle of the Tungā river and became a stone ; as Sankara turned back to see if she followed him safely into the stream, contrary to her injunction not to look back. There was established the Sārādā Pēṭa of Sankara. For the well-being of the town the Swāmi caused temples to be put up in all the four directions in order that evil influence might not affect the people of the place. Kālabhairava was installed in the east, Durgā on the south, Añjanēya on the west, and Kālī on the north. Adisankarāchārya, the sage and religious reformer, is believed to have been an incarnation of Siva, who distressed at the weakness and corruption of Hinduism, made himself incarnate as a child of a pious Brāhman Sivaguru and his devoted wife Aryāmbha, at Kālāṭī, a village on the Alavoi or Chūrpi about 20 miles south-east of Cranganoor in the Travancore State, in the Malabār country in the year 2593 (B. C. 509) of Kālī (Tamil Nandana) in the month of Vaisākha under the constellation Punarvasu on the fifth day of the New-Moon period. This day is commemorated by pious Hindus on the festival of SANKARA JAYANTI.

After receiving his spiritual education under Sri Gōvinda Bhagavat-pāda, Sankara made continuous journeys from place to place over the whole of India suppressing all the false and inadequate doctrines then prevalent, and also establishing the unique *Advaita* doctrine. He took Padmapāda, Hastāmalaka, Tōṭaka, Surēśvarāchārya, or Maṇḍana Miśra and several others as disciples. He visited Prayāg, Vāranāsi, and thence proceeded to Kailāsa wherefrom he brought five *Spatika* or crystal lingās and these remain now in Sringerī as 'Bhōga linga'; in Kēdārakshētra as 'Mukti linga'; in Nepal as 'Vara linga'; in Kumbakōnam as 'Yōga linga' and in Chidambaram as 'Mōksha linga'.

After visiting Chidambaram he proceeded southward, establishing *Yantras* in several of the temples and putting down the doctrines of Kāpālikas, the Ganapatis, the Jains, etc. He is also reported to have engaged himself in religious controversies with Buddhists. He also wrote a book to show that the *Sahasranama* of Vishṇu mean to include *Siva. Sankara wrote his own commentary on the Upanishads-Bhasya—and on the Sootrams of Vyāsa and on the metaphysical part of the Bhagavat Gīta. He also insisted that not merely the Vēdas, but also the Smrithis—or codes of laws are the authoritative testimonies. It is by following these Smrithis also that his disciples are called smārthas as distinguished from srowtas. When in Jambukēśvaram he lessened the *Ugrakala* of the Goddess by placing the *Sri Chakra* in the form of the Tāṭanka¹ in the ears of the Goddess. He again commenced his journey to the north and visited Badarinārāyana, Kēdarnāth, Nepaul, Ayōdhya, Dwāraka and Gōkula. In Jagannāth he took a bath in the sacred Mahōdadi (Bay of Bengal). Thereafter he visited Ujjain, Tirupati and Conjeevaram.

At Conjeevaram the Dēvi was in the form of Akāsa (Air) in *bila* (Hole) in the presence of the Goddess Sri Kāmākshi image and Sankara attracted her power and transformed her phase of rigour into one of grace to suit the requirements of the new age.

The then king of Conjeevaram Rājasēna built several temples and also renovated many of the existing shrines. The town of Conjeevaram was also renewed in accordance with the plan laid out by Sankara who designed it the form of *Sri Chakra* with the image and the temple of Kāmākshi in the centre or the *Bindu Sthana* as it is called. All the other temples were made to face this Kāmākshi temple. To Sankara is ascribed the work Kāmākshi Ashtakam or the octavo in praise of Goddess Kāmākshi—the cupid or love-embodied Goddess, but it is doubtful whether he stayed at Conjeevaram or was merely a passing pilgrim. The Chōla Paṭṭayam states that Sankara came to Conjeevaram and placed an earthen lingam there. Probably the humble origin of the Yekambarēśvara and Kāmākshi shrines, the letters being the names of Siva and Parvati is thus established.

He is next reported to have installed a *Spatika linga*—Crystal linga—Chandramoulēśvara, and to have composed the *Nakshatra Malika* or Star garland of songs in praise of the God. Thereafter Sankara² resolved to spend the last years of his human life in this holy place. At last he left the

1. This jewel is still in use and the Goddess is decorated with this on important occasions.

2. An image of this saint is in worship close to that of the Goddess Kamakshi. This is said to be the most ancient sculpture of Adi Sankara.

human body in his 32nd year in Kali 2626 (477 B. C.) in the Tamil Rakthākshi. His death is remarkable in that he caused himself to be covered with dry cow dung cakes and at his bidding they caught fire and reduced the body to ashes!! This ceremony is called *karshagni*: the most effective purifier for transmigration of souls.

Of the various Swamies that presided over the mutt there was the famous VIDYATIRTHA who lived during the early part of the fourteenth century. To this venerable and holy priest the Vijayanagar kings as well as other Chiefs paid homages. From inscriptions we learn that Harihara in A. D. 1346 and Bukka I in A. D. 1356 proceeded and paid their respects to this Vidyātirtha Swāmīgal and gave grants also for the maintenance of the mutt.

Though Sringeri contains over two scores of temples the best of those from an architectural point is that of VIDYASANKARA, (Fig. 116) founded in memory of Vidyāsankar in saka 1260 *Bahudhanya*, (1338 A. D.). The temple is Dravidian in style and in plan it is apsidal at both ends. It faces the east, as is the case with most of the temples, and consists of a sanctum with a *maṇḍapa* (hall) in front of the sanctum. Surrounding these two connected structures is the passage for *pradakshina* (circumambulation round them). Again there is what is called a *Navaranga* or a central hall of about 18 feet in height. This hall bears a ceiling, the centre of which is 8 feet square with a panel of 4 feet square in the middle, and 2 feet deep having a lotus bud of 5 tiers of concentric petals, with pecking parrots on the four sides, pointing their head downwards. The flooring slabs of this hall are 9 feet by 4 feet with the central one of 9 feet square. It has 3 entrances, one on the east, one on the south and another on the north.

Against the entrances facing the outer walls of the *garbhagriha* or sanctum are three niches having in them the figures of Brahmā with Sarasvati on the south, Lakshminārāyaṇa on the west, and Umāmahēsvara on the north. Between the east and south entrances are the figures of Indra, regent of the east; Yama, regent of the south with two dogs seated at the sides, and several others including Sri Rāma, Sage Vyāsa, Durga and Sani or Saturn. In the space between the south entrance to the *pradakshina* are Garuḍa, Hanumān, Lakshminārāyaṇa, Brahmā with Sarasvati. Between the south and west entrance are Kalki, the tenth avatār of Vishnu yet to come seated on a horse holding a sword, Veṅugōpāla, Balarāma and Parasurāma. Between the west and north entrances are Vāmana and Bali, Kūrma and Matsya, Harihara, Mārkaṇḍeya embracing the *linga* while being dragged by a noose by Yama, Ardhnārīśvara, Tiruparasambhāra and Manmatha (cupid) aiming arrows at Siva. Between the *pradakshina* north entrance and the north entrance are

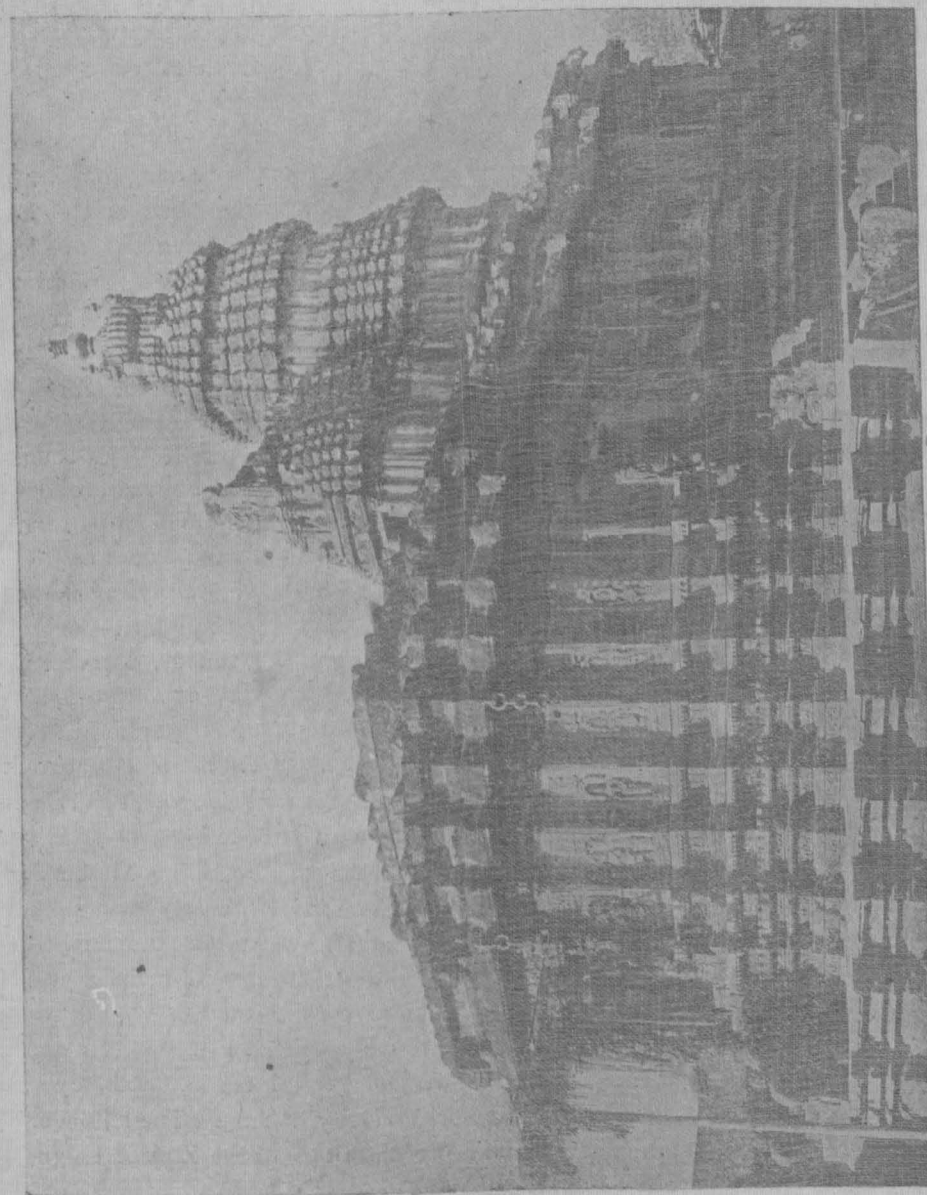


Fig. 116.—SRINGERI Vidyasankara Temple. Full View (North side.)

Chandra or moon, Hayagrīva, Annapūrṇa with a pot and a ladle, and Sarasvatī; between the north and east entrance walls and these afford facilities for a study of Hindu Iconography. At an angle on the right of the front entrance is Vyāsa in an attitude of imparting instruction to Sankarāchārya, who holds a palm leaf book in his hand. The friezes contain figures of the animal kingdom. Chains of stone rings which are a source of admiration to Europeans, hang from the eaves at the corners of the hall.

The NAVARANGA hall is supported by 12 sculptural pillars bearing on them lions with riders. Stone balls are placed in the mouth of the lions and these can be rolled about, but not taken out, thus showing the workmanship of the architects of those days. Each of these 12 pillars bear on their back a sign of the Zōdiac and the pillars are so planted that the rays of the sun fall on them in the order of the solar months. This is another admirable piece of workmanship in this hall. Not to speak of these each pillar has, similar to the Zōdiac arrangement, the various *Navagraha* or the nine planets over them; the Sun alone being the lord of all the *rāsis* is shown on the top panel. The *Rāsi-Maṇḍalam* (Zōdiac) is a broad circle of belt, surrounding the heavens, about 16° wide, along the middle of which runs the ecliptic or the Sun's path. It includes the paths of the Moon and all the principal planets and contains the twelve signs or divisions reckoned in the order in which they are given below; from Aries the point of intersection of the ecliptic and the equator:—Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces. Since the Zōdiac contains 360 degrees, each sign is 30 degrees. A degree is the daily step of the Sun on his annual path round the sky, among the stars. It is a unit of astronomical calculation. Six of the nine planets, *viz.*, the Moon, Mars, Mercury, Jupiter, Venus and Saturn revolve round the Sun from west to east according to the order of the signs in the ecliptic, *i.e.*, from Aries to Taurus, then to Gemini and so on. Nearest to the Sun is Mercury; next to him is Venus; then comes the Moon with the Earth of which this is a satellite; next is Mars; then comes Jupiter; and afterwards as the farthest from the earth, Saturn. The Solar month is the 12th part of a Solar year which is the average time taken by the Sun to pass through a sign of the Zōdiac. The twelve signs of the Zōdiac respectively are said to represent the head, face, breast, heart, belly, navel, abdomen, genital organ, teeth, eyes, knees, ankles, and feet of the *Kalapurusha* or the Deity of Time. The following verse in the *Kalaprasika* details the representations of the Zōdiacal signs and in the order in which they stand:—

The RAM, The BULL, the heavenly TWINS,

And next the CRAB, the LION shines,

The VIRGIN, and the SCALES,

The SCORPION, the ARCHER, and the HE-GOAT,

The MAN who bears the watering pot,

And FISH with glittering tails.

The apparent path of the Sun round the heavens is divided into 360 *Bhagas* of the old Indian time or Degrees of the modern European method of calculation of time, each *Bhaga* or Degree divided into 60 *Kalas* or Minutes, and each *Kala* or Minute again sub-divided into 60 *Vikalas* or Seconds.

This is again divided into twelve parts or *Rasis* known as the twelve signs of the Zōdiac, and is then known as *Rasi-Chakra* or the Zōdiacal Circle. Each sign or *Rāsi* is divided into 30°, so that the twelve signs make up 360° or one complete circle of the Ecliptic. The twelve signs of the Zōdiac with their *Adyanta Nādis* and *Vinādis* for the city of Madras in the south of India are:—

- I. *Mesha*, The Aries or Ram (4-28);
- II. *Rishabha*, The Taurus or Bull (5-3);
- III. *Mithuna*, The Gemini or Twins (5-28);
- IV. *Karkata*, The Cancer or Crab (5-23);
- V. *Simha*, The Leo or Lion (5-8);
- VI. *Kanya*, The Virgo or Virgin (5-4);
- VII. *Tula*, The Libra or Balance (5-16);
- VIII. *Vrichika*, The Scorpio or Scorpion (5-29);
- IX. *Dhanus*, The Sagittarius or Archer (5-20);
- X. *Makara*, The Capricornus or Capricorn (4-25);
- XI. *Kumbha*, The Aquarius or Water-Carrier (4-16);
- XII. *Mina*, The Pisces or Fishes (4-10).

On the right of the Mahāmaṇḍapa, in the place of the Ganapati figure is now placed a miniature Saturn fashioned out of steel. To ward off the evil effects of this powerful planet, people get the figure bathed in oil, as it is

believed that nothing else pleases this God more. Besides this steel Saturn, there is a metallic figure of Harihara,¹ (half Siva, half Vishnu) which is not commonly met with.

The linga in the central shrine is named Vidyāsankara installed in memory of Vidyātīrtha, and it was set up under the supervision and guidance of Bhāratīrtha, a devoted and true disciple of Vidyātīrtha, who made gifts to several Brāhmans on the auspicious occasion of Kumhābhisheka or the opening ceremony.

On the west of the Vidyāsankara temple are several small shrines of Samādhi guḍies or tomb temples (Samādhi means tomb, guḍi means temple) built over the tombs of the various heads of this Muṭṭ. In the midst of these Samādhi guḍies is one dedicated to *Malayala Brahma* whose figure is about 5 feet high with a curious story relating to it. It is said that this Malayala Brahma was a Brahmarākshasa (evil spirit) who was brought down to this place by Vidyāranya who promised to feed the spirit to his satisfaction. In memory of this incident Hindus worship him on all occasions of feasts and important ceremonies, in order that such occasions may have a successful termination.

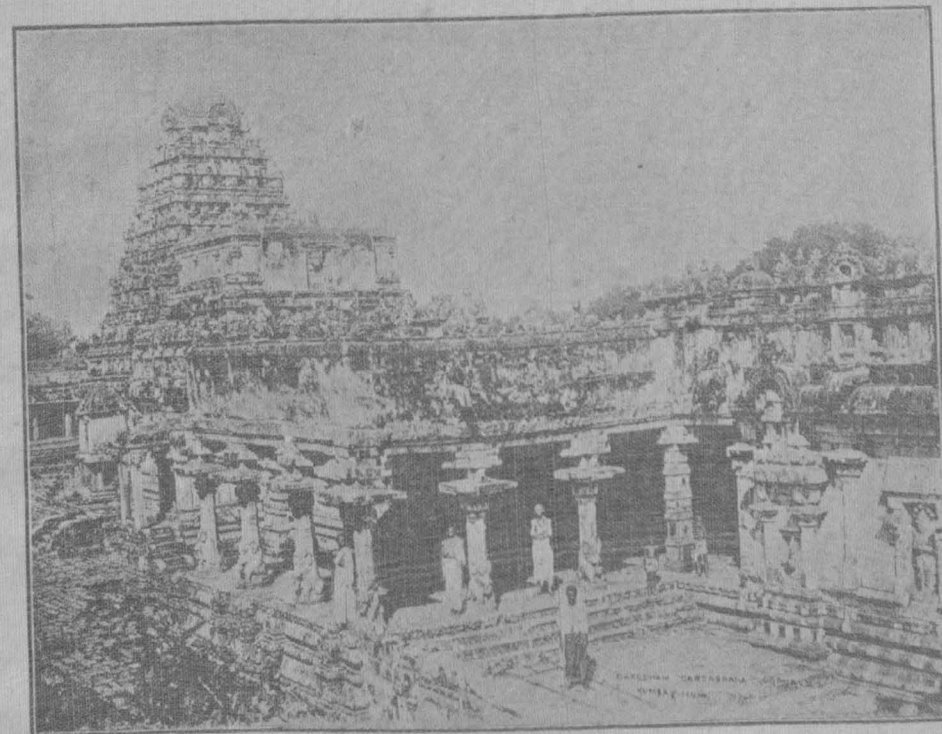
Amongst the idols here, the Sārada Goddess is cast in pure gold. Vēnugōpāla and Srinivāsa with their consorts are cut out of rubies. There is a Nandi (bull) worked in a single pearl. A miniature maṇḍapa has been carved out of a block of emerald.

On the north of Vidyāsankara temple is a small shrine dedicated to JANARDANA, an aspect of VISHNU, and a little further off on the very same northerly direction one to SAKTI-GANAPATI and another to Vāgīsvari, both of whom are said to have been the favourite deities of Vidyāranya.

The old records available in this Muṭṭ are said to throw much light from a social and historical point of view. The Swāmies in charge of the Muṭṭ had complete power to order enquiries into the conduct of the disciples, punish the offenders and direct the local officials to afford facilities to the Muṭṭ representatives to carry out these duties. Even the letters addressed to the Swāmi by the iconoclastic Muhammadans, Hyder and Tipu, were couched in respectful language. There is a reference to an attack on the country by three groups of enemies whose destruction the Swāmi had been requested to effect by celebrat-

1. In the district of Ramnad there is a temple specially dedicated to this Harihara. Sankara-narayana; the figure is said to be 3½ feet high with four hands, the upper right holding a trident and the lower a rosary, the upper left a discus and the lower a conch. Lakshmi and Parvati, Nandi and Garuda, are also sculptured on the pedestal.

ing what are known as *Satachandi Japa*¹ and *Sahasrachandi Japa*² for a period of one maṇḍala or 48 days. In another instance *Varuna Japa*³ and *Rudrābhisheka*⁴ for half a maṇḍala or 24 days were performed to ward off certain calamities.



DARASURAM Temple.

1. *Sata*—one hundred, *Chandi*—Goddess Kali. *Satachandi Japa* is a repetition of certain Mantras invoking the help of Chandi probably with one hundred hands the Goddess of Kali for the destruction of the enemy.

2. *Sahasra*—one thousand, *Chandi*—Goddess Kali.

3. *Varuna Japa* is performed to invoke the help of Varuna, the God of rain, and it is performed by the observer immersed to a certain depth in water especially praying for rains.

4. *Rudrabhisheka* is performed to God Rudra to propitiate him in various forms, eleven in number, and the *abhisheka* or bath is made especially of Panchakavya—the five different forms of cow's milk, etc., and other things for bath. Rudra is the God of destruction in his lower aspect and is the protector from all evils and he is called Siva or Sankara in his high aspect of conferring all sorts of boons and comforts.