(1) பக்கங்களின் எண்ணிக்கை 10

(2) புதுக்கித் திருப்பிய நாள் நவம்பர் 90

(3) ஆதாரங்குறிப்பவர் சுருக்கொப்பம்

(11)

தமிழ்நாடு ஆவணக் காப்பகம்.

தமிழ்நாடு அரசு

P.W.D துறை

அரசாணை எண். —
மு. கோப்புத் தாள் எண். 2463

அச்சகம்
பலவகை

நாள் : 15-9-1891 198 .

மடிக்கவோ கண்டபடி கையாளவோ கூடாது

ஆவண. கா-1—18,000—15-6-87.

2463/1

GOVERNMENT OF MADRAS.

PUBLIC DEPARTMENT.

READ—the following paper :—

From A. REA, Esq., M.R.A.S., Archæological Surveyor to the Government of Madras, to the Chief Secretary to Government, dated Bangalore, 21st May 1891, No. 210.

In continuation of the letter embodied in G.O., No. 166, Public, of the 3rd March 1891, I have the honour to forward a progress report on the work since finished.

2. On the completion of the survey of the great temple at Tanjore, I visited the large temple at Avadaiyârkôil which was said to be famed for its splendid carvings. Some of these are very fine, and I intend to make a partial survey at a future date.

3. On my return, I proceeded *viâ* Kumbakónam to Gaṅgaikondachôḷapuram whose temple it was considered necessary to survey on account of its unique character and through its being contemporaneous with the temple at Tanjore. The work done here includes a complete set of drawings, photographs and copies of the inscription. Some mounds there were also inspected. They have never been explored, and though excavation might show interesting results, yet, as the ancient floors are six feet below the present surface of the surrounding ground, the work would be expensive. Some drawings were made at the large temple of Karukaikâvalappankôil near Gaṅgaikondachôḷapuram.

4. I visited the following places in the Udaiyârpâlaiyâm taluk.

5. At Jayankondachôḷapuram, sketches of some Jaina images were made and notes taken of the traditional history.

6. The temple at Kâmaraśavalli was partially surveyed and other antiquities noted.

7. Some very ancient temples at Kiṛapaṛuvûr and a beautifully carved Chôḷa temple at Mêlpaṛavûr were inspected for future survey. The latter temple is of archaic design and has a large amount of fine sculpture cut in blackstone. Among these are some minutely carved piers resting on couchant lions, similar in design to those in the more ornate caves at the Seven Pagodas. They are specially worthy of delineation. In the building are many good subjects for casts in plaster. There are a number of archaic inscriptions on the walls.

8. The temple at Tirumalavâḍi is a large building, with architecture resembling in part the temple at Tanjore. There are long lines of Chôḷa inscriptions on the walls. This temple will be afterwards surveyed.

9. With reference to G.O., No. 19, Public, of 9th January 1891, the temple at Kontiagodo has been surveyed and the inscriptions copied. These latter have been forwarded to the Government Epigraphist. A description will be found in the report, to which also a sheet of sketches is added.

10. The draughtsman deputed to undergo a course of instruction in the taking of plaster casts at the School of Arts has rejoined this office. I hope to get some of this class of work done during next tour.

ENCLOSURE.

TANJORE DISTRICT.

Orattanâd.—This place is the first halting stage on the road from Tanjore to Avaḍaiyârkôil. There is a large temple here, but it is comparatively modern. The chief building of interest is the large chatram erected—originally as a palace—by the late Râja of Tanjore. In one of the inner halls on the upper storey there are some finely carved piers and other work in teak-wood.

Avaḍaiyârkôil.—A small village in the extreme south of the district. The temple is a large and important one. It is kept in good order and is at present undergoing extensive repairs. The sthala purâna is an interesting one, and is being translated into Tamil for the benefit of pilgrims by the dharmakarta of the temple. It assigns the foundation of the temple to the time of the Pâṇḍyans. Whether this may have been the case or not, no building of that date now exists there. The greater portion is contemporaneous with the great temple at Madura. Even the inner shrine, which is usually the earliest portion, is of the same date as the temple of Ramêśvaram. The piers in the hall which encloses the shrine have statues of the Sêtupatis who have made grants to the temple. There is some fine carved work in the entrance maṇḍapas, similar to that in the outer corridor of the Madura temple. One of the chief features of interest is a huge curved cornice on one of the maṇḍapas of the outer court. It is as thin as card-board, and the necessary strength is given by small ribs left at intervals. The thinness of the stone can be seen by means of a few round cleanly cut bullet holes. The priests relate that a good many years ago a visitor was being shown round, and, to test the story about the thinness of the stone, he took a pistol from his pocket and put a few shots through it. The temple has some fine vâhanas ornamented with silver work. They have a collection of jewels, a few of which are old, but the majority are modern.

TRICHINOPOLY DISTRICT.

Gangaikoṇḍachôḷapuram.—A village in the east of the Udaiyârpâḷaiyâm taluk. The temple is enclosed in a single courtyard. It is one of the most important of the temples erected by the Chôḷas in the 11th century. Though not as large as the great temple at Tanjore, it is of similar plan and design and of slightly earlier date. It has the same unique architectural feature of a lofty stone tower over the shrine. In this respect these two examples are distinguished from the majority of South Indian temples which are architecturally defective in having the most lofty structures over the gateways. As with Tanjore, the crowning member of the tower the śikara is formed of a single block of stone, said to have been placed in position by means of an inclined plane laid from the village of Paranam situated some miles to the westward in the Udaiyârpâḷaiyâm Zemindari. Around the tower are numbers of archaic sculptures and inscriptions. In front of the shrine is an immense nandi cut out of a block of stone. In the courtyard is a large round well entered by an underground passage with a large figure of a vyali at the entrance. The water of the Ganges is traditionally stated to have flowed into the well, hence the name of the place. Another derivation is that the place was named after the Chôḷa who ruled here. The temple had at one time been fortified by bastions at the four corners of the courtyard, but the walls have been demolished.

About a mile to the south-west are a number of mounds. These are said to mark the site of the palace of the Chôḷa King who built the temple and who also had his residence here. Traces of a surrounding moat are at places visible. The mounds extend over several acres, and are too extensive for those of a palace only; they must also have included a town. The greatest of the mounds probably hides the ruins of the palace. It covers over an acre of ground, but traces of the building buried under it extend beyond this area. It is about ten feet in height. The foundations of the walls are about six feet below the present surface of the surrounding ground. The walls are four feet in thickness and built of large bricks similar to those found in Buddhist topes. Great numbers of these bricks were removed some time ago for the construction of a Jubilee tank at Jayankoṇḍachôḷapuram. The excavators began at one end of each wall and worked along, removing the bricks to the foundations, without moving the surrounding earth. The trenches thus formed are still intact and show the position and size of the walls. The portion removed shows a long wall of the thickness and depth noted, with square piers in continuation of one end. The sandy earth on each side of these trenches is thickly mixed with broken pottery. In a pit which had been dug by some one in one side of the mound, four stone piers are visible, and quantities of iron wall bolts were found. This pit has not been dug deep enough to reach the ancient floor level; and as the walls have been removed in the manner indicated, no part of the space below occupied by the rooms has been explored. I could learn of no tradition in connection with the destruction of the palace. Possibly it may have been caused by a large breach visible in the great Ponnêri tank on some higher ground nearly a mile to the west. If this were so, the immense volume of water that would flow out would desolate the whole tract of country between it and the river Kalarûn, and thus possibly there may be treasure buried in the ruins.

2463/2

nk above referred to has an embankment of enormous size extending north and south nce of 16 miles. It commences towards the south-west, at the angle formed by the g north from Kumbakônam and the Kalarûn river, runs north by east for half its s a bend to the east, finally runs north and terminates about two miles beyond the he north portion of the embankment is in good condition, with the exception of a few ches, one of which is directly west from the palace ruins. The road running west gaikoṇḍachôḷapuram is carried over the embankment. About half a mile on each side are two ancient sluices. Both are of similar design. That on the south is in very tion and is still to a certain extent used. On the side next the tank, it has two round n a covered escape channel passing through the bund between them. The north ds in the path of a large jungle stream, through which a great body of water must tain seasons. The water runs through a great breach in the embankment on one side e, and has dislodged masses of the masonry. All this water would be retained in the the sluice was in perfect repair; at present it all passes through. The filling up of would make this water available for irrigation; and very few repairs would suffice for Several streams run into the bed of the tank, but very little of the water seems to be Originally the tank must have covered an area of many miles; and, if repaired, irrigate a considerable portion of the adjoining district of South Arcot and large revenue. Some villages are now situated in the ancient bed of the tank, which to be removed if the water were raised to its original level, but they are [illegible] f mud huts.

rt distance west of the above village is the temple of Karukaikâvalapparkôvil. It is lding with several towers, almost entirely built of brick. It has a sthala purâna bes the foundation to the 11th century, but the temple dates no earlier than the 17th A ruined maṇḍapa in front shows some fine examples of decorative brickwork.

koṇḍachôḷapuram is the head-quarters village of the Udaiyârpâḷaiyâm taluk. The ates the Chôḷa city where the Jains were oppressed. It is also known with the prefix or the city of the victorious Chôḷas. In the village there are two Jaina images known asvâmi, literally a naked god. The larger is seated on a sandstone pedestal near the ri tank on the south side of the village. The other is similarly placed in a lane in the his lane bears the name of the Jaina street and is occupied by [illegible] Vellâlas who grazed the cows and who, it is said, were once Jains. They outed by Brahmans and disguised themselves as cowherds to escape persecution. bliged to change their religion, they still at times stealthily worshipped their former e legend is confirmed by the fact that these people, though Hindus, even now worship es once a year. The ceremony takes place in the month of Thai—January. They tatues with water, rub them with saffron and red-powder, decorate them with flowers, hor and an aromatic resin (Tam. sâmbarâni), and make offerings of cocoanuts and ixed with water. After the worship is completed, these articles are distributed among there congregated. When there is a scarcity of rain, the Veḷḷâlas promise the images will worship them if rain should be sent. If by chance the rain should come, they ir prayers are answered and they carry out the worship as described. They also at tears drop from the eyes of the larger image when rain is wanted.

ther antiquities in the village are fine small and unimportant shrines dedicated to the deities:—Griddhagirêśvara, Amalakavanêśvara, Chennêśvara, Avêśvara and Chôḷêśvara.

araśavalli is a small village in the south of the Udaiyârpâḷaiyâm taluk. There are two the place. The Vishnu shrine is a small modern brick building dedicated to Varâdarâjar, mi and Bhûmitâyar. The Saivate temple of Suṇḍarêśvara is an ancient building n a double court. Its walls are covered with vegetation, and the structure generally is in d stage of decay. The main shrine is wanting in any architectural features of note. nt court are the remains of a beautifully carved kalyâna maṇḍapa of the 17th century. exception of its porch, which still stands, the maṇḍapa is now a confused heap of broken nd sculptured stones. Over the standing porch is a very deep cornice with the stone as card-board. It resembles the one mentioned as being at Avaḍaiyârkôil. Though gment of a ruin, the priests point with pride to its wonderfully delicate workmanship. too the material had been tested in a way similar to that of the other example, but e primitive weapon. In explanation of a few small holes in the slabs, the priests "about a century ago," the Jaghirdâr of Ariyalûr wished to satisfy himself as to the the stone and drove some five or six arrows through it from a bow.

n worship.—In the camping tope south of the village is a large tree with a thick chain eet in length hanging from its lower branches. The people believe the tree is the bode of the spirit of a black demi-god named Saṅgali-Karuppannan who has a chain gali) for his emblem. The chain was presented to the spirit "over a century ago" by tants of the village in fulfilment of a vow they had made, conditionally on his freeing disease with which they were troubled. The aid of this spirit is still invoked by ade on the occasion of any one suffering from illness.

The sthala purâna of Kâmarâsavalli.—The mythological history, as related by the Brahmans of the village, is as follows:—

In early times, when the deities in heaven were oppressed by the râkshasas or giants on earth, they were unable to defend themselves and went to seek the aid of Siva. That deity could not be approached or made to hear their complaint. They therefore asked the aid of Kâma (cupid), who, accordingly, aimed and drove an arrow at Siva. Siva, in anger at being disturbed, turned the third eye in his forehead (palanetram) on Kâma and burned him to ashes. Then the deities and Rati (Kâma's wife) being afraid, approached Vishnu as he lay on the sea of milk. He advised them to go to the Sarayu river and meditate on God. Rati was directed to go to the Sundara tirtham* on the north of the river Kaveri in the Dandaka Aranyam.† If she prayed there, she would have her desires accomplished. She went there, performed yagam in five sacred fires and underwent other penances for about forty days. Then Narayana assumed the form of a king, mounted on a horse, approached Rati and inquired the reason of her undergoing such penance. She replied that she was praying for the presence of the deity and requested the king not to interrupt her or she would commit herself to the flames. As she [illegible] and her prayers seemingly unanswered, she went and consulted some rishis. They advised her to continue for two days more, and they also began to pray for the fulfilment of her desires. That day is now known as Akshaya tritiya‡ On the following day chaturti,§ the deity appeared in the form of a venerable sage and questioned her as to the reason for her meditation and penance. She informed him and said that if he did not then appear she would commit herself to the five sacred fires. Vishnu then manifested himself in his real form accompanied by the goddess Lakshmi, and restored to Rati her husband Kâma, decreeing, however, that he would be visible to her only and invisible (ananga—without body) to others. Rati prostrated herself before them and desired that they should permanently reside there, to fulfil the desires of those seeking after life partners, *i.e.*, of a husband a wife and of a wife a husband. As the manifestation was made in a beautiful form, the Saivites named him Sundarêsvara and his consort Balâmbikê (a young maid). The Vaishnavas gave them the titles of Varadarâjar (bestower of gifts) and Sri Lakshmi. These are the names of the various images now in the temples.

* A large tank in front of the Siva temple, then surrounded by gardens named Kamakavanam.

† The tract of land between the river Krishna and Ramêsvaram.

‡ The third day after the new moon in the month of Chittiri (April).

§ Fourth day after the new moon.

A Village Festival.—During my visit to Gangaikondachôlapuram, the villagers celebrated the Kâman pandiga. It is a festival held in honour of Kâman (Sans. Manmatha), the Indian cupid or god of love. The feast is observed by all classes of Hindus throughout India, but principally by the lower castes. As held here, it is more in the nature of a drama than an ordinary religious celebration. It has for its origin the following ancient Hindu mythology. Kâma, son of Krishna, was married to Rati,‖ the Indian Venus, or goddess of love. Kâma's occupation is to aim his flower-tipped shafts at all mortals. While engaged on this duty, he observed Siva seated in meditation on the Himâlayas and aimed one of his arrows at him. Siva opened his pâlanetram¶ and burnt cupid to ashes. He was restored to life at the intercession of his consort Rati, but with the stipulation that he was visible to her only once a year and invisible to others.

‖ Daksha Brahmâ had 60 daughters. Ten of these were given in marriage to Dharma. Brahma's mânasa putra is Dharma. By this marriage one of these wives gave birth to Rati.

¶ The third eye on his forehead, which he only opens for purposes of destruction.

The festival lasts for about a fortnight, the period which, by the foregoing mythology, Kâman is supposed to live with Rati.** It begins on the third day (tritiyâ) after the new moon (amavasiyâ) in the month of Mâsi (February—March) and lasts till the third day after the following full moon (paurna amavasiyâ).

** The higher castes hold the celebration in their houses, and that during one day only, the day on which cupid is burnt.

In Gangaikondachôlapuram, on the north side of the Brihadêsvaraśvâmi temple, is a piece of ground, the north-east and north-west corners of which are used for the festival. The first-named plot has been in use for about ten years, and the other for about forty. At these two places two parties of the villagers raise a small mud pial, about three inches in height, and erect a pandal over it about four feet in height. In this they place a small conical object made of cow-dung or saffron, with some grass stuck in the top, intended to represent Gânêśa. As everything should be begun in his name, they worship the image with red powder, saffron and flowers and offer him cocoanuts and plantains. The image is then removed.

A kalasam (an earthen pot) is then placed in the spot lately occupied by Gânêśa and similarly worshipped. In the kalasam are a few copper coins, some betel leaves, nuts, flowers, and fruit. On its top a cocoanut painted with saffron is placed in the midst of a bunch of mango leaves. After worship this also is removed.

KONTIAGODO.—GANJAM DISTRICT. Plate 1.

Śrî Botêśvara Mahâprobhu temple.

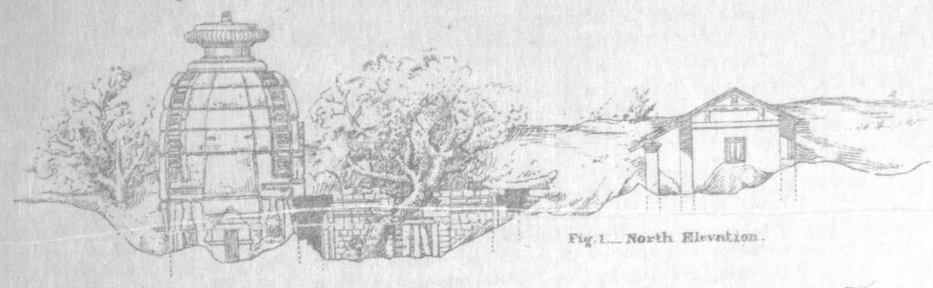

Fig. 1.—North Elevation.

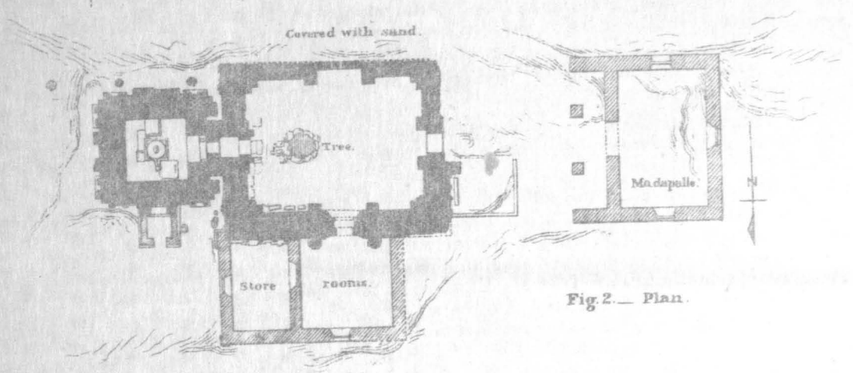

Fig. 2.—Plan.

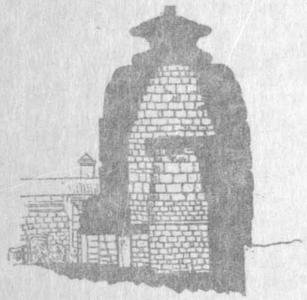

Fig. 3.—Section of tower.

Fig. 4.—Front doorway in Mandapa.

Fig. 5.—Ganêsa.

Fig. 10.—Nâga pilasters on doors.

Fig. 6.—Subramanya.

Fig. 7.—Ganêsa.

Fig 8.—Rishi

Fig 9.—Rishi.

REG. NO. 191—COPIES 350.

PHOTO-ZINCO. SURVEY OFFICE, MADRAS, 1891.

2463/4

In the same spot, they then fix a stalk of sugarcane (Tam. pêkarumbu)*, a stem of the castor-oil plant and a slender plantain tree. All these are tied in one bundle with the sacred grass (dharbê) before being fixed. These stems are similarly worshipped with offerings of cocoanuts, plantains, betel leaves, nuts and other edibles. Camphor and aromatic gum (sâmbarâni) are also burnt. The worship so far is conducted by a Brahman priest.

* Probably on account of the hero's bow being made of sugarcane.

On the completion of this worship, two boys are selected from among the inhabitants of the village—one to be disguised as Kâman and the other as Rati. Generally, however, there are other persons who have made a vow during illness, that, if they are cured, they will act the part of either Kâman or Rati during the following festival. In this case, without consideration of age, anyone may take either part.† These two persons go through the ceremony of betrothal to each other on the first day. From that time till the close of the festivities, they eat only once a day, tie only one pair of new cloths each and decorate themselves with jewels and flowers. They bring water every evening and pour it in and around the pandal. They clean the ground around it and generally attend to the stems which are there fixed.

† No female may take a part, nor does anyone even attend the festival on account of the nature of the songs which are sung.

Every evening music is played and songs sung. Those on the first day are in praise of Gânêsa. From the second day to that of the full moon, Kâman's history will be recited and song sung in his praise.

Worship is carried on every day as on the first day, but not to Gânêsa on the kalasam. The stems of the plants which receive the worship remain, as at first fixed, throughout the festival.

On the evening of the full moon, the ceremony of marriage between the two persons is gone through. After the marriage, a car, made of bamboo and wood, decorated with mango leaves and flowers, is brought. Pictures of Kâman and Rati are placed on it, and the vehicle is drawn around the village with music and singing. Meanwhile, another pandal has been erected close to the other one, and in this an old man, disguised as Siva, takes his seat facing southwards with his eyes shut as if in deep meditation. On the return of the procession, Kâman shoots an arrow at Siva, who becomes indignant and turns his third eye—painted on his forehead—on Kâman. The latter is now immediately removed from the sight of the people, in fact hidden in one of the adjoining houses, and his picture on the car is burnt. The pandal with its plants and other contents are also burnt.

Rati then begins to pray to Siva for the recovery of her husband. The person disguised as Siva now falls in a swoon, behaves as if possessed with his spirit and offers life to her husband in this wise: that Kâman will appear to her in his sûtla sarîra (corporal body) for a fortnight once a year, but in sûkshma sarîra (invisible body) to others.

The people now collect the burnt ashes, mix them with water and mould them into a resemblance to the linga of Siva, which they worship for three days. It is then taken away and cast into a tank.

On the third day after burning, the festival is brought to a close by those who took an active part in it feeding many of the other villagers.

Kontiagodo, Ganjam district.—The Srî Botêsvara Mahâprobhu temple is a small building in what Dr. Fergusson in his *Indian* and *Eastern Architecture* calls the "Northern or Indo-Aryan" style. The style of architecture is peculiar to Orissa, and the only parts of Madras in which examples are found are those which adjoin that province. It differs in many essential points from any of the styles of architecture seen in Southern India. The principal feature is in the towers, whose curved outline gives them the appearance of elongated domes. They thus present a decided contrast to the pyramidal towers or gôpuras of Dravidian architecture.

The temple under note (Plate I) is a small building with a tower 34 feet in height over the shrine and a mandpa in front measuring 22 feet 6 inches by 16 feet 10 inches. Broad bands are carried up the centre of each face of the tower, and others ornamented with rolls are at the angles. These have been highly ornamented, but most of the carving is now entirely covered with whitewash. On the top is a large amalaka or crowning ornament (fig. 1). The squat outline of the tower is an indication of its age‡. The shrine measures 7 feet 9 inches square, with walls 4 feet thick and in it stands a linga. It has a false roof or ceiling carried across at about half the height of the interior.§ The upper storey thus formed has a small entrance through the floor at one side; it is supposed to contain treasure guarded by demons, so that the people are afraid to enter.¶ "About half a century ago" an attempt was made to investigate the treasure, but the seekers were driven away by snakes and demons or such like. The front mandapa is roofless,

‡ *Indian and Eastern Architecture*, p. 224.

§ Fergusson mentions a similar roof over the altar at the great temple of Puri. *Ind. and East. Architecture*, p. 432.

¶ The heights of this upper storey had to be measured by a man standing on a beam over the shrine door and holding up a torch fixed on the end of a bamboo.

and a large banyan tree now grows inside. There are no piers in it, nor—as these temples are astylar—is it likely that there have been any. The roof would be of flat pyramidal form, constructed of horizontal stone beams fixed over each other and bracketting inwards till they meet over the centre. At one side are two modern store-rooms, and in front is a newly built madapalli or cooking house. Outside the front door of the mandapa and buried under six feet of sand is an inscribed stone. It is three feet square. The inscription is almost illegible, but a few letters are still decipherable. From these it would seem the language is Uriya. On the wall head of the same building is a small inscription in modern Telugu characters. Some sculptured stones stand in the mandapa, and others are carved on the base of the tower. A few of these are shown in figs. 5 to 9. The doorway from the mandapa to the shrine is represented in fig. 4. Over its lintel is a central panel with Gaja Lakshmi, and nine panels with the Nava graha or nine planets. At the front and north side doors of the mandapa * are massive round pilasters with a nágakanya coiled around (fig. 10) These are similar to one in the Raj Rani temple at Bhuvanésivara in Cuttack.† The temple dates from the eleventh century. The building is surrounded and over-topped by sand-hills which have silted up against it. The walls of the mandapa are all blocked up almost to the wall head. The sand surmounts the south wall and blows over into the mandapa. Streams of sand flow into the madapalli and store-rooms through the windows; the people seem to have given up the attempt to keep it out. The front entrance door is closed up, and rather than take the trouble to clear out the sand, the priests prefer to scale the front wall when they come to make pûja. Some time ago, the entire building, with the exception of the top of the tower, was covered, and then the pûjaris performed worship opposite the portion of the building still visible. "About a year ago," the zemindar, some merchants and villagers cleared the interior, but as the sand is heaped up on every side it is fast drifting in again.

* And doubtless also on the south side door now entirely buried in sand.

† *Ind.* and *East. Arch.* pl. 236, p. 425.

ORDER—dated 8th July 1891, No. 556, Public.

Recorded.

(True Extract.)

M Lewis
Under secretary to
for Chief Secretary.
5/9/91

To the Superintendent, Archæological Survey.
" the Superintendent, Central Museum.
" Dr. E. Hultzsch, Epigraphist.
" all Collectors.
" the Public Works Department.
" the Revenue Department.

Copy to the Secretary, Royal Asiatic Society, London.
" the Secretary, Royal Asiatic Society, Ceylon Branch.
" the Secretary, Royal Institute of British Architects,
9, Conduit Street, Hanover Square, London, W.
" the President, Asiatic Society, Bengal.
" the Secretary, Madras Literary Society.
" R. Sewell, Esq.
" Dr. J. Burgess, C.I.E.
" V. A. Smith, Esq., Bengal Civil Service.
" Dr. Rost, Librarian, India Office.
" A. C. MacDonald, Esq., Dy. Keeper of the Indian Institute, Oxford.
" J. F. Fleet, Esq., Bo. C.S., C.I.E., Bijapur.
" Dr. G. Oppert, Madras.
" the Archæological Commissioner for Ceylon.
" Henry Cousens, Esq, Archæological Surveyor for Western India, Poona.
" Pandit Natesa Sastri, M.F L.S.

Editors' Table.

Exd. A. Raitt.

10.5.C

2463/5

L. W. CURRENT No. 9469

Govt. of {1891} Madras.

PUBLIC.

Issued

Recd. Encl.

G.O., 8th July 1891, No. 556.

JULY.

Archæology.

Recording the progress report of Superintendent, Archæological Survey.

R. Proc. 1736 & 19.1.91

No. 2463 W.

To Communicate

to Supdg Engr Concerned

for information.

10.9.91

(5)

Supdg Engr I circle

V

VI

3/10/91. Obs. 62-M 12-P 3/17/91 - Nil - 22.9.91