THE SRIRANGAM TEMPLE

ART AND ARCHITECTURE

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PREFACE

This account of the Srírangam temple mainly deals with architecture, sculpture and iconography of one of the most important Vaiṣṇava temples of South India. To make the account more meaningful a brief description of the pūjas and festivals has also been added. Brief references to history and the sources are given in the Introductory chapter. The history of the temple is a long and interesting one and deserves a separate treatment. I have prepared a manuscript on this subject and I hope to get it published soon.

The topic of my research for the Ph. D. degree, granted to me in 1948 by the University of Madras, was A History of Srírangam and Trichinopoly. While doing research I examined the cadyan copy of the Köil Oḻugu, the chronicle of the Srírangam temple, and compared it with printed copies. In 1961 I brought out an English translation of this chronicle with historical notes.

In continuation of my study of the history of the temple I began to develop an interest in its art and architecture as well. I visited the temple twice and made a detailed study of the architecture of the different shrines, maṇṭapas, gateway-gōpuras, etc., the sculptures on the walls and pillars and the icons in the various shrines (1964–65). On the second occasion I surveyed the Dasāvatāra and the Kāṭṭalagiśingar shrines, attached to the main temple but lying outside and at some distance from it and gathered some data about pūjas and festivals.

Being a teacher of Hindu Art and Architecture to the Post-graduate students of History I had familiarised myself with the technical terms in these branches and I am afraid I have made a liberal use of these in this book and I crave the indulgence of the reader for the same, particularly when, as I have often found, even specialists in the field use the same term with different meanings and when standard terms have not yet evolved (e.g., sikhara, mukha-maṇṭapa, vimāna, panjara, nāgara, etc.). As a study of our monuments has now come to occupy an important place in research in Indian history and culture there is a great and urgent need for authoritative monographs on our temples, which would help elucidate the development of styles of architecture and art in the different parts of the country and for such monographs to become intelligible and helpful wellknown and
standard terminology is indispensable; otherwise a writer will only add to the confusion rather than solve any problem if he uses the terms without explanation. Hence I request the reader to bear with me and refer to the glossary in case of doubt at least to know what I had meant by the use of a particular term.

I sincerely thank Dr. V.C. Vamana Rao, Vice-Chancellor, Sri Venkateswara University, for having sanctioned the publication of this monograph. I thank the Commissioner of the Hindu Religious and Charitable Endowments Board, Madras, for having permitted me to take photographs of the temple. I cannot adequately thank Sri Sthanikam Parthasarathy Aiyangar of Srirangam, a veteran in the field of Vaiṣṇava studies and ripe in his knowledge of temple rituals and festivities and with whom I was in touch ever since I started my research. He was tireless in clearing my doubts in these and other matters connected with my subject and my chapter on Pujas and Festivals I owe largely to him. I thank heartily Sri R. Krishnasamy of the Akhand Jyoti Press, Madras, for having taken a keen and personal interest in printing the book.

In a book of this type dealing with numerous details of temple architecture, sculpture, images, rituals, etc., and their interpretation differences of opinion are likely, and even factual errors, and I will acknowledge with gratitude those who point out to me errors of any type.

Tirupati

30th September 1967

V. N. Hari Rao.
FOREWORD

Though South India is especially rich in ancient temples of great architectural and sculptural wealth, detailed and scholarly monographs on at least some of the most remarkable monuments have so far not been brought out. It is needless to point out that only on the basis of comprehensive studies of individual monuments that a full and exhaustive history of art and architecture can be attempted. It is in this sense that this publication of Dr. V.N. Hari Rao on the Srirangam temple is welcome to the academic world.

Srirangam is one of the holiest of Vaishnava temples in South India. Sanctified by traditions, legends and associated with the names of Vaishnava saints and acharyas, the Srirangam temple occupies an important place in the galaxy of South Indian shrines. With an enormous temple complex occupying a sizeable part of the town with numerous axial and peristylar adjuncts, all enclosed by a series of imposing walls which are again crowned by huge towers dominating the landscape, the present Srirangam is indeed a veritable temple city. Though most parts of this temple belong to the late Chola and Vijayanagar periods, there are also earlier edifices so much so that it is possible to trace much of the history of South Indian architecture by a detailed study of this temple.

Besides describing the architecture of the extant shrine and its adjuncts, Dr. Hari Rao also provides here a short account of the sculptural wealth and the temple rituals and festivals. I have no doubt that this handy monograph will be useful to scholars working on and interested in South Indian art and religion while it will be highly informative to the general public.

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Paravāsudēva on the gable of the Śrīranga vimāna
THE SRIRANGAM TEMPLE

(Art and Architecture)

CHAPTER I

INTRODUCTORY

SECTION 1

Tradition

The Sriranga Māhātmya: The Srirangam temple lies on an islet formed by the twin rivers, Kāvēri and Coleroon (Kollidam), three miles north of Tiruccirāppalli, the headquarters of the district of the same name. It is sanctified by a hoary tradition, enshrined in the Sriranga Mahātmya. It has a shorter and a longer variety, respectively called the Daśādyāyi and the Śatādyāyi (Ten Chapters and Hundred Chapters). The story briefly is this. The Sriranga vimāna, i.e., the shrine with the swayamvyakta image of Ranganātha, sprang from the ocean as a result of the prolonged and intense penance of Brahma, who appointed Sūrya to attend to the daily pūja of the god. Ikṣvāku, in the family of Sūrya, brought the vimāna from Brahmā-loka to Ayodhya and was worshipping it. Rāma gave it as a gift to Vibhīṣaṇa, who had come from Lanka to attend his Paṭabhiṣēka ceremony. Bearing the Sriranga vimāna on his head Vibhīṣaṇa came to the banks of the Kāvēri, where he placed it down to rest for a while. When he wanted to resume his journey he found, to his utter amazement and dismay, that the vimāna had become fixed to the ground. He shed tears. Dharma-varma Cōla, the king of the region, consoled him. The god told him that He would prefer to stay on the bank of the sacred Kāvēri and for the sake of Vibhīṣaṇa He would lie down facing south. Thus consoled Vibhīṣaṇa retired to Lanka. Dharma-varma Cōla built a temple with prākārās and walls and organised worship.

A Cōla by name Dharma-varma is not known to history. The Mahātmya cannot stand the test of historical criticism. It is at best the crystallisation of a local tradition that had grown up in course of time.

The account of the Kōil Olugu: According to the Kōil Olugu, the chronicle of the Srirangam temple, the temple built by Dharma-varma was buried in a sand storm and forgotten for a long time. A certain Kōil Cōla, who was informed in a dream of the buried vimāna, exposed it and reconstru...
tructed the temple. A parrot (kili in Tamil) helped him in locating the spot, where it lay buried by reciting slokas from a tree. Both the Mahatmeya and the chronicle point to a Chola king as the builder of the temple.

SECTION 2

The temple in literature

Tamil: A reference to Arangam and the Panguni festival in an Aham ode is interesting. It compares the face of a maiden, sorrowing for her lover, who was departing on a distant journey for earning wealth, to the sandy and thickly wooded river bank in Arangam, with the quenched hearths strewn hither and thither, subsequent to the celebration of the Panguni festival. Ahanānūru, to which this ode belongs, is one of the Sangam works, assigned to the first 3 or 4 centuries of the Christian era. It is likely that Arangam, here, refers to Srirangam. The Silappadikaram, a late Sangam work, refers to the god of Srirangam “reposing with Lakṣmi in His breast on the couch of the thousand-hooded serpent.” This occurs along with the reference to the god of the Vēṅgaḷam hills. The first three Āḷvārs, viz., Poigai, Bhutam and Pei, who are assigned to the Sangam period, refer to Viṣṇu, enshrined in Srirangam.

The later Āḷvārs, assigned to the period from the 5th to the 8th century A.D., make many useful references to the temple. All the prabandhas of the Āḷvārs are noted for their intense devotion. Tirumāḷiśai Āḷvar refers to the eight sacred tirthas or pools surrounding the Srirangam temple in the eight directions, in which worshippers bathe before offering worship. Namāḷvār refers to ‘Tiruvanantapuram surrounded by mighty prakāra walls adorned with flags.’ Kulasēkharā Āḷvār, who resided for a long time in Srirangam refers to the Tirumāṇattu, i.e., the pillar at the gateway of the sanctum of the temple and the arcakas, who offered worship with flowers at the feet of Ranganātha. He too refers to the mighty prakāra walls. A reference to the ‘gōṣṭi of Srivaiṣṇava worshippers in the courtyard opposite to the sanctum’ is interesting. Tōdavattittu maṟaiyōr, which is the name of a distinct branch of the arcakas of the Srirangam temple with duties in the sanctum, is mentioned in one of the verses of Periyāḷvār. His daughter, Āṇḍal, is said to have loved and married the god of Srirangam, Aḻagiyamaṇavālan. Vipranārāyaṇa or Toṇḍaraṭīppodi Āḷvār was a supplier of flowers and garlands to the Srirangam temple. In his Tirumāḷai he refers to the lying posture of the sanctum image and the chest, shoulders, the eyes, the lips and the crown of Periya Perumāl. The Tiruppaḷiḷḷuṭṭi, his other work, is
devoted to the waking up of Rāganātha early in the morning. In his ten beautiful verses, called the Amalanādirān, Tiruppaṇ Āḻvār refers to the feet, the pitāṁbara, the navel, the gold belt, the bejewelled chest, the neck, the coral mouth and the eyes of the god.

The Kōil Oḷugu is the chronicle of the temple in Tamil. Besides this the temple finds prominent mention in the local chronicles like the Anṇan Tirumāḷigai Oḷugu and the Uttamanambi Vamsaprabhāvam as well as in the Vaiṣṇava hagiology, viz., the Guruparamparai.

Sanskrit: The Mahātmya finds reference in the Vālmiki Rāmāyaṇa and the Pādma and Matsya purāṇas. The Sanskrit hagiology viz., the Prapannāmṛtam makes frequent references to the temple. The Lakṣmi-kavyam, a work of the 15th century, describes the marriage of Uṟaiyūrvallī with Rāganātha and gives an elaborate description of the Ādirāmāṅgotsava. The Madurāvijayam and the Saḻuvābhỹūdayam refer to the Muslim occupation of the temple and its restoration by the generals of the Vijayanagar army.

SECTION 3

Historical background

The Cōḷas: According to the available literary evidences the nucleus of the temple seems to have been in existence in the period of the Tamil Sangam, i.e., A.D.1–500 roughly. One of the early Cōḷa kings of Uṟaiyūr, a Kiḻ Cōḷa, seems to have founded the temple. The earliest inscriptions in the temple belong to the Cōḷas of the 10th century. Rājamahēndra Cōḷa (1060-1063), a son of Rājēndra II, is said to have built the second prākāra wall, and the enclosure so formed is called Rājamahēndran tiruvidi. During this period the early Vaiṣṇava Ācāryas, viz., Nāṭhamuni, Uyyakoṇḍār, Maṇakkāl Nambi and Āļavandār were quite active in Srīrangam. They were not only propagating the Vaiṣṇava faith but were controlling the affairs of the Srīrangam temple. Rāmānuja, the founder of Viśisṭādvyaita, made Srīrangam his headquarters and he reorganised the administration of the temple. He was forced to flee Srīrangam to the Mysore country of the Hoysalas by a persecuting Cōḷa, called the Krimikanṭa Cōḷa, who is generally identified with Kulottunga I (1070-1120).

Cōḷa-Pāṇḍya conflict: Hoysala intervention: During the period of the Cōḷa-Pāṇḍya conflict the Hoysalas found an opportunity to interfere.
Somësvara and Ramanâtha made Kaññanûr, 5 miles north of Srîrangam, their alternative capital and called it Vikramapura. They have numerous inscriptions in the Srîrangam temple. According to the Köil Olugu many important structures, shrines and mañtapas in the 3rd and 4th enclosures like the 1000 pillared mañtapu, the shrines of Paravasudâva, Sudarsana Perumâl and Lakshminârayana Perumâl, the mañapa of the Nâcchiyar shrine, etc., were built by two brothers Kampaya Dânjanâyakka and Kariyamañikka Dânjanâyakka, who were generals in the Hoysâla army. From inscriptions it is known that the former was a pradhanî of Ramanâtha (1263-1295). The Vârugopâla shrine, in the fourth prakura, which is the most ornate shrine in the temple, is attributed by some to the Hoysâlas.

The Pañâyas: In spite of the help rendered by the Hoysâlas the Coţas lost their empire to the Pañâyas. Another power which interfered and tried to fish in the troubled waters of the Tamil country during the period of the Coţa-Pañâya conflict was that of the Eastern Gangas, whose king Ananga-Bhima III, sent an army into the south. The Oâdhas, i.e., the men from Orissa, occupied the Srîrangam temple for two years (1223-25) and seriously interfered with its administration. The temple was freed in the latter year and the Orissans were forced to retreat by Mañavarman Sundara Pañâya I (1216-38). Jaṭâvarman Sundara Pañâya I was a great benefactor of the Srîrangam temple. He covered the temple with gold and made numerous costly gifts. According to the Köil Olugu he floated two boats in the Kâveri, on one of which he sat on his state elephant; the other was filled with gold and precious stones until it sank to the level of the first and the contents were gifted away to the temple. Thus was performed the elephant-tulabhâra. The Olugu estimates the total value of his gifts at 18,000 gold pieces. Though this Pañâya king claims to have driven the Hoysâlas across the mountains into their country the inscriptions of the latter prove that they continued in and around Srîrangam and Kaññanûr.

Muslim invasions and occupation: During the years of the decline of the Pañâya power occurred the Muslim invasions of Ma’bar i.e. in 1311 and 1323. The Srîrangam temple suffered on both the occasions. Mâlik Kafur’s expedition of 1311 was a mere raid. Doubtless the temple was sacked and the gold and treasure taken away. But once he returned to Delhi with the spoils a fresh procession image was cast and installed and worship restored. But ere long came the second invasion. The object of Ulugh Khan’s expedition (1323) was the extension of the Tughlak empire southward. This aim was achieved. Ma’bar became a province of Muhammad-bin-Tughlak’s empire with headquarters at Madurai. Very soon the province became
independent as the Sultanate of Madurai. The Śrīrangam temple was occupied by the Muslims and used as a fortress camp. The Madhurāvijayam says: “The vimāna of Śrīrangam is so dilapidated that now it is the hood of Ādisēṣu alone that is protecting the image of Ranganātha from the falling debris.” The temple parijanas led by Pillai Lokācārya had escaped in time bearing with them the procession images of the god and the goddesses (i.e. Aḷagiyamaṇḍapālān, Śridevi and Bhūdēvi), a few jewels and the necessary accoutrements for worship. Adopting a circuitous route with a view to avoid the invaders and passing through Tirukkōṭtiyūr, Kāḷaiyārkōil, Tirumālirumsōlai (Aḷagarkōil), Calicut, Tirukkipāmbi (Gundūrupet taluk, Mysore state), and Punganūr the fugitives reached Tirupati. The holy idols were housed in the temple of Śrīvenkaṭēsa on the hills of Tirupati. There they remained until they were taken back to the Śrīrangam temple and installed therein by the generals of the Vijayanagar army in 1371.

Restoration and reorganisation of the temple in the Vijayanagar period: The Vijayanagar generals and chieftains Kumāra Kampana, Gōpana, Sāluva Mangu and Sāluva Gūḍa were primarily responsible for the restoration and initial reorganisation of the temple. Though restored the temple had become impoverished, landless and dilapidated. A series of inscriptions in the Śrīrangam temple belonging to the emperors of the Sangama dynasty or their generals and governors tell us of their munificent grants of cows, gardens, villages and vast sums of money in gold. These donations put the temple once more on its feet and festivals came to be celebrated as of old. Some festivals are even now called the Viruppan tirunāl and Bhūpati-uḍayār tirunāl in memory of these Vijayanagar princes who helped the temple to celebrate them. The vimāna was reconstructed and gilded, a fresh image of Garuḍa was installed, the Dhvajastambha was covered with 102 gold plates, many damaged shrines like those of Ānjanēya and Nammāḷvar were repaired and gateways and gōpuras were reconstructed. The image of Tiruppān Āḷvār was newly installed. The temple owned, according to the Uttamanumbi-Vamsaprabhavam, 292 villages about 1490.

In the succeeding years of Vijayanagar rule this trend was carried forward. New shrines like the Viṭṭhala shrine and the Madurakavi Āḷvār shrine were built, several new maṇṭapas were created, new services were instituted and foundations were perhaps laid for the monumental outermost gōpuras, called the Rāyagōpuras, which were never finished.

Loss of freedom: Though the Vijayanagar period witnessed the restoration of prosperity the temple lost its freedom as it passed more and
more under the control of the Durgūdipatis, i.e., the Vijayanagar officers and generals. In a telling passage the chronicler in the Köil Olugu regrets the loss of freedom, which the temple enjoyed when it was under the management of Vaiṣṇava Acāryas like Uḍayavar (Ramanuja) and his successors. "They (the Durgūdipatis) appointed their own men as accountants and superintendents of the temple as if it were an item of royal administration from the palace. Therefore the code of Uḍayavar collapsed".

During the period of the Rayas of Vijayanagar the Uttamanambis were acting as the wardens of the Srirangam temple. Periyakrīnaraya Uttamanambi and his sons Srirangācārya Uttamanambi and Cakraraya and their successors are prominently mentioned in the contemporary inscriptions. They enjoyed the confidence of the Rayas and contributed greatly to the progress and prosperity of the temple.

The period of the Nayaks of Tanjore and Madurai: By about the middle of the 16th century the Nayak viceroys of Tanjore and Madurai had become practically independent. Both these were patrons of the Srirangam temple. Acyutappa Nayak of Tanjore (1580–1614) was particularly attached to the shrine. From the Jesuit letters it is learnt that about 1600 he abdicated his throne in favour of his son Raghunātha and retired to Srirangam, where, according to the Sāhitya ratnakara, he spent his time in the company of paṇḍits. He is said to have covered the vimana with gold plates afresh and reconstructed some of the outer prakara walls and gopuras and newly constructed several maṇṭapas and laid many pleasure gardens.

In 1616 the Madurai Nayaks shifted their capital to Tiruccirappalli and the Srirangam temple thus came to receive their immediate attention. The Nayaks were Vaiṣṇavas and adopted the Vaiṣṇavasikas of Srirangam as their gurus. Their numerous inscriptions on the walls of the Srirangam temple speak of their manifold benefactions, mostly lands, villages and jewels. Cokkanātha Nayak (1659–1682) laid out many streets and agrahāras in Srirangam, constructed maṇṭapas in the prakāras, repaired many old structures and made a gift of 96 villages. Vijayaranga Cokkanātha (1706–1732) was, according to local tradition, the most magnificent benefactor of the temple in recent times. He built the Vedapārayaṇa maṇṭapa in the third prakāra and the Kaṇnadiyapurai (room of mirrors). Three life size statues in ivory of himself and his family, kept in the western promenade of the first enclosure, commemorates his gifts and devotion to the temple.

In the Nayak period the ceilings and walls of several maṇṭapas, particularly in the enclosures surrounding the Nācciyyar shrine, were painted
with scenes from the Rāmāyāna, the Mahābhārata etc., and also the portraits of some Nāyak rulers and their officers. Some of the panels of paintings have descriptive labels in Telugu. But the paintings are all very much worn out and only faint traces are discernible.

The period of the Nawābs and the Carnatic Wars. The temple placed under Collector Wallace: During the period of the struggle for power in the Carnatic between the English and the French, who used the rival members of the family of the Nawābs of Arcot as pawns in their political game, the temple was once again converted into a fortress but with less serious effects. In other words, the inner precincts of the temple were not occupied and worship was not interfered with, e.g., during the siege of Trichinopoly, the French forces under Law had occupied the Jambukāśvaram temple and the forces of Canda Saheb the Śrīrangam temple. Robert Orme has recorded that 1,000 Rajputs of Canda Saheb’s army closely guarded the sanctity of the shrine and that when he surrendered and the English came to take over the temple they “threatened their victors to cut them to pieces if they offered to enter within the third wall. The English, in admiration of their enthusiasm, promised to give them no occasion of offence” (1752)11

In the course of their expeditions against the English Haidar Ali and his son Tipu occupied the Śrīrangam temple in 1781 and 1790 respectively. The occupations were brief and inconsequential as they had to pull out quickly in the course of their rapid marches.

In 1801, the English assumed direct control over the administration of the Carnatic. In August of that year John Wallace took charge of the district of Trichinopoly and assumed charge of the management of the Śrīrangam temple. In 1841, under orders from the Court of Directors, the management of the temple was handed over to a body of four stalattār or trustees of the locality.

Section 4

Inscriptions

The Śrīrangam temple has nearly 400 inscriptions, both stone and copper plate. Most of the stone inscriptions are found on the walls of the temple. They have been briefly reported in the Annual Epigraphical Reports, while the complete texts of some have been published in the volumes entitled South Indian Inscriptions. In this section it is proposed to
make brief notices of a few of the important inscriptions spread over the periods of various dynasties.

The Cōlas: The earliest inscription in the temple is dated in the 17th year of Parāntaka I (906—953). It registers a gift of 30 gold pieces (pons) for a permanent lamp, 40 for camphor, one for cotton wick besides the gift of a silver lamp-stand made to the temple. The Sabha of Tiruvārangam took charge of the endowments 12. An inscription dated in the 15th year of Kūḷottunga I (1070—1120) records a grant of 50 kulaṇu of gold for the recitation of Tiruppaṇṇuviṇci and the Tiruvaiṇoli by 5 nimantakaras of the temple 13. Another inscription of the same king dated in his 18th year records the provision of 6½ kusu made for offerings on 3 nights when the text Tēḻitarundītal 14 was recited 15. This inscription gives a few authentic details regarding the organisation of the temple in the time of Rāmānuja. An inscription of Kūḷottunga III (1178—1218) dated in his 20th year refers to the order issued by the king to his revenue officers to settle the boundary dispute between the Srīrangam and the Jambukēsvaram temples consequent on floods in the river Coleroon eroding the lands belonging to the two temples 16.

The Pāṇḍyas: An inscription of Māṉavarman Sundara Pāṇḍya I (1216—38) dated in his 9th year states that in that year the Srīrangam temple was freed by his generals from the occupation of the Oḷḷas 17. This record is important as it refers to the ‘ten groups of temple servants’, of which five are mentioned by name. Their chief joined with the Oḷḷas and collected Oḷḷukkāsu. A long Sanskrit record of Jaṭāvarman Sundara Pāṇḍya I (1251—68) describes his building operations at and gifts to the Srīrangam temple 18. He built a shrine of Narasimha and another of Viśvaksēna, both of which were covered with gold. Besides covering the vimāna of the main shrine with gold plates he made the following gifts: a garland of emeralds, a bejewelled crown, a golden image of Sēṣa, a pearl garland, a gold car, a gold trough, garments of gold for the god, a simhāsana of gold, a gilded image of Garuḍa etc.

The Hōysalas: An inscription dated in the 16th year of Sōmaśvara (1234—62) registers the gift of a garden made by Sōmaḻādēvi, one of the queens of Sōmaśvara, who purchased for this purpose 20 kulis of land for 3,000 kasu 19. An inscription of Ramanātha dated 1257 records the foundation of a sālai (Ārogyasāla) in the third prākāra of the temple 20. The donor was Singhaṇa Daṇḍanāyaka, a pradhāni of Vīra Rāmanātha. An endowment of land was made for the upkeep of the sālai, which was entrusted to Garuḍavāhana Paṇḍita:
Later Pāṇḍyas and Ravivarman Kulasēkhara: Several inscriptions of a Jaṭāvarman Vīra Pāṇḍya (acc. 1297) refer to the foundation of Kaliyuga-rāma-caturvēdimangalam. Another series of inscriptions likewise give details of the foundation of another agrahāra, called Kōdanāgarāma-caturvēdi mangalam by a Jaṭāvarman Sundara Pāṇḍya (acc. 1303). A Kēraḷa ruler, Ravivarman Kulasēkhara, who became a powerful figure in South Indian politics subsequent to the invasion of Mālik Kafur (1311) founded in Srirangam an agrahāra called Ravivarma caturvēdi mangalam (1312).

The Rāyas of Vijayanagar: The inscription of Gōpanārya, an officer of Harihara II, refers to the restoration and reconsecration of the Śrīrangam temple in 1371, when the images of Ranganātha and the goddesses Śrī and Bhū, were brought from Tirupati and reinstalled. In addition he granted, according to the Kōil Olugu, 52 villages to the temple at an expense of 17,000 gold pieces, i.e., they were purchased and granted. From the local chronicles as well as the inscriptions we learn that all the donations and endowments made during this period by princes, officers or private persons, were entrusted to the Uttamanambis, who were the wardens of the temple. According to an inscription of Dēvarāya I, dated 1415, Cakrārāya, a brother of Uttamanambi, set up an image of Garuḍa. The Olugu explains that this was the copper image of Garuḍa recast and set up as the original was destroyed during the period of the Muslim invasions. During the reign of Dēvarāya II (1422–46) Cakrārāya gave to the temple, between the years 1424 and 1429, a gold dish, a gold pedestal for the goddess, a gold lampstand (dipika), a gold kalaṣa, a pearl garment (muttangi) and a gold platter (vaṭṭil), each at an expense of about 1,000 kāñjju of gold. The money was obtained, obviously from various persons as donations. An inscription of the reign of Mallikārjuna (1446–65), dated 1463, registers a royal order that the incomes from the various temple lands in the Tiruccirāpalli region were to be enjoyed and the lands managed by the temples themselves without any external interference. This has, obviously, reference to the excess collections indulged in by the officers to which there are several references in inscriptions. The order did not have much effect. An inscription and the Kōil Olugu refer to the acts of self-immolation committed by a few temple servants as a protest against the levy of unlawful taxes on the temple lands. Two jīyas and a few ēkāngis ascended the Vellai gōpuram (190' high from the ground level) and cast themselves down. A few inscriptions of Kṛṣṇadevarāya register gifts of villages to the temple. In 1516 he visited the temple and gifted five villages and ten years later he gold platted the doors of the
Mukhamanṭapa. A few inscriptions of Acyutarāya (1530–41) refer to gifts to the shrine of Cakrattālvār.

The Nāyaks of Madurai: Passing over the inscriptions of the later Rāyas we may now briefly consider a few inscriptions of the Nāyaks. An inscription of the period of Virappa Nāyak (1572-95), dated 1583, records an endowment of money entrusted to Tirumālai Tiruvengada-Tāttaiyangār Tirumalaiyangār, by Tagadāpirāyār, son of Annama Nāyaka, for feeding Srivaiṣṇavas in the Rāmānujakūṭam in Srirangam. Two inscriptions of Cōkkanaṭha Nāyak (1659-82), both dated 1674, refer to the construction of the Aṣṭabhuja Gopālakrishṇa shrine by Chinna Bommaya Nāyakū of Madurai and the grant of land and the village, Olaikkudi, for its maintenance. Another records the grant of the village named Manjāpurī for the worship of the image of Varadarāja in the temple and for the maintenance of a Rāma-nūjakūṭam. Vijayaranga Cōkkanaṭha (1706-32) built the Vēdārādyapa-manṭapa. A copper plate grant records his gift of land for the conduct of a charity at Srirangam.

Section 5
Administrative Organisation

Autonomy: From the local chronicles like the Kōil Olugu it is known that right down to the Muslim invasions of 1311 and 1323 the management of the temple was entirely in the hands of the religious authority like the later Āḷvār and the Ācāryas. The Muslim raids upset everything. The early Vijayanagar rulers not only restored the temple but by stages assumed control over the administration. This was done by the appointment of their own officers to investigate into the affairs of the temple and by setting up local men of their choice like the Uttamanambis who were not Ācāryas but their diciples as wardens. The Cōla and the Pāṇḍya kings interfered only to protect the temple and not to regulate its affairs or administer it.

Uḍayavar: The local chronicles and the Vaiṣṇava hagiologies say that Uḍayavar or Rāmānuja (c. 1050-1150; 1017-1137, according to tradition) was the first great organiser of the temple administration. The Kōil Olugu says that from the days of Tirumangai Āḷvār and before there was a five-fold division of temple servants, viz., Kōvanavar, Koḍavar, Koḍuvaleḍuppar, Pāḍuvar and Taḷaḷiyiṭuvār. Uḍayavar expanded this fivefold division to a tenfold one, viz., (1) Tiruppatiyār, (2) Tiruppaṇṭalaiṭuvār, (3) Bhāgavata Nambis, (4) Uḷḷūrār, (5) Viṇṭampam-saiṉār, (6) Tirukkaragakkalyār, (7) Stāṇattār, (8) Bhāṭṭaḷkottu, (9) Āryabhāṭṭāḷ and (10) Dāsanambis. Each group had several duties, which were fixed by Uḍayavar. The names do not
indicate the duties, though we may read the paurāṇikas, the singers, those who brought the holy water for puja, the arcakas, the providers of flowers, etc. into these names. There were Brāhmaṇa servants collectively referred to as kōvaṇavar. There were also ten groups of Śūdra servants and several ēkāngis. For purposes of worship the Vaikhānasa Āgama was given up and the Pāncarātra adopted.

References in inscriptions: An inscription of Kulottunga I dated 1088 refers to the manager of the temple (Śrīkāryam saigiri adikārigal) and the arcakas (kaṇmi). This also mentions the committee of Śrīvaiṣṇavas (Śrī vaiṣṇava-vāriyam) and the committee of the treasury (Śrībhāṅḍāra-vāriyam). An inscription of the 7th year of Kulottunga II (1133-50) mentions Kōvaṇavar. The inscription of Māravarman Sundara Pāṇḍya I dated, 1225, referred to above, mentions the ‘ten groups’ and enumerates by name the Bhāgavata Nambis, the Śūnanṭār (or Śripādam-tāṅgwār), the Vīṇappam-saivār, the Ārya-bhaṭṭāl, and the Bhaṭṭālkottu. An inscription of Jaṭāvarman Sundara Pāṇḍya I, dated in his 10th year (1261), also refers to these groups and a few others.

Section 6

Pujas and Festivals

References in literature: The mention of a ‘panguni festival’ in an Aham ode was referred to above. It may be mentioned that the celebration on the Panguni uttiram day highlights the Ādibrahmotsava celebrated in the month of Meena or Panguni. Toṇḍarḍippoṭi Āḻvār refers to his service of supplying garlands of Tulasī or basil and flowers to the god. He was the author of the Tirupāḷīleḷucci, the song of 11 verses of waking up the god early in the morning. In verse 8 he refers to the paraphernalia of the cow, the vessels, the mirror etc., associated with this ceremony of suprabhātam. The Kōil Olugu, while describing the duties of the temple servants of the Kōvaṇavar or Brāhmaṇa groups, makes detailed references to the daily and special pūjās on festival days. The other local chronicles as well as the hagiologies contain stray references to pūjās and festivals. The Lakṣmi Kāvyam deals extensively with the various festivities of the Ādibrahmotsava.

References in inscriptions: The earliest inscription in the temple, viz., that of Parāntaka I, dated 934, refers, it was mentioned above, to a permanent lamp, a silver lampstand, camphor and cotton wick. An inscription of Uttama Coḷa (973-84) refers to Bhimasēni-karpūram. The inscriptions of Kulottunga I, dated 1075 and 1088 also referred to above, mention (a) the recitation of the Tirupāḷīleḷucci and (b) the festivals in the months of Aippasi
and Panguni, when the god was listening to the hymn called teṭṭurarundiral, beneath the punnai tree. An inscription of Kulottunga III dated 1184 mentions Daivattarāyana festival. A Hoysāla inscription, dated 1232, mentions a gift of land to Ranganātha during the early morning service. The long Sanskrit record of Jaṭāvarman Sundara Pāṇḍya I says that he celebrated the procession festival of the god in the month of Caitra, built a golden ship for the god’s sporting with Lakṣmi (float festival) and made a gift of several vessels of gold used in worship. An inscription of Jaṭāvarman Vira Pāṇḍya (acc. 1297) registers a gift of house-sites to Brahmans, when the god was seated on the Sundra Pāṇḍyan seat under the Sundara Pāṇḍyan pearl canopy in the abhiṣēka maṇḍapa in the temple on the Kurittigai festival day. The Sanskrit inscription of Ravivarman Kulasēkharā in the temple says that he performed a dipōtsava for Ranganatha.

An inscription, dated 1414, belonging to the period of Devarāya I refers to the gift of a village for meeting the expenditure for daily service to god Ranganātha with the full round of offerings of food, waving of camphor lights, sandal paste, flower garlands, incense etc., and a few other gifts like flower garden, chattrā etc. An inscription of Mahāmaṇḍalaśvavara Vira-Bhūpati Uḍaiyār, dated 1409, refers to a nine day festival instituted by him. Even today the festival celebrated in the month of makara or thai is called Bhūpathi Uḍaiyār Thirunāḷ, just as the Cittirai festival is called Viruppan tirunāḷ after Viruppana Uḍaiyar, another prince of Vijayanagar. An inscription of Tirumalaideva Mahārāja, son of Krīṣṇadeva Rāya, dated 1524, registers a gift of 10,500 cakrapunam for the provision of midnight offerings to Ranganātha. A record of 1529 mentions Kausikatirunāḷ.

An inscription of Acyutarāya, dated 1532, refers to Vēdāpārāyanā festival in the month of Dhanus or Mārgaḷi (Adyayanotsava). An inscription of Cokkanātha Nāyak, dated 1671, speaks of a festival instituted by him on the 8th day of which the god was taken in procession to the Vasantha-vilāsa-maṇḍapa. It is on record that several private persons instituted festivals to be celebrated on the days of their natal stars.

A description of the pūjās and festivals, as they are now conducted, is given in the last chapter.

Section 7

Religious Association: Centre of Vaiṣṇavism

Śrīrangam is placed first in the list of 108 Vaiṣṇava shrines. It was the spearhead of the Vaiṣṇava movement in South India until the split occurred, in the post-Rāmānuja period, into the Tenkalais and the Vaṭṭa-kalais, in the 13th century, when the latter withdrew to Kāncipuram.
**The Āḻvārs**: Among the Āḻvārs Tōṇḍaṇadippodi, Kulasekhara and Tiruppāṇ stayed in Śrīrangam. Among their works Tirumālai, Tiruppalliūcchi and Amalanādīpirān are exclusively devoted to Ranganātha. All the other Āḻvārs, except Madurakavi, make numerous references to the shrine.

**The Ācāryas**: After resurrecting the Divyaprābandas from oblivion, the first Ācārya, Nāthamuni, is stated to have settled down in Śrīrangam for the task of propagating those works. He was followed by Uyyakoṇḍār and Maṇakkāl Nambi. Rāmānuja came to Śrīrangam from Kāncipuram and made it his headquarters. He held his discourses and wrote out his treatises there and at the same time regulated the affairs of the temple. He was followed by Bhaṭṭar, the son of Kurattālvān, Nanjiyar and Nampiḷḷai. The contemporary of Nampiḷḷai was Varadācārya, who withdrew to Kāncipuram on account of differences, doctrinal and otherwise, which had been gradually growing. This is placed in the 13th century. From Nampiḷḷai and Varadācārya the Tenkalai and Vaḍakalai hagiologies trace two different successions.

In Śrīrangam Nampiḷḷai was succeeded by Peria Ācçān Pillai, Vaḍakkuttiruvidi Pillai and others. Vāḍāntadēsika, who is regarded as the head of the Vaḍakalais, and who belongs to the second half of the 13th and the first half of the 14th centuries, came from Kāncipuram and lived in Śrīrangam for some time. He was there when the Muslim invasion of 1323 took place. Maṇavāla Mahāmuni, also called Peria Jiyar, lived in the Pallavēsvaran maṭha, in the south Uttara street in Śrīrangam, in the first half of the 15th century in the company of his eight great disciples called the Āṣṭadigajas.

Besides the Ācāryas of the Tenkulai sect there were in Śrīrangam the Jiyaṛs belonging to the Śrīranganārōyaṇa Jiyaṛ maṭha. According to the local chronicles the maṭha or ādina was founded by a private person in 1126, who became famous by virtue of his yogic powers. The Kōil Oḷugu recounts the several services which he did to the Śrīrangam temple 65.

**References**

1. *Aham* 137. 7. Periya Tirumōli 1-8-4.
3. *Tiruccandaviruttam* 150. 9. Their genealogy and activities
4. *Tiruvūmoḷi* 3-2-7. are described in the *Uttaman-
5. Perumāḷ Tirumōḷi*, 2, 3-1. ambi-vamsa-prabhāvam.
6. Ibid 1-10.
   No. 10 of 1936-37; E.I. XVIII. pp. 165-66.
   32. 98 of 1938-39; 120 of 1937-38.
12. 72 of 1892; SII. IV. 519.
   33. 149, 151 and 152 of 1938-39.
13. 61 of 1892; SII. IV. 508.
   34. 91 of 1936-37.
14. The second Ten of Kulasékharā Ālvār’s *Perumal Tirumoli*.
   35. 102 and 104 of 1937-38, Pt. II, p. 88.
15. 62 of 1892; SII. III. 70.
   36. 105 of 1937-38
17. 53 of 1892; SII. IV. 500.
   38. C.P. No. 50 of Sewell’s *List*.
18. 45 of 1891; E.I. IV pp. 7 ff.
   39. For a detailed description see KO. pp. 45-100.
19. 68 of 1892; SII. IV. 515.
   40. 62 of 1892; SII. III. 70.
   41. 57 of 1936-37.
   42. 89 of 1936-37.
22. 18-22 of 1936-37; pt. II, para 43.
23. 37, 39 and 40 of 1936-37.
   44. 61 of 1936-37.
   45. 69 of 1936-37.
25. KO p. 135.
   46. 42 of 1936-37.
   47. 46 of 1891; E.I. IV. p. 148 ff.
27. 50 of 1938-39; Pt. II, para 45.
   48. C.P. No. 27 of 1905-6; E.I. XVI. pp. 222-23.
28. 59 of 1892, SII. IV. 506.
   49. 59 of 1938-39; see also 263 of 1929-30 and 24 of 1938-39.
29. 113 of 1936-37; Pt. II, para 56.
   50. 261 of 1929-30.
30. 87 of 1936-37; pt. II, para 78;
KO pp. 166-67.
31. E.g., C.P. No. 23 of 1905-06 ;
   E.I. XVIII. pp. 160-62, C.P.
   52. 36 of 1938-39.
   53. 108 of 1937-38.
   54. E.g., 7 of 1938-39.
   55. KO. Kōil Olugu.

*Note* :—50 of 1937 means inscription No. 50 of the Annual Report on South Indian Epigraphy for the year 1937.

SII *South Indian Inscriptions*.
EI *Epigraphia Indica*.
C.P. Copper plate.
KO. Kōil Olugu.
CHAPTER II
ARCHITECTURE

SECTION 1

The Plan

The seven āvaraṇās or enclosures: It is well known that the Srirangam temple has seven prākāras or enclosures and hence is said to belong to the uttamōttama class.¹ The enclosures are formed by thick and high rampart-like stone walls running round the sanctum. There are seven such walls excluding the innermost wall that surrounds the sanctum. The innermost enclosure that immediately surrounds the sanctum, called the Tiruvunṅāli (gai), is excluded in the reckoning of the seven prākāras: As the wall of this enclosure was supposed to have been built by Dharmavarma Cōla it is also called Dharmavarma tiruvidi (enclosure). According to the traditional practice and the Kōil Oḻugu this is counted as the first enclosure. In other words the pradakṣiṇa, which has only three sides, is treated as a prākāra, which is not an accepted practice according to the rules of Hindu architecture. Further if this is counted as the first prākāra the temple has eight and not seven prākāras. Hence for all practical purposes the raised rectangular platform which contains the sanctum, including the Tiruvunṅāli, and the two maṇṭapas opposite to it with a shrine for Guruḍa, is treated as one unit, and this is surrounded by the seven prākāras. Thus Rājamahendran-tiruvidi becomes the first prākāra and the Aḍaiyavāḷaṅdān street the seventh prākāra.

As Ranganātha reclines facing south the main entrance to the temple complex is from the south. As such the prākāras widen out in the south and contain more structures there than elsewhere thus giving a definitely rectangular shape to the temple.

The three outer enclosures, viz., the Aḍaiyavāḷaṅdān street, the Citra street and the Uttara street (Uḻ-tiruvidi) are regular streets containing maṭhas and rows of dwelling houses and shops. The four inner enclosures contain the actual premises of the temple. One may form a rough idea of the extent of the temple and the enclosures round it with the help of the figures given in the following table.
<table>
<thead>
<tr>
<th>Enclosures or Prākāras</th>
<th>Length in feet</th>
<th>Area enclosed by the four walls Square feet</th>
<th>Acres</th>
</tr>
</thead>
<tbody>
<tr>
<td>The outermost or the 7th enclosure—the Āḍaiyavaḷainādān street [2880' long, 2475' broad]</td>
<td>10,710</td>
<td>67,76,020</td>
<td>155.6</td>
</tr>
<tr>
<td>6th enclosure—Citra street or Kaliyugarāman tiruvīdi</td>
<td>7,610</td>
<td>36,06,760</td>
<td>82.78</td>
</tr>
<tr>
<td>5th enclosure—Uttara street or Trivikraman tiruvīdi</td>
<td>5,545</td>
<td>19,03,575</td>
<td>43.7</td>
</tr>
<tr>
<td>4th enclosure—Akaḷankan tiruvīdi [1235' long, 849' broad]</td>
<td>4,168</td>
<td>10,48,515</td>
<td>22.45</td>
</tr>
<tr>
<td>3rd enclosure—Ālināḍan tiruvīdi</td>
<td>2,425</td>
<td>3,53,930</td>
<td>8.15</td>
</tr>
<tr>
<td>2nd enclosure—Kulasā-kharan tiruvīdi</td>
<td>1,342</td>
<td>38,726</td>
<td>0.89</td>
</tr>
<tr>
<td>1st enclosure—Rājama-hendran tiruvīdi (enclosing the central shrine and maṇṭapa)</td>
<td>792</td>
<td>20,002</td>
<td>0.45</td>
</tr>
</tbody>
</table>

The total length of all the enclosing walls is about 32,592 running feet or over 6 miles and the total area occupied by the temple is about 156 acres.

The names: The name of the seventh enclosure, viz., āḍaiyavaḷainādān or āḍaiyāgavaḷainādān seems to be a Tamil adaptation of the Sanskrit sarva-vēṣṭanam, i.e., something which goes round or encloses. The other enclosures are supposed to be known after the builders of their walls and structures. Thus the sixth enclosure, well known as the Citra street now, was called Kaliyugarāman tiruvīdi after Māgarvarman Vira Pāṇḍya (acc. 1420), Kaliyugarāman, being his title. Similarly the fifth enclosure (Uttara street) was called Trivikraman tiruvīdi after Vikrama Coḷa (1120-1133). The fourth enclosure was called Akaḷankan tiruvīdi. ‘Akaḷankan’ or ‘the spotless’ was a title borne by the above Vikrama Coḷa as well as his father Kulottunga I. But the Kōil Oḻugu identifies Akaḷankan with the former. The third, second and first enclosures are called respectively after Ālināḍan or Tirumangai Āḷvār (c. 8th century), Kulasā-kharan Āḷvār (c. 8th century) and Rājama-hendra Coḷa (1060-1063).
The disposition of the gateway-gopuras: the so called bathos: The three outer enclosures have gateway-gopuras on all the four sides. The fourth (Akalankan tiruvidi) has gopuras in the north, south and east. The third and second enclosures (i.e., Alinajan and Kulasakharan tiruvidis) have gateways in the north and south while the first or Rajamahendran enclosure has a gateway only in the south.

The size of the gopuras, the height of the enclosing walls and the width of the enclosures diminish gradually as one approaches the sanctum, which is the central structure. This fact has been the point of criticism with a few western archaeologists. Our ancient temple builders were not actuated by mere structural ideals. Their plan and layout of the temples were subject to certain religious ideals. As a rule the sanctum-sanctorum is a small and dark structure with a single opening, i.e., the doorway. The tower or the vimana over the sanctum too is a small structure compared with the other towers. But both constitute the most essential part of a temple and all the pious worshippers converge to this dark spot to get a glimpse of the god. The grandeur of the structures increases as one moves away from the sanctum towards the outer enclosures. The idea is to illustrate the fact that a pious devotee steadily marches away from the humdrum attractions of the world and tries to concentrate his thoughts upon the godhead, however unattractive and difficult it may be. This common feature in our temples, referred to as the "bathos" in the South Indian temple structure, has been much ridiculed by Fergusson and others. "As an artistic design," says the former "nothing can be worse. The gateways irregularly spaced in a great blank wall lose half their dignity from their position and the bathos of their decreasing in size and elaboration as they approach the sanctuary, is a mistake which nothing can redeem. We may admire beauty of detail and be astonished at the elaboration and evidence of labour...but as an architectural design, it is altogether detestable." Speaking of Srirangam he says, "Looked at from a distance or in any direction, where the whole can be grasped at once, these fourteen or fifteen great gate-towers cannot fail to produce a certain effect...but even then, it can only be by considering them as separate buildings. As parts of one whole their arrangement is exactly that which enables them to produce the least possible effect that can be obtained either from their mass or ornament. Had the four great outer gopurams formed the sides of a central hall or court and the others gone on diminishing in three or four directions to the exterior, the effect of the whole would have been increased in a surprising degree." Again he says, "the temple which has been most completely marred by this false system of design is that at Srirangam, which is certainly the largest and, if its principle of design could be
reversed, would be one of the finest temples in the south of India. Here the central enclosure is quite as small and as insignificant as that of Trivalur and except that its dome is gilt, has nothing to distinguish it from an ordinary village temple.\textsuperscript{72} The gulf that separates the structural ideal from the religious ideal can be gauged from the following statement, with reference to the Srirangam temple, of L. Moore, a former civilian officer of Madras. "As one drives up to the unfinished gopuram on the south side, which is the usual entrance, and then through it, goes on into the first enclosure, the gopuras look fine, and the general appearance of the buildings is striking; but they lead up to nothing, and the centre of the building is mean and uninteresting." To a pious Hindu it will be shocking to hear that the passage into the temple leads up to nothing and that the garbhagriha is mean and uninteresting. It is needless to labour this point further\textsuperscript{3}. It must also be remembered that in a temple which was constantly receiving attention at the hands of successive dynasties the tendency was to build larger and grander structures in the outer prakaras.

Section 2

The Three Outer Enclosures

Gopuras of the seventh enclosure: The Southern Adaiyavaḷaindān Gateway: All the four gopuras of the seventh enclosure, called the Rāyagopuras, are incomplete. In the case of the southern gopura the stone kudya or wall portion is complete. The superstructure of brick and mortar was not taken up. The southern gateway, though incomplete, is impressive by its size and grandeur. It measures 130' by 100'. The actual passage in the middle is 21' 6" broad. The jambs are 43' in height and are of single stone each. The cross beams that cover the pathway are of enormous size and measure $23' \times 4' \times 4'$. It is a wonder how these stone beams were hauled up the gateway and kept in position. If the tapering brick superstructure had been raised over the stone structure the gopura would have risen, according to Fergusson, to a height of nearly 300'.

All the four sides of the vertical stone structure contain the pilaster, kumbhapanjara and niche decorations, the last familiarly referred to as pannarās or pavilion ornaments. Each side at the ground level shows a series of recesses and projections so arranged that the central portion projects a little farther than the rest. The projections are alternately narrow and wide. Each projection has a pair of pilasters, surmounted by either a nāgara sikhara or an āyatāsra sikhara or a tōraṇa or a nāsika. The recesses contain pilasters and kumbhapanjaras.
ARCHITECTURE

The *kudya* or wall on each side consists of two parts, the lower and the upper. The *adhiṣṭāṇa* as well as a part of the lower wall are buried underground. This is due to the gradual rise of the street level. From the east to the west the eastern half of the lower part of the wall of the north face of the *gopura* has the following decorations.

(1) A block having, in the centre, a pair of pilasters surmounted by a *kapōta* or cornice decorated by two *simhalalāṭa* gables and a *nāgara sikhara* above. The *sikhara* has a single *kalaśa* and gables on the three exposed sides, the central or front gable containing, in its turn, a miniature pavilion. This type of pavilion ornament is called *kūṭa*. The whole is flanked by a pilaster on either side. The pilaster or *kudya-stambha* has the usual members like the shaft and the capital containing the *taḍā*, *idal* and *phalaka*. The corbel has hanging *bodigais* around. They extend so much downward that they look like elephants’ trunks.

(2) A recess showing two pilasters topped by a semi-circular *tūrāṇa* of scrolls, which is surmounted by a *simhalalāṭa* and whose two lower terminals are slightly curved up. This type of pavilion ornament as well as the one described below is called *panjara*.

(3) A narrow projection containing two closely set pilasters, surmounted by a design showing three *simhalalāṭa* gables on the three sides.

(4) A wide recess, which is plain.

(5) A projection containing a pair of pilasters surmounted by a *tūrāṇa* as described above. This, as usual, is flanked by a pilaster on either side.

(6) A slight recess shows a florid *kumbhapanjara*. Its base in the lower part of the wall is covered up by the ground. As seen in the upper part of the wall it is as described below. From the *kumbha*-base emerge the stalks curving down and then curling up in fine scrolls. The shaft is fluted. The *phalaka* above the shaft has projections on each side and is thick, containing three expanding stages, *i.e.*, the upper one rising above and beyond the lower. Above this rises the *panjara* with three *simhalalāṭa* gables, one in the front and the other two on the sides, and a niche design at the top. This like the *phalaka* has a series of graduated projections on each of the exposed sides and rises in three diminishing tiers.

(7) A projection having, in the centre, a pair of pilasters topped by an *āyatāsra sikhara* and flanked by a pilaster on either side. This pavilion is called *śāla*. The *kapōta* shows a pair of *simhalalāṭa* gables while the *sikhara* is lined with a row of three *kalaśas*. 
(8) A slight recess showing a pair of closely set pilasters covered by *simhalalāṭa* gables and flanked by a pilaster on either side.

(9) A narrow recess, which is plain.

(10) A projection containing a *śalu*, *i.e.*, a pair of pilasters covered by an *āyatāsra sikhara*.

(11) A further projection showing a *kuṭa* *i.e.*, a pair of pilasters topped by a *nāgara sikhara*.

(12) A narrow plain recess.

(13) A projection containing a *śalu*.

(14) Another projection showing a *panjara* *i.e.*, a pair of closely set pilasters topped by a group of three *simhalalāṭa* gables on three sides.

(15) Another recess.

(16) A wide jamb.

(17) The central passage.

The wall decorations on the western side of the passage are found repeated in the reverse order.

The gables and *sikhara* forming the tops of the pilasters and pavilions mentioned above are found on the projecting *kapōta* of the lower half of the *kuḍya*. Above the *kapōta* runs a band lined with lotus scroll. Above this rise the bases, in projections and recesses, of the pilasters, *kumbhapanjara* and pavilions decorating the upper part of the *kuḍya*. Each has from below the following members: *upāna, adhu-padmu, gaḷa, paṭṭa*, wide *gaḷa* cut in -to compartments by pilasters, *kapōta*-like projection decorated with *simhalalāṭa* gables, *padma, gaḷa, paṭṭa*, wide *gaḷa* cut into compartments by pilasters, round projecting *kumuda, gaḷa* again cut into compartments by pilasters, another projecting *kapōta*-like member with *simhalalāṭa* gables, another *gaḷa* showing the pilasters rising from below, three paṭṭas projecting one beyond the other, the *ūrdhva-paṭṭa* and finally the *ālingapaṭṭiṇa*.

The decorations on the upper-part of the *kuḍya* are different, e.g., whereas there is only one *kumbhapanjara* below here are several. From east to west the eastern half contains the following decorations.

(1) A block containing a *kūta* flanked by pilasters.

(2) A recess containing a *kumbhapanjara*.

(3) A projection having a *panjara* (a pair of closely set pilasters topped by a group of three *simhalalāṭa* gables)

(4) A plain narrow recess.
(5) Pilaster on a projection.
(6) A recess containing a kumbhapanjara.
(7) A wide projection carrying a kumbhapanjara between two pilasters.
(8) A further projection containing a śāla with three kalaśas.
(9) A wide recess showing kumbhapanjara flanked by a pilaster on either side.
(10) Another recess containing a kumbhapanjara.
(11) Projection having a panjara as described above.
(12) Recess containing a kumbhapanjara.
(13) A projection showing a kūṭa, flanked by pilasters.
(14) A wide plain recess.
(15) A projection containing a śāla, flanked by a pilaster on either side.
(16) The upper part of the wide jamb showing a crouching vyāla.
(17) The central passage.

The designs on the western side of the upper part of the kudya are found in the reverse order.

The southern, eastern and western sides of the gopura-base bristle with a mass of pavilion ornaments of the pattern described above.

The central passage has a row of five jambs on either side on which pass the heavy beams. Except in the case of two jambs, which are plain, the rest are treated with rows of shrine motifs in a vertical series from bottom to top in the front while on the sides are chain designs. Each row consists of three shrines motifs, viz., kūṭa, śāla and kūṭa.

The brackets of the jambs which carry the beams above consist of the following members projecting one above the other. (1) A set of five paṭṭas projecting one above the other, (2) padma, (3) a wide projecting paṭṭa with pilaster designs, and (4) a prominent and wide upward curving band showing a gana playing a vina and flanked by two vyālas. The sculptures on this band vary from jamb to jamb. There are ganas in the act of bearing the superstructures (gopurantāṅgis), worshipping gandharvas, Garuḍa, vyālas, etc. In the centre of the passage there are two small shrines at ground level, of Srinivāsa Perumāl in the east and Anjaneya in the west.

The three other Adaiyavalaindān or Rāya Gopuras: The eastern Adaiyavalaindān gopura has an adhiṣṭāṇa completely buried. The lower part of the kudya with the pilaster and niche designs but without the
kapōta alone stands. The designs are similar to those found in the lower half of the kuḍya of the southern gōpura. From this mass of stone jut out four pillars (the jambs) providing a clear skyline if viewed from some distance. From this point of view the gōpura in the north is more attractive as it has in addition a covered and pilared passage with a parapet on the south face containing, in the middle, a large gable with Viṣṇu and flanked by two Garuḍa images. The gable and images in stucco are certainly a later addition. They are silhouetted against the sky with as much effect as the solitary jambs on either side. The western gōpura is the most incomplete of the four. Here one sees two solitary pillars and portions of the adhiṣṭāṇa and nothing else. The pillars, in all cases, carry scroll designs. All these three bases are smaller in size than that of the southern gōpura, popularly called the moṭṭai gōpumā.

The Tirukkuṟaḷappan shrine: The shrine of Vāmana (Tirukkuṟaḷappan) lies in the street connecting the south Raya gōpuram with the south Aḍaiyavaiṇḍān street. It has garbhagriha, antaraḷa, mukhamanṭapa and mahāmaṇṭapa. The mukhamanṭapa contains four round pillars with Cōla type corbels, while the other maṇṭapa has six rows of six pillars each.1 Each pillar consists of a rectangular base, an octagonal shaft and the corbel showing the curved lotus stalk motif but without the prominent bud or bodigai. Instead there is only a shallow convex projection. Here are kept, on a pial, two stone images (1' 2") of a Vaṭṭakalai ācārya called Tātādēsikan and his wife.

The outer Āṇḍal shrine: This shrine, known as Veṭi Āṇḍal Sanṇidhi, lies near the south-western corner of the Aḍaiyavaiṇḍān enclosure. It has garbhagriha, antaraḷa, mukhamanṭapa and two more maṇṭapas in continuation. The garbhagriha now contains only the mūlabera. The pilasters of the first three structures have Cōla corbels. The four pillars of the mukhamanṭapa have each a rectangular base, a round shaft and Cōla corbel. The mahāmaṇṭapa has four pillars, each having a pilaster and Vijayanagar corbels.6 The next maṇṭupa has four rows of four pillars each with similar corbels.

The ekataḷa vimāna has a vesara sikhara with a kalaśa above. The gōpura has two taḷas crowned by an āyatāsra sikhara carrying a row of kalaśas above.

The gōpurās of the sixth enclosure (Cittirai street or Kaliyugarāman tiruvidi): The south Cittirai gōpuram has an adhiṣṭāṇa, which is mostly buried underground. Its kuḍya has a series of pilasters. The brick super-
structure has three diminishing taḷas topped by an āyatāsra sikhara carrying a row of seven kalaśas. Each taḷa has the kūṭa, panjara, wide sāḷā, panjara and kūṭa designs. The central sāḷā contains a dvāra flanked by dvārapālas. There are numerous stucco figures of deities, etc., in these taḷas.

The western gōpura has an adhiśṭāna, whose exposed members are, from bottom upwards, a wide paṭṭa, tripaṭṭa, gaḷa, paṭṭa, gaḷa, ūrdhvpadma and ālingapaṭṭikā. The upāna and the adhapadma must be lying buried beneath the ground-level. On either side of the gateway the kuḍya carries six pilasters having Coḷa corbels. The tapering brick tower has three taḷas, each containing in a row kūṭa, panjara, sāḷā, panjara, wide sāḷā containing the dvāra, which is flanked on either side by a dvārapālaka, panjara, sāḷa panjara and kūṭa. At the four corners of the rectangular phalaka beneath the āyatāsra sikhara are four Gauḍa figures seated in anjali. The sikhara carries a row of kakasas.

The north Cittirai gōpura has the following members in the adhiśṭāna: upāna (lying buried), wide gaḷa, paṭṭa, two more receding paṭṭas, adhapadma, wide paṭṭa, tripaṭṭa, gaḷa, paṭṭa, gaḷa, ūrdhvpadma and ālingapaṭṭika. The kuḍya has six pilasters on either side of the gateway similar in design to those mentioned above. The pyramidal brick portion has three taḷas each having in a row kūṭa, panjara, sāḷa, etc. as above. These, in addition, carry stucco sculptures in the interspaces, besides the dvārapālas and Gauḍas. The oblong or āyatāsra sikhara carries a row of kalaśas.

The East or Kaliyugarāman Gōpura: Unlike the three other Cittirai gōpuras, which are modest structures, the east Cittirai gōpura or the Kaliyugarāman gōpura is the most impressive of all the gōpuras of the temple, next to the Veḷḷai gōpura. But it suffers from an architectural defect; though the stone base is of substantial size, almost equal to that of the latter gōpura, the height of the brick superstructure is much less as the angle of elevation is lower. It has seven taḷas and looks stunted in contrast with the other, which has nine taḷas and which lies less than a furlong off. The adhiśṭāna has several mouldings, which are partly buried. The kuḍya is in two stages. In the southern half of the western face there are the designs of the pilaster, kumbhapaniara, narrow sāḷa and wide sāḷā. The pilaster shows taḍi, idaḷ and phalaka in the capital and the lotus stalk corbel with rounded bodigai. The corresponding upper half of the kuḍya shows the following parts from south to north: (1) pilaster, (2) narrow sāḷā, (3) recess containing narrow sāḷā, (4) a plain projection, (5) recess with a narrow sāḷā, (6) pilaster, (7) stambhapanjara, (8) pilaster, (9) projection
containing false window with trellis design (10) pilaster, (11) stambhapanjara, (12) pilaster, (13) recess containing narrow sala, (14) pilaster (15) kumbhapanjara, (16) a projection showing two pilasters, and then the central passage. As usual these designs are found in the reverse order on the northern half. The northern and southern sides of the basement carry similar designs.

The talas above the gateway carry the kûta, panjara and sala designs. The central wide sala contains the dvara, flanked by dvarapalas. The projections and recesses of the basement are carried up the gôpura. Besides the cluster of kûtas, panjaras and salas there are no sculptures barring, of course, the dvarapalas. The gables of the panjaras and salas are slightly oversized and hence they appear prominently. Their outlines are serrated. The gable of the panjara is turned so as to face the side gable of the neighbouring sala. This is a peculiarity. The jambs of the gateway carry sculptures of Lakṣmi-Narasimha, Viṣṇu with dêvis and worshippers.

The gôpuras of the fifth enclosure or the Uttara street: The south gôpura has an adhiśṭâna with the following members. Upuna (below ground level), broad paṭṭa, adhapadma, paṭṭa, gâla, semi-circular kumudu, gâla, paṭṭa, gâla with pilaster decorations, ârdhavapadma and âlingapattika. The kuṭâya has five pilasters on either side of the entrance. The brick tower shows four talas, each showing kûta, panjara and sala motifs, the central sala containing the dvara. Besides the dvârapalas these contain the stucco figures of deities. The âyatâsra sikhara has a row of seven kalasas.

The west gôpura has a high adhiśṭâna having upuna, adhapadma, wide gâla, cut into compartments decorated with lotusses, a projecting semi-circular kumuda, two paṭṭas in recess, wide paṭṭa, tripattâ, gâla, paṭṭa, gâla cut into compartments by pilasters, ârdhvapadma and âlingapattika. The kuṭâya has the following decorations on the southern side of the central passage: four pilasters, a projection, pilaster and a sala between two pilasters having three gables, the central one showing gandharva mukha. The same are found in the reverse order on the other side of the passage. The pyramidal brick structure has four talas, each showing the kûta, panjara and sala decorations. The central dvâra in each tala is flanked by dvârapalas. The talas carry deity and secular figures in stucco. The door jambs carry the sala-bhanjika decoration.

The north gôpura has an adhiśṭâna similar to that of the south gôpura. Its kuṭâya has simple pilasters on either side of the entrance. The superstructure of brick has three talas containing the kûta, panjara and sala
motifs. Besides the dvārapālas there are a few stucco figures of deities, etc. in the taḷas.

The adhiṣṭāṇa of the east gopūrā has the following members: upāna (buried), a broad paṭṭa, a narrow paṭṭa, tripāṭṭa, gaḷa showing pilasters, paṭṭa and aḷingapaṭṭika. The kuḍya shows five pilasters on each side of the gateway. The brick superstructure has two taḷas beneath the āyatāśra sikhara, each taḷa having kūṭa, panjara, śālā and panjara, on one side, and a wide śālā containing the dvāra and flanked by dvārapālas, in the middle, the designs being repeated in the reverse order on the other side. There are numerous stucco figures in the taḷas.

The shrine of Maṇavāḷa Mahāmuni: In the south-east corner of the Uttara street is the Maṇavāḷa Mahāmuni maṭha, formerly called the Pallava-rāyan maṭha. This is a shrine consisting of garbhagriha, antarāḷa and mukhamaṇṭapa. Of the pillars of the mukhamaṇṭapa some are round and some square, but all carry Cōḷa corbels. The series of arches lining the top of the facade contain the stucco images of the aṣṭadīggajas, i.e., the eight chief disciples of Maṇavāḷa Mahāmuni. The sanctum contains a small copper image of the Ācārya.

SECTION 3

The Temple Proper in the Four Inner Enclosures

Regular streets containing rows of residential quarters cease with the Uttara street and further on lie the precincts of the temple. The Akaḷankan Tirumadil or the wall of the fourth prākāra measures 1235' by 849', and this encloses the area of the temple proper.

The gopuras of the fourth prākāra: The south Akaḷankan gopura gateway is also called the Rangavāśal entrance gopuram. Another name is Nānmugan gopuram. The adhiṣṭāṇa, which is very high (12') has the following members: upāna (beneath the ground level), broad paṭṭa (4') with plain pilaster decorations, kapōta adorned with a row of simhalalāṭa gables, gaḷa, another receding paṭṭa, a narrow projecting paṭṭa, wide padma, gaḷa, a semicircular kumuda, gaḷa cut into compartments by pilasters, another kapōta adorned with a row of simhalalāṭa gables, gaḷa again showing the pilaster motifs, paṭṭa, narrow padma and aḷingapaṭṭika.

The kuḍya (north side) has the following parts from east to west: (1) A block with two pilasters at the two ends, (2) a recess containing a panjara with a semicircular tōrana-top, (3) a projection, wider than the first, containing a śālā, flanked by a pilaster on either side, (4) a recess containing a
panjara as above and (5) a still wider and farther projection containing a plain rectangular niche with a Nayak figure flanked by a pair of pilasters on either side. Then comes the gateway. The parts and designs are repeated in the reverse order on the other side. The pilasters are of the Vijayanagar type. The southern, western and eastern sides of the gopura base carry similar decorations. The pilaster has a rectangular base and an octagonal shaft carrying kumbha, taigi, idaI, and phulaka in the capital and the Vijayanagar corbel showing a short or rounded bodigai. The niche carries a semicircular scroll torana. The cornice consists of two stages, the lower carrying padma decorations and the upper simhalalataus.

The prastara, i.e., the brick elevation, has a central offset containing an additional offset, which branches off from the main structure at right angles with its own kalaasas and gables on either side. These are the vertical continuations of the projections in the ground plan. There are four talas, each carrying kutu, panjara, wide sula, panjara and kutu. The dvara appears only in the lowest tala and again in the gula beneath the sikhara. Every kutu, panjara and sula has all the parts of a shrine from bottom to top. The kulas, panjaras and sulas and the interspaces are all studded with the sculptures of deities and secular figures.

The north gopura is otherwise called Thayar Sannidhi gopuram, as its gateway leads, from the north, to the Thayar sannidhi or the shrine of the goddess. Its adhistana has from below upana, adhapadma, a band showing a row of vyahas, a wide patta (2') with plain pilaster decorations, kutota with simhalalata gables, another band showing a row of vyahas, two receding patas, ardhapadma, wide patta, (1'), tripatta, gula cut into compartments by pilasters, narrow patta, a sloping patta and finally ulingapatika. The kudiya shows the following designs in a series: a projection with two pilasters, recess, another projection with a pair of pilasters, recess containing an empty niche topped by a semicircular scroll torana, a projection, and then the passage. The designs are repeated in the reverse order on the other side of the passage. The pilasters carry Vijayanagar corbels.

The tower above the gateway has four talas, each of which has kutu, panjara, sula, panjara, and narrow sula on one side and wide sula containing the dvara in the middle. On the other side the designs are repeated in the reverse order. In these shrine motifs and in the interspaces are numerous deity, human and animal figures in stucco.

The East Akalankan gopura, better known as the Veelal gopuram or the 'White tower' is the tallest and the most impressive of the gopuras of
the Śrīrangam temple. Its stone base measures 92' by 80' with a prominent central offset, which contains the gateway or passage, 12' broad and 25' high. The tapering brick superstructure is 165' high and maintains a greater angle of elevation than any other gopura of the temple. The adhiṣṭāṇa of this gopura has the following members from below: upāna (below ground level), paṭṭa, adhapadma, broad paṭṭa, projection containing semicircular kumuda, gaja cut into compartments by pilasters, paṭṭa, gaja again with pilaster designs, urdhvapadma and a lingapattika.

The base has two offsets, one projecting from the other, on each of the four sides. From north to south the northern half of the western face of the kudva shows the following members: (1) a block containing a śālā flanked by a pilaster on either side, (2) a recess containing a panjara as in the Nān-mugan gopura, (3) a projection with śālā flanked by pilasters, (4) a recess showing a panjara, (5) a prominent and wide projection, which commences the first offset, having a panjara in a recess and two pilasters in a projection on its north side and the following on its western side: (a) a śālā, flanked by pilasters, (b) panjara in a recess and (c) pilaster in a further but slight projection, which starts off the second offset and which also encloses the actual passage. The pilasters are all of the Vijayanagar type, i.e., having bodigais in their corbels. The members are repeated in the reverse order on the other side of the passage. Similar decorations adorn the northern, southern and eastern faces of the gopura base. The arrangement of projections and recesses is carried vertically right from the bottom to the top.

The tapering tower above has nine taḷas, each of which carries the kūta, panjara and śālā designs which correspond to the pavilion ornaments below, the panjara appearing above the panjara in recess, the kūtas over the corner projections and śālās over the projections in between having śālās. Thus the following series appears in each taḷa: kūta, panjara, śālā, panjara; panjara in the offset with kūta in the corner; panjara, śālā, panjara and then the dvārā, in the subsidiary offset, with its roof raised on two pillars and flanked by dvārapālas. These designs are repeated in the reverse order, on the other side of the dvārā. Each taḷa is of the same order. The central offset which is very pronounced is continued up to the sikhara, where it branches off at right angles from the main sikhara wits its own row of kalusas and gables which appear in a wide sweep and are crowned by simhalalāṭas. Thus the entire structure appears to have a central projection on each side from bottom to top. This and the series of lesser projections and recesses as well as the cluster of pillars and pilasters of the dvārās and the
kūṭas, panjarams, and śūḷas leave an impression of soaring verticalism. But for the dvārapālas on either side of the dvara in each tala there are no figure sculptures. The effect of straight lines is thus all the more impressive.

Structures in the south Akaḷāṅkaṇa tiruvadi (Fourth prakara): The tiruvandikāppu maṇṭapa and the Ranguvilasa maṇṭapa: Through the Nan-mugan gopura one enters the temple proper and immediately finds himself in the spacious southern wing of the fourth prakara. In the middle of the open space is a four pillared maṇṭapa in the ornate Nāyak style measuring 12' by 12'. Each pillar has a shaft consisting of three square blocks with octagonal parts in between with three pilarets appearing on the inner side. The corbel shows the curved lotus stalk and the hanging bud or bodigai, their bases being connected by a horizontal band. The south eastern pillar carries on its southern side an impressive image of a Nāyak king with his palms joined together in worship. This maṇṭapa is called the tiruvandikāppu maṇṭapa because the ritual of protecting from the evil eye the divine image in procession, during the evenings, is performed here.

North of the above extends the spacious Ranguvilasa maṇṭapa (118' by 75'). Along the eastern edge of this maṇṭapa is a row of shops. Towards the northern end is a dhvajasthamba and a huge balipīṭa, both stone. The adhiṣṭana of the balipīṭa has the following members: upāna (below the ground level), gala showing a row of elephant heads jutting out, paṭṭa, receding paṭṭa, another receding paṭṭa, adhapadma, bold tripaṭṭa, kumuda, gala cut into compartments, which contain the figures of Balarāma, Kalīyamardhana, etc., paṭṭa, an upward sloping member (ulja), broad paṭṭa, urdhvapadma and alingapaṭṭika. In the centre of this platform (12' high) appears the vedi, in the form of a lotus with two rows of petals, one above the other. Ten steps lead up to the vedi.

The maṇṭapa has four rows of fourteen pillars each (20' 8" high). Each pillar has a rectangular base with sculptures on its four sides and a polygonal shaft with two slender rectangular pilasters on two opposite sides, which carry scrolls going up in coils containing sculptures. The shaft carries at the top another rectangular block with sculptures. To the northern and southern sides of the main shaft extend the Vijayanagar corbels with the hanging bodigais. The attached pillarets, i.e., pilasters, to its east and west, carry lion corbels (blocks of stone carved in the shape of crouching lions). These carry the beams which support the roof. The southernmost row has two pillars carrying animal brackets, i.e., elephant below and vāḍja with rider above. The parapet wall above this row of pillars and the projecting cornice crowns the facade and carries a series of
arched niches in plaster containing the figures of reclining Ranganātha, Viṣṇu seated on Ananta, Pārthasārathi, Cakrattāḷvār (Sudarsana), etc.

The Nāthamuni shrine: To the west of this maṇṭapa lie in a row the Nāthamuni shrine, the Inner Āṇḍāḷ shrine and the Vēṇugōpāla shrine, all facing east. The first is a small shrine containing garbhagriha, antarāḷa and mukhamanṭapa, the last having two rows of four pillars each. Each pillar consists of three square blocks with octagonal shafts in between and carries Coḷa corbels. The lintel above the doorway of the garbhagriha shows Gajaḷakṣmi in the centre. The sanctum contains a host of images. The mūlabēras are Gopālakṛṣṇa, Bālakṛṣṇa, Nāthamuni, Āḷavandār and Tiruvarangaperumāḷ Arayar. The utsavabēras are those of Kāliya Kṛṣṇa, Nāthamuni and Āṇḍāḷ.

The Inner Āṇḍāḷ shrine: This consists of garbhagriha, antarāḷa, mukhamanṭapa and mahāmanṭapa. The mukhamanṭapa has three rows of four pillars each. Each pillar consists of three rectangular blocks with octagonal shafts in between and has the Vijayanagar corbel. The mahāmanṭapa has two rows of four pillars each, the pillars answering to the above description but having in addition slender rectangular pilasters on two sides. This was originally the shrine of Rāmā and even now contains the images of Rāmā, Sīta, and Lākṣmaṇa, both the mūla and the utsava bēras. Worship is offered here to the procession image of Āṇḍāḷ, whose mūlabēra is in the Outer Āṇḍāḷ shrine. In the southern side of the antarāḷa is a subsrine, where are two images of Udayavar, in stone and bronze, and a bronze of Periyāḷvār. The adhiṣṭāṇa of the garbhagriha has the following members from below: upāṇa, gāla, paṭṭa, broad paṭṭa, tripāṭṭa, gāla cut into compartments by pilasters, paṭṭa, gāla again cut into compartments by pilasters and ālingapāṭṭikā. The kuḍya shows a series of pilasters with taḍi, idāḷ, phalaka and Coḷa corbels. There are no niches. The cornice shows gables with simhalaḷaḷūs above. The vimāṇa above has a single tāḷa crowned by a drāviḍa (octagonal) sikhara with a kalasa and four gables in the cardinal directions.

The Vēṇugōpāla shrine: This is the most ornate structure of the entire temple complex. It has garbhagriha, antarāḷa, pradakṣiṇa, mukhamanṭapa and mahāmanṭapa. The last, which is at a lower level than the mukhamanṭapa, is open and has six rows of eight pillars each and measures 34' by 60'. Each pillar (20' in height) has a rectangular block as base, a polygonal shaft and Vijayanagar corbels. The bases contain interesting sculptures. Towards the western end of this maṇṭapa rises the facade of the shrine on either side of the entrance, showing adhiṣṭāṇa and kuḍya
The adhisṭāṇa shows the following mouldings from below: upāna, paṭṭa, adhipadma, gaḷa cut into compartments by pilasters, wide gaḷa containing dancing figures and scenes from the Rāmāyaṇa, kūpota lined with simhalalāṭas, ārdhpadma, paṭṭa with scrolls, gaḷa, polygonal kumuda, gaḷa with pilaster decorations, kūpota lined with simhalalāṭas, wide gaḷa showing alternately vyāḷas and bhūtugaṇas and alingapatīka. Cutting across these horizontal mouldings rise rows of two niches, one above the other, on either side of the entrance, containing deity figures, each topped by a nāgara sikhara with a kalaśa. The kuḍya, on either side of the entrance, shows two śālās or niches topped by ayutāra sikhuras, each flanked by a pilaster on either side. The sikhara appears above the kūpota and gaḷa and has three kalaṇas. It has, in addition, a gable in front containing a female face.

The walls of the mukhamantara, antaraḷa and prudakṣiṇa round the garbhagriha have an adhisṭāṇa like that of the facade described above, with numerous sculptures in the niches, cutting across the mouldings. The walls carry, on all their sides, the following series: pilaster, pilaster, kumbhapanjara, pilaster, śālā, pilaster, kumbhapanjara, pilaster, pilaster, kumbhapanjara, pilaster, śālā, pilaster, kumbhapanjara and so on, the parts being repeated in the same order, the niche topped by a nāgara sikhara occasionally taking the place of a śālā (i.e., niche topped by an āyatāsra sikhara). The pilasters including the kumbhapanjaras and the sculptures are all done in bold relief and appear almost in the round. The pilasters show a fluted shaft taḍā, kumbha, idāḷ, phalaka and the late Vijayanaṅgara or Nāyak corbels with the lotus-stalk taking a pronounced curve and the bodigai a pointed and almost conical shape. They extend on the three exposed sides. The kumbhapanjaras appear in the recesses. Between two pilasters and in each śālā or kōṣṭa are fine sculptures of the Nāyak period, which will be dealt with in the next chapter. The cornice shows a row of vyāḷas and gaṇas in the lower stage and kuḍus with gandharva mukhas in the upper projecting stage. Further up is a recess carrying a frieze of hamsas.

The vimānā above the sanctum has one taḍā containing kūḍa, panjara, śālā, panjara, and kūḍa. Each is a tall and ornate structure having its own sikhara and kalaśa and containing sculptures. The kūḍa appears over the corner pilaster on the kuḍya, the panjara over the kumbhapanjara and the śālā over the śālā below. Corresponding to these vertically are the niches of the adhisṭāṇa. The sikhara is eight-sided (dravīḍa) and has gables in the four cardinal directions. The kalaśa is missing.
The mukhamaṇṭapa has four pillars, each consisting of three rectangular blocks with octagonal shafts in between and having Vijayanagar corbels. The garbhagriha contains the müla and utsava beras of Vēṇugōpāla. The temple is in a quadrangle measuring 60' by 34'.

The shrine of Amrita-kalaśa Garuḍa: This lies immediately to the north of the Vēṇugōpāla shrine. It has garbhagriha, antarāla and mukhamaṇṭapa. The last has four heavy and tall pillars (16'), each consisting of three plain square blocks with octagonal shafts in between and Coḷa corbels at the top. The sanctum has a stone image of Garuḍa carrying the amrita-kalaśa.

The Cakrattālvār shrine: The shrine, which faces east, lies at the western extremity of the south Akaḷankan prākāra. It has garbhagriha, containing the image of Cakrattālvār or Sudarśana Perumāḷ, antarāla, pradakṣiṇa, mukhamaṇṭapa and mukhamaṇṭapa. The garbhagriha has a back-door through which one can see Narasimha sculptured behind the Sudarśana-cakra. The adhiṣṭāna of the garbhagriha has from below upāṇa, gaḷa, tripāṭṭa, gaḷa, paṭṭa, gaḷa and ālingapaṭṭika. The walls show simple pilasters with Coḷa corbels.

The mukhamaṇṭapa has six rows of eight pillars each (20' high). The pillars of the two rows nearest to the sanctum have each a rectangular base, a round shaft and Coḷa corbels. The rest consist of three large rectangular blocks each with sculptures on the sides with intervening octagonal shafts and have Vijayanagar corbels. The front row has, in addition, a separate pillaret each. The mahamaṇṭapa has six rows of six pillars each carrying Vijayanagar corbels above.

There are pials on either side of the entrance to the mukhamaṇṭapa and they are repeated on the inner side. Each pial has a row of short, polygonal pillars rising above the heads of seated lions and having kumbha, taḍi, idaḷ and phalaka in the capital and Vijayanagar corbels.

The vimāna above the sanctum has one taḷa with a row of kūṭa, paṇjara, śāla, paṇjara and kūṭa on each side containing stucco images of Viṣṇu, which are much worn out. The eight-sided (drāvida) sikhara has a kalaśa.

Shrines to the east of the Rangamaṇṭapa: To the east of the Rangamaṇṭapa and behind the row of shops are four shrines in a line, viz., the shrines of Tiruppāṇālvār, Viṭṭalakriṣṇa, Toṇḍaraṇippoḍi Aḻvār and Kūraṭ-tāḷvār, all facing west.
The Tiruppāṇāṉvār shrine consists of garbhagriha, antarāḷa and mukhamanṭapa. It is properly the shrine of Viṣṇu Anjaneya. Besides this image there are, in the garbhagriha, stone images of Lakṣmi Nārāyaṇa and Garuḍa and a bronze image of Tiruppāṇāṉvār. The mukhamanṭapa contains three rows of six pillars each. The pillars nearest to the sanctum have Coḷa corbels, while the rest have Vijayanagar corbels.

The Viṣṭalakriṣṇa shrine lies opposite to the Inner Āṇḍāḷ shrine and consists of garbhagriha, antarāḷa and mukhamanṭapa. The last has four pillars, two having Coḷa and two Vijayanagar corbels. The images in the garbhagriha are those of Kṛiṣṇa, which is the mūla bera, and two bronze images of Nammāḻvār and Madurakavi Āḻvār.

Set in the midst of a garden the ToṇḍaraṆippodī Āḻvār shrine has garbhagriha, antarāḷa and mukhamanṭapa, the last having two rows of five pillars each. The pillars consist of three rectangular blocks each with octagonal shafts in between and carry Coḷa corbels. The mūla bera is Aṣṭabhuja Kṛiṣṇa, while the Āḻvār is represented by a bronze image.

The Kūrattāḻvār shrine has garbhagriha, antarāḷa, mukhamanṭapa and mahāmanṭapa. The first manṭapa has four pillars (two rows of two each) while the second has two rows of six pillars each. The pillars in both the manṭapas are of the same type, i.e., having three rectangular blocks with octagonal shafts in between and Coḷa corbels above. The sanctum contains Kūrattāḻvār, utsava bera and mūla bera, and the utsava-bēras of Bhaṭṭār and Nānjiyar. On a pālia in the antarāḷa are placed the bronze images of Amrita-kalaśa Garuḍa and Lakṣmi Narasimha. In addition to these there are two stone images of Lakṣmi Narasimha and Lakṣmi Nārāyaṇa housed in a shrine to the south of the mahāmanṭapa.

There is a small shrine for Anjaneya, called the Hanumār shrine, just outside the Rangavilāsa manṭapa and facing the Kārtikai gōpuram, i.e., the gateway leading to the third prākāra. It has only the garbhagriha, containing both the stone (mūla bera) and metal (utsava bera) images of Anjaneya. Its walls carry simple pilasters with Coḷa corbels.

In the south-east corner of the Akaḻankar prākāra are the shrines of Uḍayavar, Yamunaitṭugaivar (Āḻavandār) and Pārthasārathy. The first two shrines face west and have a common mahāmanṭapa, which has four rows of six pillars each. The pillars of the central two rows (east-west) have each a pilaster while the outer rows have polygonal pillars. All have Vijayanagar corbels.
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Each shrine has garbhagriha, antarāḥa, pradakṣiṇa and mukhamanaṭapa. The mukhamanaṭapa of the Udayavar shrine has two rows of six pillars each having Vijayanagar corbels while the pillars in the pradakṣiṇa have Coṇa corbels. The shrine of Ālavandār has no image and is being used as Kaṇṭādiyarai (mirror room). The shrine of Udayavar contains, besides his mūla and utsava bēras, a bronze image of Ālavandār.

The Pārthasārathy shrine is adjacent to this double shrine and directly faces the Cakrattāḷvar shrine at the western extremity of the prākāra. This is a small shrine with garbhagriha, antarāḥa and mukhamanaṭapa which has four pillars with Vijayanagar corbels.

Structures in the western and northern Akaḷākan tiruvidi (Fourth prākāra): The western wing of the Akaḷākan prākāra has one structure, viz., the Vasanta maṇṭapa, which is a small tank surrounded by maṇṭapas on all the four sides, for the celebration of the festival of ‘sporting in water’ during the vasantōtsava.

The following are the important structures in the northern wing of the enclosure: The Nācciyār shrine, the Vedāntadesikar shrine, the Kambar maṇṭapam, the Mēṭṭalagiyasingar shrine and a shrine for Periyavāccān Pillai.

The Nācciyār shrine: This is the western-most structure in the series and is the shrine of the goddess Srīranga Nācciyār. The main shrine has garbhagriha, antarāḥa and mukhamanaṭapa and is surrounded by pradakṣiṇa and prākāra and has, in addition, a mahāmaṇṭapa and a large outer maṇṭapa. The adhiṣṭāṇa, as seen from the pradakṣiṇa, has the following members from below: upānā, adhapaḍma, kumuda, padma, gāla cut into compartments by pilasters, paṭṭa, another padma, gāla again cut into compartments by pilasters, ārdhva paḍma and ālingapaṭṭika. The walls are decorated with pilasters and niches. The pilasters have Vijayanagar cōrbels with pointed bodigais. The niches, which are plain, are alternately surmounted by an āyatāśra sikhara (śāla) and a semicircular tōraṇa with padma in the arch (panjara). The sikhara has a row of seven kalašas above and three gables, two on the sides and one in the front. Each niche is flanked by two pilasters. The niches and pilasters appear on projections and in between are recesses. Each recess carries a stambhapanja. The mukhamanaṭapa has four pillars of the Vijayanagar type. The vimāṇa has one taḷa and a drāviḍa (eight-sided) sikhara with a gilded kalaśa.

The garbhagriha, antarāḥa and mukhamanaṭapa form one unit (132' by 44'), which has a pradakṣiṇa. The pillars of this ambulatory have each three
square blocks with octagonal shafts in between, some carrying Coja corbels and some Vijayanagar corbels. Two pillars have lion bases.

The spacious covered prákāra has two rows of pillars in each of the four wings. The southern prákāra called the Panguni-uttara tirukkālyana mahāmāṇṭapa, has two rows of twenty pillars each. Each pillar (20' high) has a rectangular base, polygonal shaft, a slender rectangular pilaster decorated with scroll work and the Vijayanagar corbels. Many pillars in this prákāra carry almost life-size sculptures of the Ājārās and Ācāryas. The ceiling and upper parts of the walls carry worn out paintings with captions in Telugu. At the northern and southern ends of the western prákāra are raised pavilions, the northern one having a swing (unjal maṇṭapam). The southern pavilion is called the Panguni-Uttara maṇṭapam. Its pillars carry painted figures of Rāma, Vībhūśāṇa, Anjaneya, Jāmbavan etc. The scene is supposed to recall Vībhūśāṇa-Strāṅgāti. Behind the western prákāra wall is a trench surrounding a small square maṇṭapa (mrali-maṇṭapa), to which access is provided through the wall. Water is let into the trench for the vasantaōtsava of the Nācciyar (Keḍakkuli-tirunāl).

The northern wing of this prákāra is partly open on the eastern side. Here are the bilva tree and a tulasi brindavan in stone (5' x 3' x 3'). This appears over a kūrmasana. Each of the four sides of the brindavan has three niches vertically containing the sculptured images of Veṇugopāla, Indira on Iravata, two-headed Agni on ram, Kalki on horse, standing Viṣṇu, etc (each about 6' in height).

The Mahāmāṇṭapa, now called the Navarātri maṇṭapa, is walled on two sides. It has two rows of eight pillars each with an additional pair of pillars in the western and eastern ends. While the rest are of the usual Vijayanagar type, i.e. with three rectangular blocks carrying sculptures and octagonal shafts in between and the bodigai corbels, these four (i.e., the two at either end) have, in addition, each a projection, in one corner of the base and the top. The top projection forms an additional corbel. The two projections are connected by means of a pilaret. The projections of one pillar face those of another pillar diagonally opposite to it. Just in front of the doorway leading into the mukhamaṇṭapa there is a small but highly ornate four-pillared black-chlorite pavilion with a drāviḍa sikhara.

The eastern part of the prákāra forms a sort of lower court, in level with the prákāra. Along the axis it forms a still another maṇṭapa in continuation of the mukhmaṇṭapa and the mahāmāṇṭapa. It has four rows
of four pillars each. In the central row each pillar has a pilaster and its rectangular blocks carry sculptures on all sides.

Leaving the prākāra through the main exit one finds himself in a large maṇṭapa open on the eastern and southern sides. This maṇṭapa, measuring 118’ by 73’, has six rows of fourteen pillars each. Each pillar is 13’ 6’’ in height. The pillars carry numerous portrait sculptures, which are perhaps those of the Nāyak kings. The maṇṭapa has a raised pavilion at the northern end.

Vēdāntadēsikar shrine: The shrine of Vēdāntadēsika is a small structure facing west and lying opposite to the Nācchiyar shrine. It has garbhagriha, antarāla, pradakṣīṇa and mukhamāṇṭapa containing two rows of four pillars each carrying Cola corbels. The vimāna has one taḷa and a vēsara (round) sikhara with a kalaśa. The gateway leading into the shrine has an ēkatāla gōpurā with an āyatāsra sikhara above with gables at the ends and a row of kalaśas.

Kamba r Mahāṇṭapam: The ornate Kamba māṇṭapam (19’ by 19’) also lies opposite to the Nācchiyar shrine. It is an open four pillared māṇṭapa carrying above the cornice a parapet with modern sculptures in stucco. Each pillar (14’ 2’’ in height) has three rectangular blocks carrying figure sculptures on all the four sides. The intervening shaft, in each case, consists of a sixteen sided vertical portion with an eight sided horizontal median band. Each pillar has three pillarets.

Mēṭṭalagiyasingar shrine: The shrine of Mēṭṭalagiyasingar is peculiar. It is actually a raised structure built against the north face of the northern gōpurā of the third or Ālinā-gan prākāra wall. The base is 44’ 10” long, 29’ 10” broad and 27’ high. The object of worship is a stucco image of Ugra-Narasimha on this gōpurā. Steps are provided for reaching the sanctum. The structure consists of two māṇṭapas. The second or upper māṇṭapa constitutes the sanctum. The stucco image has been provided with an ēkatāla vimāna and an āyatāsra sikhara with three kalaśas above. The upper māṇṭapa has pillars with Cola corbels, while those of the lower māṇṭapa have Pāṇḍya corbels, i.e., the lotus corbel with the bodigai softly rounded and in low relief.

Further east and beyond the Vēdāntadēsikar shrine is a māṇṭapa containing four rows of ten pillars each of the Vijayanagar order. To its south is a single celled shrine of Periaiyācān Pīḷai facing north. Adjacent to it and also facing north is a similar shrine containing a standing Viṣṇu image, called Vāṣudēva Perumāḷ.
Structures in the East Akalankan-Tiruvidi (Fourth Prakara): The main structures here are the Thousand Pillared maṇṭapa, the Śeṣagiri-rāyar maṇṭapa and the Pillai Lōkācārya shrine.

The Thousand Pillared Maṇṭapa

This is built as a grand maṇṭapa for a shrine facing south (now empty) with garbhagriha and antarāla. The adhiśṭāna of the shrine has the following members from below: upāna, paṭṭa, broad paṭṭa, tripāṭṭa, gāla cut into compartments by pilasters, paṭṭa, gāla again as above, padma and ulinga-paṭṭika. The walls of the garbhagriha and antarāla are decorated with pilasters and niches. The pilasters have Vijayanagar corbels. The plain niches are topped by makaratōras. In the northern, western and eastern walls there is a central projection with a niche. The two recesses on the two sides also carry niches. With a wide central passage leading up to the sanctum in gradual stages the maṇṭapa has sixteen rows of fifty-four pillars each, yielding a total of 864 pillars. This excludes the pillars which are walled up in the east, north and west and the pillars of the small four pillared pavilions. To this have also to be added 64 pillars on the eastern and western sides of the shrine, i.e., four rows of eight pillars on each side. The floor level rises from 8" to 4' 8" in three stages as one approaches the shrine. Each stage is marked by a raised central four pillared pavilion. The second pavilion has two stone wheels on the two sides of the front with rearing horses. The height of the pillar diminishes as one goes up. The maximum height is 19'. All pillars are not uniform. Some have a tall rectangular base and two more rectangular blocks above with Vijayanagar corbels. Some are round and some polygonal. A few pillars at the corners of the platforms containing the pavilions have Coḷa corbels. The entire maṇṭapa measures 503' by 138'.

The Śeṣagiri-rāyar Maṇṭapam

This maṇṭapa lies further south and to the south-west of the Veḷḷai gōpuram. It measures 100' by 86' 10" and has eight rows of twelve pillars each. The northern-most row of pillars, except the western-most one and the eastern-most two pillars, have the well-known horse brackets. Each bracket is differently conceived and consists of a fiercely rearing horse with a warrior above and attendants below. Each pillar is 19' high. The base and the rectangular blocks of the shaft are covered with sculptures. The other pillars too carry sculptures but they are of commonplace interest when compared with those of the northern-most row.

Kōdanḍarāma shrine: To the south-east of the Śeṣagiri-rāyar maṇṭapa is the Kōdanḍarāma shrine, having garbhagriha, antarāla, pradakṣiṇa and
mukhamanta. The outsides of the walls of the garbhagriha show pilasters and niches, the former having Cōla corbels and the latter having semicircular toranaas above. The pillars of the pradaksina are of the Cōla style while those of the mukhamanta belong to the Vijayanagar style. The sanctum contains the images of Rama, Lakṣmaṇa, Sita and Anjaneya. A small shrine in the mukhamanta and facing west contains an image of Sēnai-mudaliyar flanked by those of Nammālvār and Kulasēkhara Āḻvār.

The southern-most shrine in the east Akalanakan tiruvidi is that of Pillai Lokācārya. Facing west this is a small shrine with garbhagriha, antarāla and mukhamanta, the last having two rows of four pillars each. Each pillar consists of two rectangular blocks, at the base and the top, with an octagonal shaft in between and Cōla corbels above.

The Third Prakara

The three Ālinādan Gopurās

The southern gateway structure, which leads one into the third enclosure, is called the Kārttiikai gopuram. Its adhiśṭāna has from below upāna, wide tripattā, gaḷa cut into compartments by the pilasters, a projecting paṭṭa, gaḷa again showing pilasters, and a sloping kumuda with ālingapaṭṭika above. The kuḍya has a lower and an upper stage. Both have similar decorations, which consist of pilasters and niches respectively in projections and recesses. The niches on either side of the entrance contain the images of Ganga and Yamuna. The other niches are plain. The niche is topped by a torana, which is roughly semicircular with a pointed apex and a circle in the middle. The pilaster contains taḍi, īḍal and phalaka in the capital with Cōla corbels projecting on the three exposed sides. The niches of the upper portion of the kuḍya are topped by simhalalūta gables containing deity figures. Above the cornice the gopura has two taḷas with the kūta, panjara, and śāla designs with figure sculptures and an āyatāsra sikhara with a row of seven kalaśas. The central figure in the first taḷa facing south is that of Ugra Narasimha.

The northern gopura is an independent structure (i.e., unattached to the wall in the west), and is popularly called the Aindukuḷi mūnruvāsāl gopuram. This resembles the Kārttiikai gopuram in every respect. Its kuḍya is in two stages with similar decorations, the northern side of which is covered by the base of the Narasimha shrine. It has two taḷas, the lower one having the figure of Narasimha (Mēṭṭalagiyasingar). The āyastāsra sikhara has a row of five kalaśas.
The Taṭṭaṇaivāsil (i.e., small or inner gateway), the corresponding gōpura in the east, resembles the two other gōpuras of the Alinaḍaṇ wall.  

Structures in the South Alinaḍaṇ Enclosure  

From west to east the south Alinaḍaṇ enclosure contains the following structures, viz., Koṭṭāram or granary, the Nammāḻvar shrine, the Garuḍa-māṇṭapa with the Garuḍa shrine, the Tirukkaccinambi shrine, the Śrībhāṇḍāra and the Sūryapuṣkaraṇī.  

The Koṭṭaram or granary buildings  

These are situated in the south-western corner of the Alinaḍaṇ enclosure and extend northward along the western prakāra. But for a narrow passage the rest of this wide prakāra is blocked by a wall running right through it, south-north, to enclose the granaries. The old gigantic octagonal brick granaries, five in a row, can still be seen. On the southern side is a large open courtyard paved with stone slabs and stone mortars for drying and pounding grain. Opposite to the entrance, which is also a gōpura gateway, is a small single celled shrine containing the image of Senkamala Nācciyaṟ. The vimāna has one tala, a naga sikhara and a kaluṇa while the gōpura has two talas, an āyatāsra sikhara and a row of kalahās.  

The Nammāḻvār shrine  

This lies on a platform of 6', inside the covered prakāra and has garbhagriha, antarāla and mukhamaṇṭapa with only two pillars of the Vijayanagar style and a pradakṣiṇa. The adhiṣṭāna has sixteen members like paṭṭa, padma, tripāṭṭa and gāla cut into compartments by pilasters. The walls of the garbhagriha have three empty niches on their outer sides, each flanked by two pilasters and topped by a semicircular tūrṇa crowned by a simha-mukha. The tūraṇas have deity figures or human faces in the middle. The pilasters have the bodigai corbels. The two walls of the antarāla too carry similar niches. The shrine faces north. The garbhagriha has the mūlabēra and the uṭsavaṅēra of Nammāḻvār and the uṭsavaṅēras of Tirumangai Īḻvār and Madurakavi Īḻvār. A small shrine to the west of the mukhamaṇṭapa with garbhagriha and antarāla and facing east contains the mūlabēra of Ādinātha Perumāḷ of Īḻvār-Tirunagari and an uṭsavaṅēra of Nammāḻvār.  

The Garuḍa shrine and the Garuḍa maṇṭapa  

As one enters the third prākāra from the south through the Kārttikai gateway he faces the back of the Garuḍa shrine which faces north. This shrine is situated in the southern extremity of a large maṇṭapa, called the Garuḍa maṇṭapa. It has garbhagriha and antarāla. The adhiṣṭāna
of the garbhagriha has 15 mouldings like the upānā, paṭṭa, adha padma, kumuda with five paṭṭas, gaḷa cut into compartments by pilaster motifs and ārdhpadma. The kuḍya contains on its outer sides pilasters, kumbhapanjaras and shallow niches or pavilions. Each side shows graduated projections. The central projection has a wide pavilion, flanked by two narrow pavilions, in slight recesses on either side, and in between appear two pilasters with kumbhapanja in the middle. The central pavilion is 5’ 6” wide. The narrow pavilion is covered by a horizontal band or phalaka which carries a semicircular scroll tōraṇa with a projection on top and the ends curled up below. Inside the arches are deity figures. The wide niche has a false trellis window below and a grand makara tōraṇa above, rather wide than tall (6’ wide and 2’ high). A vyāla is thrown out by each makara from its mouth, and the two together form a prabhā over a figure sculpture (e.g., Gajalakṣmi on the west wall). The tails of the makaras are curled up. The tōraṇa is not crowned by simhala-lāṭa. On the other hand the apex shows two more makaras, facing opposite directions, each of which springs against the vyāla thrown out by the lower makara. In the case of the wide tōraṇa on the east wall crowned warriors with sword and shield emerge from the four makaras. The pilaster has a rectangular base, a fluted shaft, taḍi, idaḷ, phalaka and Vijayanagar corbels with pointed bodigais. The kumbhapanja is also fluted, i.e., it shows a series of vertical projections from the kumbha to the panjara. The base of the panjara shows double simhalalāṭa gables on each of the three exposed sides. The panjara itself is surmounted by a nāgara sikhara with 8 kalaśa and simhalalāṭa gables on all the exposed sides.

The sanctum contains a colossal plaster figure of Garuḍa about 12’ high, seated on a pedestal of 5’, and a bronze procession image. Its vimāna, seen from above the ceiling, has one taḷa, a drāviḍa (octagonal) sikhara and a kalaśa.

To the east of the Garuḍa shrine is a small tank called Sūryapuṣkaraṇi.

The Garuḍa maṇṭapa measures 114’ x 116’ and has fourteen rows of sixteen pillars each except the two central rows, leaving a wide central passage, north-south. The central rows are not continued southward but stop halfway, having only ten pillars in each, thus providing more space in front of the Garuḍa shrine. Here is a four pillared pavilion of polished black basalt, the pillars being heavy, round and plain. The northernmost three rows rise from a verandah and are more closely set. The average height of the pillar is 20’ 4”. Each pillar has a high rectangular base, a polygonal shaft (having 16 sides), a pilaster and a
corbel in two stages. The pilaster is decorated with scroll work and has its own base. Four rectangular blocks, and in some cases six, project horizontally in opposite directions from above the shaft to bear the heavy beams above. Over this group is another set of blocks bearing the cross beams still higher up. The lower blocks are carved like heavy lotus stalks with one upward curve only while the upper blocks are in the shape of the double curved lotus stalk with the budigai. The two central rows of pillars (north-south) contain finely polished Nayak portrait sculptures in black basalt while the rectangular bases of the rest carry on all their sides deity and secular sculptures. The adhisṭāna of this maṇḍapa has several mouldings like adhapadma, puṭṭa, gaḷa cut into compartments by pilasters, each carrying some figure or scroll design, semicircular kuṭuḍa with ribbon cuttings, gaḷu again cut into compartments by pilasters with simhalalātas above, each carrying some figure or human head or animal, and a band carrying carvings from the Rāmāyaṇa. These carvings continue on all sides but only the northern side is completely open, the rest having been lost in structures around.

_Tirukkacci Nambigaḷ shrine_: To the south east of the Garuḍa shrine is a shrine for the Ācārya Tirukkaccinambi facing south. It has garbhagriha, antarāḷa, pradakṣiṇa and mukhamaṇḍapa. The garbhagrihu is rectangular and has three dvārās against each of which is kept a set of images. The three sections are not blocked from one another by cross walls. The northern section contains the stone image of Lakṣmi Nārāyaṇa and the bronzes of Varadārāja and two dēvis. In the central section are the stone and bronze images of Tirukkacci Nambi and in addition a bronze of another Ācārya, said to be Tirukkurugur Nambi, and another of Navanitanritta Kiṣṇa. In the southern section are two sets of Varadārāja with dēvis (stone) corresponding to the bronzes in the northern section. The mukhamaṇḍapa has four rows of four pillars each. Each pillar consists of three square blocks with sixteen sided shafts in between and Vijayanagar corbels above. Each block contains deity or figure sculptures on its sides.

On either side of the entrance to the Garuḍa maṇḍapa, _i.e._, behind the Garuḍa shrine, are niches, the western one containing Vaiṣṇavopāla with two dēvis and the eastern one containing the figures of Tōnamallar Nāyuḍu and his wife.

There are five four-pillared open maṇḍapas in the eastern wing of this prākāra opposite the Sṛbhāṇḍāra, which is a pillared and closed hall, where prasādams are sold.
Structures in the west and north Ālinādan enclosures:

Mēla Paṭṭabhirāma shrine: Besides the row of five octagonal granaries, referred to above, the west Ālinādan enclosure contains the Mēla (west) Paṭṭabhirāma shrine and the Mudalālvār shrine. The former is a structure of the Vijayanagar period and has garbhagriha, antarāla, pradakṣiṇa and mukhamanaṭapa. It faces east. The designs on the wall-surfaces of niches, pilasters and kumbhapanjaras are ornate and very nearly resemble those on the walls of the Vēṅgōpāla shrine, but the niches here are empty. Miniature sculptures representing Kṛiṣṇa and a few erotic figures are, however, found beneath the wall, i.e., across the mouldings of the adhiṣṭāna. The mukhamanaṭapa has six rows of six pillars each in the Vijayanagar style.

The Mudalālvār shrine: The Mudalālvār shrine contains the mūlabēra of standing Viṣṇu and the utsava bēras of the first three Ālvārs. Facing south it has garbhagriha, antarāla and a verandah with two rows of twelve pillars each, which are circular and plain and have Cōla corbels.

Tīrtakkarai Vāśudēva Perumāl shrine: This faces east and lies immediately to the north of the Mudalālvār shrine. It has garbhagriha containing an image of standing Viṣṇu, antarāla, a four pillared mukhamanaṭapa and a huge covered forecourt (mahamanaṭapa) containing eight rows of eight pillars each. The two rows nearest to the mukhamanaṭapa have round pillars with Cōla corbels. The rest have three rectangular blocks each, with octagonal shafts in between and Vijayanagar corbels. Outside this manṭapa is another smaller manṭapa, which must originally have consisted of four rows of four pillars each, of which only a few stand now. These are lion-based and have octagonal shafts, kumbha, taḍi, idal and phalaka in their capitals and Cōla corbels.

The Dhanvantri shrine: This shrine stands on a platform and faces east. It has garbhagriha, antarāla, pradakṣiṇa, mukhamanaṭapa, mahāmanaṭapa and an outer verandah. The outer sides of the walls of the garbhagriha show niches and pilasters, the latter carrying corbels of the Vijayanagar style. The mukhamanaṭapa has two rows of two round pillars each again having the Vijayanagar corbels. The mahamanaṭapa too has four pillars as above, each consisting of four square blocks carrying deity sculptures on their sides and octagonal shafts in between and corbels as above. The outer verandah has a row of four pillars of the same type.

The Candrapuṣkaraṇi and the shrines round about. The Candrapuṣkaraṇi is a circular tank with steps in the west and east. To its west is
a huge pipal tree and a pillared verandah. The pillars are tall and sixteen sided and bear Coḷa corbels. The tree is worshipped for offspring. The entire parapet wall of the tank is lined with rectangular slabs containing the carved figure of Santāna Gopalakriṣṇa or a serpent or two serpents intertwined with one or more hoods (nāga slabs). To the north west of the tank lie two small single-celled shrines. Of these the east-facing cell contains the images of Vēdavyāsa and Toṇḍaraśippōḻi Āḻvār, while that which faces south contains the images of Santāna Gopalakriṣṇa and Radhā-ālignana Kriṣṇa. To the northeast of the tank lies another similar shrine containing the images of Varadarāja and Varāha. To the east of the tank are the Kudaṇḍarāma and Paramapadanātha shrines. The former shrine has garbhagriha, antarāla and mukhamanṭapa, the last containing two rows of four pillars each. Each pillar has three rectangular blocks with octagonal shafts in between and Coḷa corbels. The shrine faces south. Adjacent to it and also south facing is the Paramapadanātha shrine containing the images of Viṣṇu on Ananta with Sri and Bhu and Anālā to the west.

*Structures in the East Ālināḍan (Third) Prākāra:*

Along the eastern prākāra there are about nine four-pilled manṭapas distributed on either side of the gōpura. The Vedavyāsa, Kīla (east) Paṭṭābhirāma and Srinivāsa Perumāḷ shrines are adjacent structures facing west. Each has garbhagriha, antarāla and mukhamanṭapa. The first two have a common forecourt containing four rows of six pillars each. The pillars of the southernmost row rise on the heads of bhūta-gaṇas. The shaft of each pillar, in this row, has graduated projections on each side and they carry above taḍi, idaḷ, phalaka and Vijayanagar corbels. The East Paṭṭābhirāma shrine contains the images of Rāma, Sita, Lakṣmana, Bharata, Satrughna, Garuḍa and the Dasāvatāras. The southernmost shrine in this row is that of Tirumālisai Āḻvār. All these architecturally belong to the Vijayanagar period, excepting the last, whose four pillars in the mukhamanṭapa, carry Coḷa corbels.

*The Ārya-Bhaṭṭaḷ Gōpuras:*

The gōpura-gateways in the south and the north, known by the name Āryabhaṭṭāḷ vāsal, lead to the second prākāra (Kulasākharan tiruvidi)¹. The southern gateway is well preserved and impressive. The adhiṣṭāṇa has from below upāna, gāla, wide tripattā, gāla cut into compartments by pilasters, a projecting paṭṭa, gāla again cut into compartments as above, a projecting paṭṭa, another gāla with pilasters and ālingapatṭika. The kuḍāḷa shows a series of vertical projections and recesses, which form part of the ground plan. Every projection has two pilasters at either end, while
the recess is plain. There are two niches on either side of the entrance facing south and they contain the images of Garuḍa and Cakrattālvār.11 The pilaster is plain and rectangular and has Cōla corbels. The cornice carries a series of semicircular scroll designs, which roughly resemble simhalalāṭa gables. The gōpura has two taḷas, each carrying kūṭa, panjara and śāla designs and figure sculptures on all the four sides. The āyatāsra sikhara has a row of five kalaśas above and two wide and sweeping simhalalāṭa gables on the eastern and western sides, which contain enshrined deities, the shrine having a nāgara sikhara with a kalaśa.

The northern Āryabhaṭṭāḷ gōpura is similar in ground plan and elevation. The recesses in the wall portion contain modern paintings (of Daśāvatāra images). This gateway is better known as Paramapadavāśal and is opened only on the Vaikuṇṭa ēkādasi day.

The Second (Kulasekharan) Prākāra

Structures in the Southern Wing

Āṇiyarangan courtyard: On entering the second prākāra through the southern Āryabhaṭṭāḷ gateway one sees a broad covered enclosure, referred to by the Kōil Oḷugu as the Āṇiyarangan tirumuṟṟam. Immediately to the east and west of the entrance are respectively the ūnjal (swing) maṇṭapam and the Pavīṭra maṇṭapam. In between, a little to the north, are the dhvajasthambam and balipiṭam, both covered with gold plates.

The courtyard has four rows of twenty pillars each (east-west). The two central rows (south-north) flank the passage to the gateway leading on to the first prākāra. The shaft of each pillar, in these two rows, is polygonal and has two rectangular pilasters, projecting one from the other on each of the eastern and western sides, so that the whole presents a rectangular mass roughly and rests on a rectangular base. This pillar is 21’ 7” in height. The pilasters are thinner than the shaft and are, as usual, decorated with scrolls. The corbel in each case is in three stages: one block showing a single upward curving lotus stalk and another block containing figure sculptures, both marking the first stage; two more blocks containing lotus figures surmounted by simhalalāṭas and a crouching lion on their top in the second stage and a slab showing the double lotus-stalk with a pointed hanging bodigai at the top third stage extending beyond the two lower stages. The other pillars, i.e., those outside the central (north-south) rows, are all polygonal pillars having rectangular bases with sculptures and bodigai corbels.
The Unjul (swing) maṇṭapam: Standing on a high platform this ornate maṇṭapa measures 38’ square. It has eight rows of eight pillars each (14’ 8”). There is a raised four-pillared pavilion in the centre, which contains the swing suspended from two square pillars rising from the centre of the pavilion, each side being decorated with the saka-bhanjika motif while each one of the four corner pillars has a cluster of four pillaret. The pillars of the maṇṭapa have one pillaret each. The corbel shows the bodigai just rounded off, i.e., of the Pāṇḍya type. The central two rows of pillars, running east-west, are taller than the rest as they support a higher roof, which passes above the swing-pavilion. The parapets of the raised portion carry rows of sculptures of musicians and dancers, hamsas and lotuses. The rectangular bases of all pillars contain figure sculptures. The front (east) row of pillars contain vyāla brackets with loose stone balls in their mouths (only one now remaining).

On one side of this maṇṭapa, i.e., nearest to the Aryabhata gateway, is an image of Ānjaneya. Near it stands a small pavilion where the tīrtha-kalasas are placed.

The Pavitra-maṇṭapa: This lies opposite to the Unjul maṇṭapa and to the west of the entrance. It is not so ornate as the latter but is bigger and stands on a higher platform. It measures 76’ x 66’ 6”. To its west is a row of three small shrines, two of which house the images of Hayagriva and Sarasvati. The other has no image. The maṇṭapa has six rows of ten pillars each (13’ 6” in height). The two central rows of pillars (east-west) have each a pilaster, the main shaft containing three rectangular blocks with intervening octagonal sections and Vijayanagar corbels.

Structures in the west, north and east Kulasēkharan tiruvadi

The pillared corridor and the Dorai maṇṭapa: One half of the western side of the enclosure (north-south) consists of a raised platform walled up and converted into rooms. In the remaining open half of this promenade is a narrow impressive colonnade (15’ 3” broad and 177’ long), the roof of which rests on two rows of twenty two pillars each. Each pillar has a tall rectangular base with sculptures on its sides, a polygonal shaft, another rectangular block above, again with sculptures, and the Pāṇḍya corbels with slight and rounded off bodigais connected with the shaft by a patta passing straight below the lotus stalk. The height of the pillar is 15’ 2”.

This narrow pillared corridor, open on either side, ends up in the north into a wider pillared maṇṭapa, covered on all sides, measuring 136’ 10” long (north-south) and 43’ 2” broad and having four rows of ten pillars
each. It leads up to a raised square platform, further north, with a small central pavilion of four polished black basalt pillars inside a bigger pavilion of four stone pillars of the usual type. The platform (which has these two pavilions) has four rows of four round pillars each. This faces another pillared manṭapa extending eastward along the north prākāra. The pavilion and this manṭapa are together called the Doraṇ maṇṭapam. The maṇṭapa has four rows of twelve pillars each. The pillars are similar to those of the colonnade of the western promenade but the corbel does not have the paṭṭa below: The pillars of the two central rows (east-west) have, in addition, a rectangular pilaster, each with scroll designs on the three exposed sides, and carrying at the top a block with a single lotus-stalk, on the top of which projects the corbel of the main shaft showing the double curved lotus-stalk with a rounded bodigai. The rectangular bases of pillars, the pilaster and the blocks at their tops carry numerous deity, human and animal figure sculptures. The first includes the dasāvatara images appearing on the pilasters.

Further east are the buildings attached to the maḍappalli or kitchen. They consist of rooms and halls where milk and food were formerly being given to the pilgrims. The east prākāra too contains similar structures on a raised platform. Here and there are plain corridors with pillars having Cōḷa corbels and the shaft in each case consisting of three rectangular blocks with intervening octagonal sections. A fine image of Annamūrti is housed in the southern part of this corridor. Further south the corridor is walled up to contain the main portion of the maḍappalli. This structure has a high base and its walls contain, in between pilasters, niche designs with makara tōraṇas, very much worn out.

The First (Rājamaḥendran) Prakāra

Structures in the southern and western wings

Nālikēṭṭān vāśal. Through the Nālikēṭṭān-vāśal (i.e., the gateway where the time was ascertained) one passes from the southern Kulasēkharan enclosure into the Rājamaḥendran enclosure, both being covered prākāras. The kuḍya on either side of the gateway shows pilasters and a niche with makara tōraṇa. The pilasters show kumbha, taḍi, idaḷ and phalaka in their capitals and the Cōḷa corbels on all the three exposed sides. The two niches flanking the south face of the gateway contain dvārapālakas called Bhadra and Subhadra. The niches on the north side, i.e., facing the sanctum, contain two more images called Sankhanidhi and Padmanidhi. The gopura above this gateway (seen by climbing up the roof) has two taḷas containing
śalas and kuṭas only and an ayatāra sikhura carrying a row of four kalaśas.

In the south and west of the enclosure are platforms, raised alongside the wall, on which stand store rooms and big mirrors in the corners, for purposes of reflecting the divine images during processions. The western and eastern enclosures measure from the interior 208' long each, while the northern and southern enclosures measure 152' 4" each (including the raised platforms in the west and east). The width varies. The promenade, i.e., the procession path, is about 20' broad. The western wing has a raised platform having a row of store-rooms and a pillared corridor in front. On this corridor are kept the ivory images of Vijayaranga Cōkkanatha Nayak and his family. The promenade has two rows of twenty pillars each. They are polygonal and their corbels have two stages each, a plain block in the lower stage and a crouching lion in the upper stage projecting beyond the lower block. Each pillar stands on a tall base and measures 20' 11" in height. The same is the arrangement of pillars in the south, where two corner pillars carry each two Nāyak figures at the base.

Structures in the northern and eastern Rajamahendran enclosures

The yugaśāla in the north-western corner of the prakāra stands on a raised platform and faces a maṇṭapa called the Toṇṇaimān maṇṭapa, which has four rows of six pillars each. The southernmost row has round pillars. Of these a few are decorated with shrine motifs all over (i.e., kuṭa, kula, and kuṭa designs), while the rest consist of three rectangular blocks with octagonal sections in between. These pillars have kumbha, tadi, ida and phalaka in their capitals and the lotus-stalk corbel without the bodigai either rounded or pointed.

Sēnai Mudaliar shrine

The covered prakāra ends with the yugaśāla and towards the northeast corner of the first prakāra there is an open courtyard, in which is situated the shrine of Viṣvaksēna (Sēnai Mudaliar). This is a small pretty shrine, measuring 32' 8" × 13' 4" containing garbhagriha, antarāla, mukhamāṇṭapa and a porch. The mouldings of the adhisṭāna that are visible above the paved pathway are as follows: a rounded kumuda, a row of rear- ing vyālās, gaja cut into compartments by pilasters, and ąlingapaṭṭika at the top. The walls of the garbhagriha and antarāla, have on their outer sides a series of pilasters, four on each of the three sides of the garbhagriha and two on each of the two sides of the antarāla. The pilaster is in typical early Cōla style consisting of three plain and slender rectangular blocks.
arranged one above the other and surmounted by kumbha, tādi, a square block, wide square phalaka, another square block and Cōla corbels beneath the beams. The cornice is adorned with a row of plain gables without simhalalāṭas or figures and another row of rearing vyālas above. The vimāna has no tāḷa but only a round gāla above a square phalaka with deity figures in the four cardinal directions. Stucco figures of Garuḍa appear at the four corners of the phalaka. A nāgara sikhara rises above the gāla with gables containing the figures of Viṣṇu and Kṛṣṇa.

Arjuna maṇḍapa: The eastern prākāra is broader than the western and like the latter is longitudinally divided into two sections, a raised corridor and the pathway at ground level. Upto half the distance from the north the pathway is open and further on it is covered. The raised corridor has two maṇḍapas, the Arjuna maṇḍapa in the north and the Kīlī maṇḍapa in the south. The Arjuna maṇḍapa stands on a high adhistāna (10') with the following members from below: upāna, paṭṭa, another paṭṭa, adhāpadma, gāla decorated with a row of female dancer-and-drummer designs, kumuda adorned with a row of simhalalāṭa gables, paṭṭa, another paṭṭa, ūrdhva-padma, gāla, a round kumuda showing ribbon cuttings, a small paṭṭa, gāla cut into compartments by pilasters, kumuda again showing a row of simhlalāṭa gables, and finally aṅgapanṭṭika lined with vyālas. Cutting across these horizontal bands are twelve vertical rows of two shrine motifs each, one above the other (i.e., empty niches surmounted by semi-circular scroll tōraṇas with simhalalāṭas above). Two flights of steps lead up to the southern extremity of this maṇḍapa, from where pilgrims have darśan of Paravāsudēva portrayed on the projecting gable of the vimāna of the main shrine.

The Arjuna maṇḍapa has two pavilions, each having four pillars, at its southern and northern extremities. While the pillars of the northern pavilion are round those of the southern are octagonal. The pavilions stand on raised platforms. The pillars of the northern pavilion are decorated with vertical rows of shrine designs, i.e., kūṭa, sāla and kūṭa. Such pillars belong to the Vijayanagar period and are mostly square. The round type as found here is rare. The maṇḍapa carries six rows of twelve pillars each. The easternmost row is walled up. The next western row consists of pillars with three rectangular blocks with sixteen-sided shafts in between and Vijayanagar corbels. The blocks carry carvings of geometrical patterns or flower and stalk designs. The next two rows on either side of the central aisle have similar pillars with pilaster adjuncts. The pilasters and corbels of these two rows face each other. The corbel in each case has three
stages, one rising above and projecting beyond the other. The lowest block shows two vyālas on two sides. The block above it shows a stalk motif besides vyālas on the sides and a gāna in front. The topmost block shows a scroll motif and two pilaster designs with dancing figures in between on the two sides while its extended front portion consists of the familiar curved double lotus stalk and bud or bodīgai. Thus the central aisle is impressively flanked by two rows of pillars with their corbels and the beam passing above them forming a sort of arch. The next two rows of pillars contain shrine motifs all over, i.e., rows of kūta, sāla and kūta one above the other. Alternately the sāla is flanked by vyālas and not kūtas.

Bibi Nācciyār shrine: The north-east corner of the Arjuna maṇṭapa is converted into a room and on its northern wall is painted the figure of the Sultan, who became a devotee of Ranganātha. This is the shrine of Bibi Nācciyār. It faces south.

Cērakulavalli Nācciyār shrine: This is also a single celled shrine dedicated to one of the eight consorts of Ranganātha, viz., Cērakulavalli. It occupies the northwestern corner of the Arjuna maṇṭapa and faces east.

Kiḷi (parrot) maṇṭapa: This is at a lower level as its base is not as high as that of the Arjuna maṇṭapa. It has four rows of nine pillars each. The pillars of the two outer rows are plain and circular and carry Cōla corbels. The central two rows are also circular but carry in addition a polygonal pilaster each. The corbel is also different and consists of two stages, the lower block showing a single stalk motif and the upper consisting of a plain projection.

Krīṣṇa shrine: This small shrine is situated in the south-east corner of the Kiḷi maṇṭapa and faces west. It has garbhagriha and antarāḷa. The northern wall has an empty niche flanked by a pair of pilasters on either side and surmounted by a gable containing the figure of Navanīta-mṛttaka-Krīṣṇa. The southern and western walls are closed to view. The sikhara, which could be seen only from above the roof, is eight-sided, plastered all over, and has a kalaśa.

The Main Shrine and Mantapa

The raised rectangular structure containing the main shrine (150' × 50'), which is surrounded by the Rājahmēndran tiruvidi, consists of the following: (1) circular garbhagriha with a vṛttāyata sikhara above, (2) antarāḷa, (3) a square pillared pradakṣiṇa round the garbhagriha and antarāḷa popularly called the tiruvurṇāḷi, (4) mukhamaṇṭapa called the
Gāyatri maṇṭapa, and (5) mahāmaṇṭapa called Periyatirumaṇṭapa or Aḻagiyaṉaṉavāḷan tirumaṇṭapa with the shrine of Garuḍa facing the sanctum.

There are steps leading upto the mahāmaṇṭapa on the eastern and western sides. This maṇṭapa has five rows of six pillars in the Vija yanagar style, the shaft consisting of three rectangular blocks with polygonal intervening sections, each crossed by a central horizontal band, and topped by the double lotus stalk and bodigai corbels. The southern part of this maṇṭapa has three cells, the central one housing the Sannidhi Garuḍan, i.e., Garuḍa facing the sanctum. The back wall of the Garuḍa shrine contains a trellis window. Entry from this mahāmaṇṭapa into the Gāyatri maṇṭapa (mukhamaṇṭapa) is gained through a doorway, which is flanked by the dvārapālas, Jaya and Vijaya. The latter maṇṭapa has four rows of six plain round pillars each with Cōḷa corbels (which are supposed to stand for the 24 letters of the gāyaṭri mantra). From this maṇṭapa one enters the antarāla to have dārsan of the recumbent Ranganātha image (mūlabērā) and the procession images viz., Aḻagiyaṉaṉavāḷan, Śrīdēvi and Bhudēvi.

The circular garbhagriha is surrounded by a raised square ambulatory (the Tiruvuṇḍali). This has three sides, each forming a corridor viz. west, north and east. Access to it is gained from the mukhamaṇṭapa by means of gateways in the east and west. The pradakṣiṇa round the garbhagriha and antarāla can be completed by walking across the mukhamaṇṭapa. The Kōil Olugu calls this Dharmavarma-tiruvidi or the prākāra of Dharmavarma Cōḷa. For security purposes this pradakṣiṇa is usually kept locked, as it gives access to the gold plated vimāna above and gold leaves lining the round cornice. Each side of the raised corridor shows four pillars in the Vijayanagar style, i.e., each having a rectangular block at the base and two square blocks above with intervening sixteen-sided shaft cut across by an octagonal median band and topped by the usual bodigai corbel. A depression which is not covered above, runs round the garbhagriha separating it from the covered ambulatory. As one walks along this ambulatory pradakṣiṇa wise he sees the following images: (i) Vighnāsvara in a small niche set at ground level in the western wall of the antarāla, (ii) Yōga Ananta, i.e., Viṣṇu seated on Ananta in a larger niche, set below ground level in the northwestern corner of the ambulatory, (iii) Yōga Narasimha at the opposite end and facing it, and (iv) Durga in the eastern wall of the antarāla corresponding to the image of Vighnāsvara on the other side. (i) and (iv) are small and are of stone while (ii) and (iii) are life-size images and of mortar. The circular wall of the garbhagriha carries on its outsides decorative motifs
of Coṭa type pilasters, having a rectangular base block, octagonal shaft (the outer half alone being visible), kumbha, taḍī, idāl and phulaka in the capital portion and Coṭa corbels.¹²

The Vimāna: The entire shrine, from the circular base to the sikhara, is built of brick and plaster. No adhiśṭāṇa is visible. The sikhara rises above the galā, which itself appears straight above the cornice without any intermediate tāla or tālas. The cornice has two rows of simhalalāṭa gables. The circular galā shows paintings of the nityasūris (Āryas and Acaryas) and hamsas. Though the garbhagriha is circular the vimāna is oval-shaped, or ellipsoidal, slightly elongated west to east. The sikhara is topped by a row (west-east) of four kaluṣas, said to represent Vāsudēva, Sankaraṇa, Pradyumna and Aniruddha. The kaluṣas emerge from a padma with two layers of petals. In the west, north and east there are, at the base of the sikhara, small gables, each formed of a makara tōraṇa crowned by a simhalalāṭa. Each gable set in a slight offset carries a kaluṣa just behind the simhalalāṭa. The gables contain the figures of standing Viṣṇu in the west (Acyuta), standing Viṣṇu with the hoods of Adiṣeṣa above in the north (Ananta) and Vēṇugopāla in the east (Gōvinda). On the southern side the offset is much larger (6' in length) and covers the antarāla below. This is topped by a row (north-south) of four kalaśas and ends up with a gable containing the image of Parāvāsudēva. The grand semicircular sweep of this gable (more than 12' in diameter) has five rows of decorations from below, viz., hamsas, padmas, vyālas, gaṇas and lotus-stalks. The gable itself is crowned by a large-sized simhalalalāṭa. The image of Parāvāsudēva appears above a pedestal and niche. The entire vimāna with all the parts described above are covered with gold plates. The oval vimāna with its southern offset yields the well known praṇavākāra. The Pāramēśvara Samhita of the Pāncarātrāgama declares that among the different types of prāsādas the vrittāyata or the ellipsoidal type is the best.¹³

It is interesting to note that the projection of the sikhara above the antarāla (sukhanāsa) was a common feature of the early Cāḷukyan temples, and was copied by the Hōysalas later. No direct influence of these examples, however, is traceable in this case.

Structures outside the temple

The Kāṭṭalagiyaśingar shrine

The Kāṭṭalagiyaśingar shrine lies about a mile due east of the Śrīrangam temple. Facing west it consists of a garbhagriha with an imposing vimāna above, antarāla, mukhamanṭapa and a mahaṃmanṭapa with Garuḍa
shrine, all on a high base. At the ground level there is another maṇṭapa along the axis and two small empty shrines in the prākāra, on either side of the lower maṇṭapa. There is an entrance or gateway with gōpura above, which is not half as impressive as the vimāna.

The adhiṣṭāna of the central structure (including the garbhagriha and the mukhamañṭapa) is very high (9' 6"). It contains the following members: upāna, wide adhapadma, paṭṭa showing a row of vyālas, wide gaḷa, cut into compartments by pilasters, another paṭṭa with a row of vyālas, gaḷa, narrow padma, paṭṭa, wide paṭṭa, another narrow padma, a rounded kumuda, another narrow padma, gaḷa with pilasters, kapōta with simhalalāṭa gables, gaḷa with pilasters, wide ārdhvapadma and ālingapaṭṭika.

The north wall of the garbhagriha contains on its outer side three projections, the central one being not only wider but more prominent and two narrow recesses, all having pavilion ornaments flanked by pilasters. From east to west the following are the decorations: kūṭa in the corner projection, śāla in the central projection and panjara topped by makara tōraṇa in each recess. The pilasters have each a rectangular base, an octagonal shaft, kumbha, taḍī, idaḷ and phalaka in the capital and Vijayanagar corbel. The first projection has a kūṭa with kapota, gaḷa and a nāgara sikhara. The adjoining recess has a panjara with two closely set pilasters and makara tōraṇa above with Yōga Narasimha in the centre. The central projection has in the middle a śāla with kapōta, gaḷa and an āyatāsra sikhara with three kalaśas. The next recess has a panjara as above. In the makara tōraṇa here warriors and vyālas emerge from the mouths of the makaras forming a sort of arch, beneath which is the figure of seated Laksī. The last projection has a kūṭa as in the first.

The wall of the antaraḷa, in continuation of the above, has, in a series, a kumbhapanjara in a recess, pilaster, another pilaster, śāla as above, pilaster and a grilled window.

The wall (north-south and facing east), which connects the wall of the antaraḷa with that of the mukhamañṭapa, has a niche with makara tōraṇa, with vyālas and men emerging from the mouths of the makaras and forming an arch, crowned by a simhalalāṭa. The arch contains a circle and nothing more.

The north wall of the mukhamañṭapa has from the east to west a pilaster, a panjara, whose makara tōraṇa covers a gaṇa in a dance pose, pilaster, śāla with kapōta, gaḷa and āyatāsra sikhara crowned by a row of five kalaśas with trellis window below, pilaster, panjara with makara tōraṇa
containing gana, pilaster, and another pandara. Then appear the stone steps which lead up to the mukhamantapa. Similar steps appear on the other, i.e., the southern side, too. These provide the only two entrances to the shrine. The northern, western and southern walls of the mukhamantapa as well as the back wall of the garbhagriha and the southern walls of the antarala and mukhamantapa carry the same decorations as above.

The cornice above the kudja has a projecting lower row of simhalalata gables with gandharva mukhas inside and an upper row of vijatas carved on a patja in recess.

The garbhagriha contains the image of Lakshmi-Narasimha. The mukhamantapa has two rows of four pillars each in the Vijayanagar style. The same is true of the mukhamantapa. Towards the western end of the latter is a small Garuda shrine facing the garbhagriha.

The vimana above the garbhagriha has two talas with a nagara sikhara crowned by a kalasa. Each tala has the series: kuda, pandara and kuda. Each is complete with base, pillars, sikhara and kalasa or kalasa. The central sala has the image of Lakshmi-Narasimha and standing Vishnu appears in the other shrine motifs. There are gana in the inter-spaces and Garudas at the four corners of the gana. The vimana rising over the square sanctum, maintaining a proper angle of elevation, and the massive sikhara as well as each tala are all in right proportions and hence together offer an impressive picture.

There are two small deserted shrines in the open prakara on either side of the lower mantapa, each containing garbhagriha and antarala. These seem to be older than the main shrine. Their outer walls are decorated with pilasters and pavilions, the former showing Cola corbels and the latter having simple semi-circular makara toranas topped by simhalalatas.

The lower mantapa, i.e., the mantapa at ground level and in continuation of the mukhamantapa, has four rows of six pillars each carrying Vijayanagar corbels. This hall measures 40’ x 40’. The central unit containing the parts described above measures 112’ along the axis.

The Dasavatara Shrine

The Dasavatara shrine lies about a mile to the north of the Srirangam temple. It faces east. The entrance gopura has two talas and an avatara sikhara. There is an open prakara. Excepting the adhishtapa all the other structures are of brick and plaster. The upana of the adhishtapa (5’) is buried below the ground. Above it are several mouldings including tripatta and urdhvapadma.
ARCHITECTURE

The shrine consists of garbhagriha, antarāla and mukhamanṭapa. The outer sides of their walls, which are divided into two horizontal sections, are decorated with simple pilasters and pavilions or shallow niches. The former carry Cōla type corbels while the latter carry semi-circular makara tōraṇas with scrolls inside and simhalalāṭa above.

As the Dasāvatāra images are placed in one row the garbhagriha and the vimāna are rectangular. The latter has an āyatāsra sikhara lined by a row of ten kalaśas. The single tala of the vimāna is rectangular and plain (15'×10'×8' roughly), broken only by small circular gables surmounted by simhalalāṭas and containing deity figures, viz., Rāma, Lakṣmaṇa and Sītā in the south, Kṛṣṇa and two devis in the north, Lakṣmi Narasimha in the west and seated Viṣṇu in the east. Each image is about a foot in height.

There are three subsidiary shrines along the northern side of the mukhamanṭapa for Tirumangai Aḻvār, Ādvīṇaṭakopā Yatinda Mahādeśikan and Vēdāndadēsika.

The Dasāvatāra shrine is a Vaḍakalai shrine and is maintained by the Ahbala maṭha. The shrines of Dhanvantri, Tirukkuṟalappan, Vēdānṭadēsika, Nāṭhamuni and Kodaṇṭarāma, the last one near the Sēṣagirirāyar maṇṭapa, are a few other shrines maintained by the Vaḍakalais.

General Remarks

It is obviously difficult to fix, on the basis of well recognised architectural styles, the periods of structures in a huge, sprawling temple-complex, which was continuously being repaired and maintained by the local kings and chieftains. Old features were not entirely rejected, e.g., the so-called Cōla corbels of pillars were continued long after the Cōla period. The Nāyaks continued the Vijayanagar features with local variations. As a rule, however, the latest styles in pillars, pilasters, pavilion ornaments, niches etc. were adopted in new constructions. It is customary to recognise, in a broad way, Pallava, Cōla, Pāṇḍya, Vijayanagar and the Madurai (Nāyak) styles in the temples of South India. So far as Srīrangam is concerned all except the first are in evidence, predominantly the Pāṇḍya and Madurai styles. The tall pillars with slender rectangular pilasters decorated with scrolls and carrying the single heavy upward sloping lotus-stalk corbel often in combination with the double lotus-stalk and bodigai corbel are a common feature in the Srīrangam temple and appear in many of the maṇṭapas in the two or three prākāras immediately surrounding the central shrine-structure. It may be conjectured that this was predominantly a local style belonging to the period of Jaṭāvarman Sundara Pāṇḍya I and his successors, who con.
tributed not a little to the structural growth of the temple. It is also likely that the Nayaks continued this local style in the inner prakaras, whose structures were often repaired or reconstructed by them while they introduced the latest features of the Vijayanagar style in their new additions either in the inner or the outer prakaras. It is generally agreed that the bodigai, which is not hanging down but which is merely rounded off and hence very shallow, and the slender horizontal band, which connects its base with that of the double lotus-stalk motif, are both Pāṇḍya features, which preceded the Vijayanagar order of the pillar corbel, marked by a hanging bodigai and the absence of the horizontal band. The former is clearly seen in the pilasters decorating the kudya of the Kaliyugaraman gopura built by Jaṭāvarman Vira Pāṇḍya (acc. 1297). The latter is seen in the long rows of pillars in the colonnade south of the Dorai maṇṭapa in the second prakara of the temple and in the Tiruvandikkappu maṇṭapa in the southern wing of the fourth prakara, the latter being undoubtedly a Nayak construction. Elsewhere, except in the pillars bearing the Coḷa corbels, the Vijayanagar order is the rule with the further developments of the Nayak period.

Deep niches with deity sculptures, flanked by pilasters and crowned by tōraṇas, which are very common in the Pallava, early Cāḷukya and Coḷa temples, do not, as a rule, appear on the walls of the Srirangam temple. In their place we find only shallow niche designs.

The roof is invariably flat and plain and does not contain a raised central section, except in the case of the Ūṇjai maṇṭapa. There is neither the lotus shaped vault in any ceiling. Barring the vrittayata vimāna above the main shrine, which also has a projection over the antardhaṇa, the vimānas over the other shrines belong either to the nagara (four-sided) or dvārīḍa (six or eight-sided) order, have no such projection, and are in an austere style. It is a unique feature of the main shrine that it is more or less circular all over, from base to top, a true vesara prasada as defined by the silpa sāstras.

It is a fact that in the Pāṇḍya, Vijayanagar and the Nayak periods the tendency in temple building was towards expansion rather than ornamentation and this was achieved by the addition of prakāras with gopuras and maṇṭapas, e.g., the Kalyāṇa maṇṭapas and the Hundred and Thousand Pillared maṇṭapas. Taller and taller gateway gopuras were erected in the outer prakāras. Barring exceptions embellishments of the walls and pillars ceased and were transferred to the outer gopuras. This feature is to be viewed against the back-ground of the growth of the maṭhas and other institutions of a religious and social nature, which revolved, in the medieval
period, round the temple and its activities, its increasing wealth in the land and other forms of property, the growth of festivals, services, sub-shrines, etc. and the enormous growth in the attention it received at the hands of pilgrims and worshippers. A late medieval South Indian temple sought to impress by its size rather than its beauty, and architecture had to serve in new directions. These developments are very well illustrated in the history of the Srirangam temple. This temple, in short, is architecturally noteworthy not in the individual features mentioned earlier but in its plan as a whole, with the seven prākāras surrounding the main shrine, with its alignment of gopuras and its numerous subsidiary shrines distributed all over, forming a complete Vaiṣṇava temple, the first and the best, according to tradition, among the 108 Vaiṣṇava shrines in India.

References


4. Corbel bevelled at an angle of 45° on either side leaving a tenon-like projection. A Cōla corbel does not necessarily indicate that the structure belongs to the Cōla period. It had its origin in the Tamil country in this period. The design is found in the early Calukyan temples at Aihole. It was also repeated later.

5. Corbel with each side showing a curved lotus-stalk design ending with the hanging bodigai or bud. Similar corbel with rounded bodigai was known in the Pāṇḍya period. The inner gopura of the Gōvindarājaswāmy temple in Tirupati has similar corbels in its kuḍya stambhas and the Pandya symbols of pairs of fish in several places both on the adhīṣṭāṇa and the kapōta.

6. This outer pair of dhvajasthamba and balipīṭa were intended for low caste Hindus, who formerly could not get admission into the inner precincts.
7. This is due to the fact that in the Nāyak period, particularly during the reigns of Cokkanātha and Vijayarāga most of the structures of the temple were repaired or reconstructed.


9. *Aindu-kulī* (five pits) refers, according to popular tradition to the five finger-prints of the goddess, who looked at the god in procession and went back to her shrine. *Mūnru* or *Mukkan Vaśul* (‘three gateways’) refers to the western, eastern and southern passages which meet immediately to the south of this gōpura.

10. The Āryabhaṭṭāḷ were North Indian Brahmanas from Bengal who were assigned the duty of guarding the temple from its third outer gateways. They are first mentioned in an inscription of Kulōttunga I Cōḷa dated 1109. See K.O. pp. 7, 46, 49, 86–87 *etc*.

11. It is clear that the images were introduced later and space was provided for them by clumsily cutting the wall and pilaster on either side of the gateway.


13. *PS. X : 3*.
Vellai Gopuram (Eastern gateway of the fourth pārākra)
Pillar of Rangavilāsa Maṇṭapa

Pillars in the porch of the Tīrttakkarai Vāsudēva Perumāl shrine

Shrine of Vēdānta-dēsika

Kambar Maṇṭapam
Mēttalagiyasingar shrine

Cakrattalvar shrine

Wall of Garuḍa shrine in the Garuḍa Mantapa

Pillar corbels — Garuḍa Mantapa
Pillared corridor — Western wing of the second prakāra
Bhikṣatanamurti — Siva on pillar — Garuḍa Mahāpā
t
Sriranga Vimana

Senai Mudaliar shrine

Wall of Senai Mudaliar shrine
Shrine of Kaṭṭalagiasingar
Vanugopala Shrine — Wall — details.
APPENDIX

Dates of Structures

In this appendix are given all available references to structures or images in inscriptions and literature that may help in fixing their dates. In the absence of any such reference attention is drawn to structural styles.

The Aḍaiyavaḷainḍān walls and gōpuras

An inscription of Coḷa Kulottunga III (1178-1216) refers to repairs to the prākāra wall called Magadēsan alias Aḍaiyavaḷainḍān-tīrumāligai and says that they were left in charge of Kulottungasoli—Vāṇakōvaraiyar. The latter was a Bāṇa chieftain of Magadai-maṇḍalam and a feudatory of Kulottunga III.¹ The wall of Aḍaiyavaḷainḍān is also referred to in the Idu 36,000 of Vaṇakuttiruvudi Piḷḷai, who is assigned to the 13th century.² According to the Kōil-Olugu Anṇappa Uḍaiyar constructed the wall of Aḍaiyavaḷainḍān and the base of the gateway and gōpura in 1444. An inscription on a stone slab to the east of this gōpura, which may be assigned to c. 1490, says that one Appāviengār cast himself down from the top of that gōpura and sacrificed his life to protest against the withholding of allowances and mismanagement of the temple.³ The Rāya-gōpuras that are now seen seem to have been planned on a grand scale, perhaps over ruins of older structures, in the late Nāyak or post-Nāyak period but never completed. According to Fergusson work on the southern Rāya-gōpura was stopped by the French occupation of Trichinopoly (1751-58) during the Carnatic Wars.⁴

The Tirukkuṟaḷappan shrine

According to the Kōil-Olugu the utsava bēra of Nammāḷvār was being brought annually from Tirunagari during the Adyayanōtsava and housed in this shrine before Rāmānuja caused a separate shrine to be built for Nammāḷvār in the Srirangam temple.⁵ An inscription of S. 1501 (A.D. 1579) refers to the 9th day of the Ādibrahmōtsava, when the God was taken in procession to the shrines of the Nācciyar and Tirukkuṟaḷappan.⁶

The East Cittirai or Kaliyugarāman gōpura

High up on each of the four jambs of this gōpura is found the label ‘Kaliyugarāman’ in the grantha characters of the 13th century incised above a standing composite image of Gaṇḍabhēruṇḍa, having a human body surmounted by two birds’ heads facing opposite directions. Kaliyugarāman was the title of Jaṭāvarman Vīra Pāṇḍya (acc. 1297). Gaṇḍabhēruṇḍa was the well known emblem of the Hōysaḷas. Two of the ceiling beams of this
gōpura show the sculptured figures of a pair of fish with an ankuśa in between, the symbol of the Paṇḍyas. It may be inferred from these that the gōpura owes its existence to the Höysalas and the Paṇḍyas.\textsuperscript{7}

The East Akaḷankan or the Veḷḷai gōpura

According to the Köil Oḷugu Kandāḷai Rāmānuja Aiyangār, who lived in the second half of the 15th century, pulled down the old gateway structure as it had been damaged by lightning and rebuilt it from its foundations upto the kalaśas.\textsuperscript{8} One of the jambs of the gateway has an inscription in the characters of the 15th century.\textsuperscript{9}

The Inner Āṇḍāḷ shrine

This was originally a shrine of Rāma. According to the Köil Oḷugu Cakrāraya (first half the 15th century) reconstructed the shrine of Cakravartitirumagan (Rāma) and installed therein the image (utsava bēra) of Śūdikkoṭutta Nācciyār (Āṇḍāḷ).\textsuperscript{10}

The Vēṇugōpāla shrine

The outer open maṅṭapa contains a worn out inscription, which seems to refer to its construction in 1736 by a person of the Kāśyapa gōtra.\textsuperscript{11} This maṅṭapa may be called the mahāmaṅṭapa, but as it lies outside the wall of the shrine and also at a lower level it cannot be said with certainty that it is contemporaneous with the main shrine, which, however, has no inscriptions. The Köil Oḷugu too is not aware of it. In the absence of any direct evidence it may tentatively be assumed from its present stylistic features that it was built during the period of the Nāyaks of Madurai. There is no valid argument for the theory that it was built by the Höysalas.\textsuperscript{12}

The Cakrattāḷvār shrine

The Köil Oḷugu says that this shrine was first built by Kampaya Daṇḍanāyaka, chief minister of Höysala Rāmanātha (1263-95).\textsuperscript{13} Viruppāṇa Uḍayār (Virūpākṣa II) built the vimāna, gōpura and maṅṭapa for this shrine (c. 1400).\textsuperscript{14} An undated inscription on the south wall of this shrine mentions Tribhuvanacakravartin Kōṇērinmaikoṇḍān, a title assumed by the later Cōla and Paṇḍya kings.\textsuperscript{15}

The shrines of Tiruppān Āḷvār, Viṭṭalakriṣṇa, Madurakavi Āḷvār and Toṇḍaraṭippodi Āḷvār

According to the Köil Oḷugu a shrine for Ānjanēya was built by Den-nāyakkar (Lakkana Daṇḍanāyaka, the governor of Madurai under Dāvarāya II, 1422-46) in 1432, and sometime later the image of Tiruppāṇāḷvār was installed in it by Sāttāda Nārasingadāsan, a siṣya of the Kandāḍaiyār.\textsuperscript{16} The
image of Viśṭala Kṛiṣṇa, according to the same source, was installed by Kūra Nārāyaṇa Jiyar (13th century). The Olugu credits this Jiyar with the installation of numerous images and shrines in the Srīrangam temple. In an inscription engraved in the Viśṭhala shrine Mādhava Iyengār, the disciple of Kandāḷai Rāmānuja Iyengār, is stated to have built a new shrine (navamāga), north of the Nāṇ-mugan gōpura, and to have installed therein the images of Viṣṭhalēsvara and Madurakavi Āḷvār and built a kitchen. The image of the Āḷvār, obviously, is the utsava bēra found there even today. Kandāḷai Rāmānujadāsa (15th century) reconstructed, according to the Olugu, the shrine of Viṣṭala in an elaborate manner. The chronicle has clearly antedated the shrine.

Two inscriptions dated 1674 mention the building of a shrine for Aśṭabhuja Gōpālakṛiṣṇa "between the shrines of Kūrattāḷvān and Viṣṭhalēsvara" by a certain Cinna Bommaya Nāyuḍu or Nāyaka of Madurai and his gifts to it. The image of Toṇḍaraḍippoḍi Āḷvār was installed in it sometime later. The Cōḷa type corbeils in all the pillars of this shrine thus belong to the 17th century.

The Tiruvandikkāppu and Kambar maṇṭapas

According to the Köil Olugu the Tiruvandikkāppu maṇṭapa, i.e., the four pillared maṇṭapa north of the Nāṇmugan gōpura, was built by Srīṇivāsa Dēsikar with the help of Cōkkanātha Nāyak (1659-82). The Kambar maṇṭapa, its northern counterpart, i.e., in the northern wing of the same prākāra, may also, on stylistic grounds, be attributed to him. It is supposed to have been built in commemoration of the arangētral of the Rāmāyaṇa of Kāmbam.

The Nācciyyēr shrine

The nucleus of the Nācciyyēr or Tāyar shrine appears to have been in existence in the 12th and 13th centuries, though it is generally held that separate shrines for the dēvi began to appear in the South Indian temples only during the Vijayanagar period. An inscription in the characters of the 12th century on the rim of the slab called mālaiṅṭikkal or pūppalagai (slab for hanging garlands and flowers) in the main shrine says that it was a gift of Sōḷakulatunga-Mūvēndavēḷar. Another inscription on another slab in the same place records that it was a gift of Gaṭṭi Kadīra-Nāyakā. Its characters belong to the 15th century. Two slabs built into the pavement of the maḥāmaṇṭapa or Navarātri maṇṭapa carry fragmentary records in characters of the 13th and 14th centuries. Without specifying which maṇṭapa the Köil Olugu merely states that the maṇṭapa of the Nācciyyēr shrine was built by Kāmpaya Daṇḍanāyaka, the pradhāṇi of Hōysaḷa Rāma-
nātha. It also says that the nirāli-māṇṭapam behind the shrine was built by Uttamanambi on behalf of Anṇappa Udayār in 1444. The entire temple of Ranganātha with its prākāras and māṇṭapas appears to have been reconstructed in the period of the Nāyaks. According to the Oḻugu the Nācciyār shrine including its frontal māṇṭapa and the various māṇṭapas in the outer prākāras were the benefactions of the brothers of Cokka Nāyak (1659-82). 50

The Mēṭṭalagiyasingar shrine

The Kōil Oḻugu attributes this shrine to Tirumangai Āḻvār. 21 ‘Narasimha on the gōpura’ is mentioned by Parāśara Bhaṭṭa in his Sūrirangarājas-stava. 22 The Sanskrit inscription of Jaṭāvarman Sundara Pāṇḍya (1251-68) in the Śrīrangam temple attributes the shrine to him. 23 The shrine of Eḍuttakai Āḷagiyā Nainār, i.e., Narasimha with the arm uplifted, is mentioned in an inscription of Maṅgaravarman Kulasekhara Pāṇḍya (acc. 1314). 24

The Thousand pillared māṇṭapa

This was built, according to the Kōil Oḻugu, by Perumāḻdevan under the authority of Kampaya Daṇḍanāyaka, the chief minister of Hōysala Rāmanātha (1263-1295). 25 The Sūrirangarājasstava mentions it. 26 Ten pillars in the western porch of this māṇṭapa contain the name Maṅgalika-mārājan Kampaya Daṇḍanāyakan engraved in characters of the 13th century. 27 An inscription dated 1396 says that Anṇappar Chauṇḍappa repaired the māṇṭapa and consecrated Viṭṭhala therein. 28

The Sēṣagirirāyār māṇṭapa

In a general way the outer structures of the temples of Śrīrangam, Jambukēṣvaram, Chidambaram, Tiruvārūr, Tiruvanṇāmalai etc. are all roughly assigned to the 16th century. Their style is called the late Vijayanagar or Madura Nāyak style. 29 This need not be true in all cases. It was seen above that the Nācciyār shrine and the Mēṭṭalagiyasingar shrine as well as the Thousand pillared māṇṭapa in the fourth prākāra of the Śrīrangam temple were much earlier. So far as the Sēṣagirirāyar māṇṭapa is concerned there seems to be no authentic evidence to fix its date. Perhaps it was called after a Vijayanagar chieftain. Horse brackets were introduced only in the Vijayanagar period and were quite common in the structures of the 16th century. As the Śrīrangam brackets are in an advanced style they may be assigned to the late 16th century.

The Kārttikai gōpura

There is no reference to its first construction. Ganga and Yamuna, dvārapālikas of this gōpura, were damaged, according to the Kōil Oḻugu,
during the Muslim raids and were reinstalled by Kamparāja (Kampayā Rāja), a revenue officer of Vijayanagar, in 1457. The chronicle refers to it as Gopuraṅganāl Nāyakkan and says that it was repaired by Kandaḍai Rāmanujadāsa in the latter half of the 15th century.

The Aindu-kūli-Mūnru-vāsāl and the Taṭṭaraivāśal gopuras

These are the northern and eastern gopuras leading into the third prakāra. The Kōil Olugu says that when the former fell into ruins Sāluva Tirumalairāja rebuilt it in 1470. He also built afresh the latter, thus creating a passage through the eastern Ālināḍan wall into the Akaḷankan prākāra, which came to be called Taṭṭaraivāśal.

The Koṭṭaram (granary buildings)

According to the Olugu the huge octagonal brick granaries were repaired by Kriṣṇarayar Uttamanambi in 1487 and Kandaḍai Rāmanujadāsa in 1489.

The shrines of Nammāḷvār and Garuḍa: The Garuḍa maṇṭapa

The Kōil Olugu credits Rāmanuja or Uḍayavar with the installation of the images of Nammāḷvār and all the other Āḷvārs, except Tirumangai Āḷvar and also Nāthamuni. These shrines must have followed in due course. From the same source it is known that the shrine of Garuḍāḷvār in the third prakāra was built by Vikarama Cōlā (1120-1133)

As the Garuḍa maṇṭapa contains several Nāyak portraits it is obvious that it was built in the period of the Madura Nāyaks. As the maṇṭapa encloses the Garuḍa shrine the latter too must have been reconstructed then as is evident from its wall decorations. The Kōil Olugu says that the four brothers of Cokkanātha Nāyak, viz., Muttu Aḷakāḍri, Acyutappa, Kriṣṇappa and Vaiḷappa, acted as mediators in a debate lasting 44 days between an advaitin called Vajraṇgi and Srinivāsa Dēsikar of Šrīrangam, which took place “in the garden of Pakṣirāja opposite to the Garuḍa shrine.” In the debate the advaitin was vanquished. The Nāyaks, including Cokkanātha, who were Saivas, now became Vaiṣṇavas. It is likely that the grand maṇṭapa was erected by them in the place of the garden, where the debate was arranged. It is significant that the inscriptions on the walls of the Garuḍa maṇṭapa range between 1666 and 1691 and fall within the reigns of Cokkanātha Nāyak (1659-82), Mutta Vīrappa III (1682-89) and Mangammaḷ (1689-1706). These inscriptions, however, do not throw any light on its construction.
The Dhanavantri shrine

According to an inscription dated 1257 this shrine was built by Singhaṇa Daṇḍanāyaka, the pradhāni of Hoysaḷa Vira-Rāmanātha. It is also known that the shrine was destroyed during the period of the Muslim occupation and was rebuilt by Garuḍavāhana Pāṇḍita, the author of the Lakṣmi Kāvya, in 1493.

The South Āryabhatṭāl gōpura

The Kōil Olugu says that this gateway structure was destroyed by fire during the Muslim occupation and was rebuilt by Cakrarāya (first half of the 15th century).

The dhvajasthamba in the Aniyarangan Courtyard

According to the Olugu the gold flagstaff originally established by Jaṭāvarman Sundara Pāṇḍya I was destroyed by the Muslims. When the temple was restored a shaft in bell-metal was established by Sāluva Guṇḍa. In 1461 Mallikārjuna Rāya replaced it by a copper one and covered it with 102 gold plates, containing the figures of the elephant, lion etc., and mounted on it a gold plated image of Garuḍa.

The Pavitra maṇṭapa

The Kōil Olugu says that the Cēra king Kulasēkhara (Kulasēkhara Āḷvār) built a maṇṭapa, in the south-west of the second prākāra called after him Kulasēkharan tiruvidi. The maṇṭapa was called Sēnaivenrān tirumaṇṭapa. This was probably the nucleus of the Pavitra maṇṭapa. It must be noted here that Sēnaivenrān is obviously a corruption of Sēranai-venrān (‘he who vanquished the Cēra’), a well known title of Jaṭāvarman Sundara Pāṇḍya I, and hence the maṇṭapa may be attributed to him.

The Unjal (swing) maṇṭapa

This is credited to Kandājai Rāmānujadāsa and assigned to about 1489. It is interesting to note that this benefactor had the title Kulasēkhara Perumāḷ.

The Doraı Maṇṭapa and the pillared corridor: It is probable that this raised pillared pavilion in the north western corner of the second prākāra with its two extensions in the east and south was called after Doraı Rangācāryar, the spiritual preceptor of Mangammaḷ (A.D. 1690–1706). Two Telugu labels, carved on two of its beams suggest that it was erected by Vijayaranga Cokkanātha (A.D. 1706–32). The pillared corridor to the south of the above maṇṭapa may also be attributed to Vijayaranga Cokkanātha as the Kōil Olugu says that he
“constructed the procession path beginning from the Tiruppavittira maṇṭapa to the west of the periya tirumaṇṭapa”.

Structures in the first prākāra

The walls, pillars and gateway of the first enclosure (Rājamahēndran tiruvīdi) were built, according to the Oļugu, by Rājamahēndra Cōla (1060–63). Jaṭāvarman Sundara Pāṇḍya I is said to have built the Sēnai Mudaliar shrine and gilded its sikhara and kalaśa.

Tirumalainātha Uttamanambi is said to have built a hundred pillared maṇṭapa to the east of the Periya-tirumaṇṭapa (i.e., the maṇṭapa opposite to the sanctum) and performed there Sahasrakalasādbhīṣēka during the Jyeṣṭābhīṣēkam. The Arjuna and Kiḷi maṇṭapas together have more than 100 pillars. It is possible that these maṇṭapas, which together form one long maṇṭapa were erected in the second half of the 15th century by the said Uttamanambi during the reign of Mallikārjuna Rāya (1447–65). The caged parrot kept in the Kiḷi maṇṭapa are supposed to recall the mythical account that the Śrīranga vimāna which was buried in the ground was revealed to Dharmavarma Cōla by a parrot in a slōka.

The main shrine: The Kōil-Oļugu says that Jaṭāvarman Sundara Pāṇḍya I set up a gold image of Garuḍa in the Periya or Aḷagiyamaṇḍīlan-tirumaṇṭapa. It was destroyed during the Muslim occupation, and a fresh copper image of Garuḍa was cast and installed by Cakrarāya in 1415. The Oļugu says that the Pāṇḍya filled the depression between the gateway of the sanctum and the Aḷagiyamaṇḍīlan-tirumaṇṭapa. “There were steps running down from the gateway of the sanctum but the link with the tirumaṇṭapa had disappeared and hence there was a gap. Now this gap was closed by filling up the depression to the level of the tirumaṇṭapa. The floor was newly paved with slabs. Steps were constructed both in the east and the west of the maṇṭapa.” This means that the mukhamaṇṭapa or the Gāyatri-maṇṭapa, which has pillars with Cōla corbels, was erected by the Pāṇḍya. Without placing too much reliance on this statement of the Oļugu it may be said that it is possible that originally the garbhagriha with the antarāla and dvāra was an independent structure, say in the days of Ālvārs, and that the mukhamaṇṭapa (Gāyatri maṇṭapa) and the mahāmaṇṭapa (Aḷagiyamaṇḍīlan tirumaṇṭapa) appeared later, say in the Cōla and Pāṇḍya periods respectively. When Jaṭāvarman Sundara built the Garuḍa shrine on the mahāmaṇṭapa a direct view of the sanctuary from the first prākāra was shut out. Rājamahēndra Cōla is said to have raised the level of the sanctum as well as that of the maṇṭapas to prevent the seepage of water whenever there were floods in the Kāvēri. The mahāmaṇṭapa
and the Tiruvuṇṇāḻi must have been reconstructed during the Vijayanagar period. It is doubtless that the sanctum was being constantly attended to. Since Jaṭāvarman Sundara Pāṇḍya I assumed the significant title Koīlpon-mēinda it may be assumed that he was the first who covered the vimāna with gold plates. After the Muslim raid and occupation it was repaired and again covered with gold plates, a benefaction, according to the Oḷugu, of Viruppaṇa Uḍaiyār, a son of Harihara II (1377–1404).\footnote{53}

**Structures outside the temple:** The Kattalagiyasingar shrine, the Dasāvatāra shrine and a big tank or Teppakulam are a few structures lying outside the temple. The teppakulam is attributed by the Oḷugu to Kūranārāyaṇa Jiyar (13th century).\footnote{54} The Dasāvatāra shrine, lying on the south bank of the Coleroon and to the north of the Srirangam temple, was built, according to the same chronicle, by Tirumangai Āḻvār (c. 800).\footnote{56} An inscription says that Cakrarāya installed in 1483 the Dasāvatāra images on the southern bank of the Kāveri (i.e., Coleroon).\footnote{56} Regarding the shrine of Kattalagiyasingar, (i.e., Narasimha of the jungles) the chronicle echoes the traditional account, viz., that it was built to the east of Srirangam to stop the confusion that was being created there by wild elephants, and attributes it to Neṭumāxan or Vallabhadēva Pāṇḍya, a disciple of Periyāḻvār (8th century).\footnote{57} An inscription says that Cakrarāya (same as above) colonised the precincts of the shrine of Kattalagiyasingar.\footnote{58} It is probable that he renovated the shrine and founded an agrahāra nearby.

**References:**

1. 89 of 1936–37, see also K.A.N. Sastri, Cōlas, p. 401.
3. KO. p. 135, Ruṭrōṭkārī corresponds to 1444.
3.a. S.I. Temple Inscriptions, Vol. 2, P. 733, see also 87 of 1936–37; Pt. II, para 78.
5. KO, p. 23.
7. 19 of 1891, ARE. 1936-37, pt. II, para 42.
8. KO. p. 158.
9. 87 of 1936–37.
11. 78 of 1936–37.
12. ARE 1936–37, pt, II, para 47.
15. 149 of 1938–39.
17. Ibid, p. 120.
17-a. 92 of 1936-37.
20. KO. pp. 20, 154-55, 190.
23. EI. III, pp. 7 ff. VV. 7 and 10.
24. 23 of 1936-37.
27. 114 of 1937-38.
29. Percy Brown, Indian Architecture (Hindu and Buddhist periods), Taraporevala Sons & Co., Bombay, pp. 95-99, also Fig. 2 plate LXXI.
30. KO. p. 163.
32. KO. p. 164.
34. " pp. 50-51.
37. 102-110 of 1937-38.
38. 80 of 1936-37; KO., p. 13.
39. 81 of 1936-37; EI XXIV. p. 90; KO. p. 156.
40. KO. p. 158.
41. Ibid pp. 236, 162-63.
42. " p. 6.
43. ARE 1937-38, pt. II, para 45.
44. KO. pp. 169-70, (44)a. 10 of 1936-37 (44)b. KO. P,194.
45. Ibid; p. 4.
46. EI. III p. 7 ff.
47. KO. p. 159. (47)a Ibid p. 3.
49. Ibid, p. 15.
50. cf. Tōnḍaraḍippoḍi Āḻvār's verses.
51. On the east faces of four of the pillars of the maṇṭapa in front of the central shrine (i.e., the Gāyatri maṇṭapa) is an inscription of Sundara Pāṇḍya, (60 of 1892), but this does not prove that he built the maṇṭapa.
52. KO. p. 4.
53. Ibid, p. 138
54. " p. 119.
56. 83 of 1937-38.
57. KO. p. 24.
58. 82 of 1937-38.
CHAPTER III

Sculpture

As indicated towards the close of the last chapter the Śrīrangam temple is no sculptor’s paradise nor the art connoisseur’s. Many writers have drawn attention to its sculptural poverty or insignificance. The temple, of course, stands no comparison with the Cāḷukya and Pallava temples of Badāmi, Paṭṭadakkal or Mahābalipuram and Kāṇchipuram or the still later temples of the Cōḷas and the Vijayanagar kings or their Nāyak viceroys, which we see at Tanjore, Vellore or Madurai, to mention only a few, but yet it has sculptures enough, though lying scattered, to attract an earnest student of art.

Under sculpture are included all artistic and figure carving in stone, stucco or metal in high or low relief or in the round. Relief sculptures in stone and stucco appear on the walls, pillars and gōpuras of temples. Stone images in the round and images cast in bronze are mostly deities and are found in the garbhagrihas of shrines and are meant for worship. These are dealt with separately under iconography. The decorations of the mouldings of the adhiśṭāṇa, the wall decorations like the pilasters, kumb-hapanjaras, pavilion ornaments and niches with tōraṇas, the decorations of the cornices, the varieties of pillars, pillar capitals and corbels and the decorations of the taḷas of the vimānas and gōpuras with the pavilion or shrine motifs, i.e., kūṭa, panjara, and śāla, and pilasters have all been referred to already under architecture. Hence it is needless to refer to them again. Other types of carvings, particularly figure sculptures, are described here under different heads.

Figure sculptures on the Gōpuras and Vimanās

The taḷas of the north Cittirai gōpura contain the stucco figures of Kūṭaṇḍarāma, Vēṇugopala Kṛiśṇa, Āṇḍāl and Viṣṇu with devis, in the central śāla series. Those of the South Cittirai gōpura exhibit a variety of figures: standing Viṣṇu, seated Narasimha and other deities, elephant and horse riders, samudra-mathana, Maṇavāla Mahāmuni seated on Ananta, flanked by his eight disciples, all having tenkalai nāmas. The taḷas of the east Uttara gōpura carry, besides the āvarapālakas, the stucco figures of deities and mitunaras. The taḷas of the west Uttara gōpura display, besides āvarapālakas, deity and secular figures and those of dancing women, elephant with rider, etc. All figures bear the tenkalai nāma. The jamb of the gateway carry the śāla-bhanjika decoration. Within the circles formed by the upward curving branches are found geometrical designs and
miniatures of the divine hamsa, Kriṣṇa, Lakṣmi etc. The taḷas of the south Uttara gōpura carry simple deity and human figure sculptures, while those of the north Akaḷānkan or the Tāyār Sannidhi entrance gōpuram are studded with human, animal and deity sculptures in the kūṭas, panjaras and sālas and in the interspaces.

The taḷas of the Nān-mugan gōpura, which leads one into the temple proper from the south, are again studded with human and deity figure sculptures all over e.g., Viṣṇu with devis, worshippers with their hands in anjali, etc. The two niches in the kudya, flanking the passage on either side contain (in the north face) a small figure of a Nāyak chief, in the eastern niche, and a similar chief with an attendant in the western niche.

The niches on either side of the gateway of the Kārttikai gōpuram (south face) contain the images of Ganga and Yamuna, the dvārapālikas. Each is a two-armed standing female deity, holding kalaśa in one hand, the other showing the Tarjani mudra. The taḷas and gables contain the stucco figures of Vēṇugopāla, Kāliya Kriṣṇa, Lakṣmi, standing Narasimha, Ugra Narasimha etc. The corresponding northern gōpura, i.e., the Aindu kuḷi-mūrvāsal gōpuram has the image of Eṅuttakai Aḷāgiya Nainār on its lower taḷa. The south face of the southern Āryabhataṭṭāl gateway contains, in the two niches flanking the entrance, the two standing figures of Garuḍa and Cakrattāṭvār (Sudarśna) with hands in anjali. The taḷas above contain numerous deity figures in stucco. The Nālīkēṭṭānāśal has dvārapālaka images on both sides in the niches flanking the entrance. On the southern side are a pair of two armed deities called Bhadra and Subhadra. Correspondingly on the northern side and facing the sanctum are two more deities called Sankha-nidhi and Paḍma-nidhi. More details of these figures are furnished under 'iconography.'

The vimāna of the main shrine contains in its four gables in the four cardinal directions the images of Paravāsudēva in the south, Vēṇugopāla in the east and standing Viṣṇu in the west and north. The vimāna of the Sēnaimudaliār shrine shows deity figures like Parasurāma, Narasimha, Vēṇugopāla, Viṣṇu standing and Viṣṇu seated on Ānanta.

Sculptures in the Vēṇugopāla Shrine

On the pillars of the Mahāmaṇḍapa: The tall pillars of the outer or mahā maṇḍapa contain on the faces of their rectangular blocks a few fine sculptures. One shows a four-armed standing Durga, her upper hands holding sankha and cakra, and the lower ones being in abhaya and varada. Her lion vehicle is seen behind. Another face of the same block shows her as
Mahiṣāsuramardhini with six arms. Two hands hold sankha and cakra, two sword and shield and the two others wield the spear, which is thrust into the buffalo head of the asura. The face behind this relief shows Ānjaneya. The block above, in one of its faces, shows Gaṇīsa. A relief in the neighbouring pillar and facing Mahiṣāsuramardhini depict a three faced standing Brahma holding akṣamālā and kamaṇḍala in his two upper hands. The two lower ones are in abhaya and varada. Among other sculptures adorning the pillars are standing and seated Viṣṇu, Kōḍaṇḍarāma, Rāma and Ānjaneya, Gajēndramōkṣa, śālabhanjika, mother and child and women in dance poses.

On the walls. The walls of the mukhamantapā, antarāla and garbhagriha contain a series of finely chiselled figures placed in niches between pilasters and florid kumbhapanjara. Many of the figures are found mutilated. The disfigurements were probably caused during the Carnatic wars when the temple was occupied by the forces of the Muslim princes and their supporters. The south wall of the mahāmangalapā contains the following figures (east to west): a seated sage, a four-armed standing Viṣṇu (hands mutilated), Kōḍaṇḍarāma flanked by Lakṣmaṇa and Sīta, Viṣṇu attended by dēvis, Gajēndra-mōkṣa, Kāliya-Kriṣṇa flanked by Gōpis, and a lady in a beautiful pose applying tilak on her forehead with her right hand and holding a parrot in her left and flanked by a female attendant on either side. The narrow wall at right angles to this wall and which links it with the wall of the antarāla contains a doorway flanked by a niche on either side. The first niche contains the figure of a finely attired lady in a graceful dvibhangā pose and the next that of a nude female trying bashfully to hide her private parts.

The southern wall of the antarāla shows a stambhapanjara flanked by a cow and a cowherd. The wall now takes a slight turn to the south and again turns west marking the commencement of the wall of the garbhagriha, whose south face shows the following figures: a standing smiling lady playing on the viṇa (stem of the viṇa is broken and missing), Vēṇugopāla in the central sāla and a fine sāla-bhanjika, holding the branch of a tree with both of her hands. The back or west wall of the sanctum shows the following: a lady carrying a parrot, suspended in a swing and held by a chain, Vēṇugopāla in the central sāla (with vēṇu mutilated), and another lady with a parrot, this time perched on her left hand. The north wall of the sanctum has the following sculptures: a lady painting tilak on her forehead with her right forefinger and holding a circular mirror in her left hand turning her head to her left in a fine dvibhangā pose, Vēṇugopāla in the central sāla and
a lady playing on the viṇa (viṇa and hands are mutilated). Between every pair of figure sculptures is a florid kumbhapanjara placed between two pilasters. The north wall of the antarāṇa shows Varāha in the first niche and a window design in the second. Here the wall turns to the north marking the end of the antarāṇa portion and the beginning of the mukhamaṇḍapa portion. This west facing narrow wall corresponding to the one in the south, has two sculptures on either side of a doorway, viz., a mithuna couple and a female figure. The west wall of the mukhamaṇḍapa is not open to view as the same is blocked by the shrine of Amritakalasa Gauḍā.

**Sculptures in the Nācchiyār shrine**

_The Āḷvārs and Ācāryas in the Kalyāṇa Maṇḍapa:_ The covered southern prākāra of the Nācchiyār shrine, otherwise known as the Panguni Uttara Nācchiyār Tirukkalvāna maṇḍapam, has a number of finely carved images of the Āḷvārs and the Ācāryas adorning its pillars (eight in the northern row and seven in the southern). The eight pillars of the raised pavilion at its western end show Rāma, Lākṣmaṇa, Jāmbhavān, Āngada, Vibhiṣaṇa, Sugriva and two others, the whole group said to represent Vibhiṣaṇa-saraṇāgati. The pillars of the lower maṇḍapa show, in the southern row, from west to east, the three early Āḷvārs Poigai, Bhūtam and Pēy, Tirumalaisai Āḷvār, Nammālvār, Kulasēkhara Āḷvār and Periyālvār. The northern row shows, again from west to east, the Āḷvārs Tōṇdaraṭipōdi, Tirumangai, Tiruppān and Madurakavi and the Ācāryas Kūrattālvān, Tirukkacci Nambi, Rāmānuja and Pillai Lōkācārya.1 All except Nammālvār and Rāmānuja are standing while they are seated. All these are supposed to witness the marriage of the god and the goddess on the Panguni-uttiram day during the Ādibrahmōtsava.

**Sculptures in the Mahāmaṇḍapa and the Prākāra in front:** In the mahāmaṇḍapa, just outside the mukhamaṇḍapa, is a four-pillared pavilion in black basalt. Its pillars are slender, plain and round but the sikhara is very ornately engraved and is clearly of modern workmanship. The pillars of the mukhamaṇḍapa carry two figures with crowns, perhaps of royal donors, besides Yōga Narasimha, Bālakṛṣṇa and Kōdaṇḍarāma.

The pillars in the eastern wing of the prākāra, along the axis, have several interesting sculptures on the sides of their square blocks, viz., four royal figures, perhaps of donors, of whom one is a lady, Hanumān, Kōdaṇḍarāma, Viṣṇu standing, Gajendra Mōkṣa, in which the two lower hands of Viṣṇu rest on the head and back of the elephant, Durga holding sāṅkha and cakra and with lion behind, Bhū.-Varāha, Matsyāvatāra, seated gāna, Vēṅgopāla with a cow and a serpent at his feet looking up and listening atten-
tively to the flute, circular *padma* formed by dancing women, *etc.* There is a fullsome image of a female *chau)i*-bearer on one of the pillars and there is an image of Venkatesa placed on a round pedestal in the south.

*In the outer maňţapa:* The pillars of the huge outer open *maňţapa* contain worn out sculptures of Ānjaneya, warriors, scrolls *etc.* The central row contains nine Nāyak images.

*The Kambar Maňţapa:* There are a few well-executed sculptures adorning the sides of the rectangular blocks of the pillars of the ornate Kambar *maňţapa* or the Rāmāyaṇa Arangētral maňţapa, *viz.,* Gajendra-mūkṣa, Bālakriṣṇa, Viṣṇu standing, Vēṇugopāla, Hanumān carrying Rāma and Sītā on his shoulders, a *mithuna* couple, Venkatēsa *etc.*

### The Śesagirirayar Mantapa

While writing on the Śrīrangam temple western critics like Fergusson, Havell and Smith have made appreciative references to the ‘horse court’ and to the rearing horses of the pillars of this *maňţapa,* perhaps called after a Rāya chief. As already noted the northern-most row of pillars, excepting the extreme ones, have the famous horse brackets. There are eight such horse pillars. Each is about 19' high. The main shaft has a tall rectangular base (5' 6") and two more rectangular blocks above with intervening sixteen sided vertical portions each with an octagonal horizontal median band. At the base and the top are projections towards the north and in between is the horse bracket (9' in height) also facing the north. The base and the top as well as the rectangular blocks of the main shaft carry sculptures. From west to east the eight pillars carry the following sculptures.

1. The west side of the base shows the figure of a royal person or courtier resting on a couch whose curtain is rolled up. A courtesan or female attendant is massaging his foot while another is fanning. This is found in the lower row. In the upper row are a *mithuna* couple, a lady in a dance pose and a *gaṇa.* The north face shows a *śāla bhanjika* flanked by *vyālas* below and a four-armed *gaṇa* above blowing *śankha.* On the eastern side are two figures of a hunter and huntress riding on birds in the lower stage and those of a man fighting a lion, and two warriors fighting with one another in the upper stage. These figures appear on the three sides of the northward projection from the base of the main shaft and the horse bracket stands above this projection. In this case the legs of the horse and the figures beneath the rearing horse are badly mutilated, while the head of the horse and the rider on its back are intact. The main shaft contains the sculptures of a warrior, Yōga Narasimha, Viṣṇu standing, Lakṣmi with lotus
bud in her left hand and a gaṇa. The upper part of the projection, i.e., the portion above the animal bracket, shows shrine designs and ends up with a late Vijayanagar corbel, i.e., with hanging pointed buds at the ends.

(2) On the west face of the projection from the base are three gaṇas, in the attitude of bearing the superstructure, in the lower stage, and two mallas (wrestlers) fighting, along with one, who appears to be a referee, in the upper stage. On the north side is a gaṇa in the same attitude in the lower stage and a lady standing and playing on the viṇa above. The east face again shows three gaṇas below and the scene above shows Vāli and Sugrīva fighting and Rāmā shooting an arrow from behind a tree. Above this base stand three attendants, of whom one is a chatra bearer (with one lower leg broken), appearing beneath the rearing horse, which appears fully bejewelled. The rider is pulling hard at the reins raising up the horse almost to a vertical position on its hind legs. The furious horse bares its teeth while the rider holds aloft the sword in his right hand ready to strike. It is a hectic moment captured and petrified for posterity to symbolise the triumph of Vijayanagar. Obviously referring to the fineness of the finish of these horse-brackets Percy Brown says that they are executed in a “technique so emphatic as to be not like stone but hardened steel.”

(3) The west face of the base shows two seated gaṇas in the lower stage and a lady and two men dancing in the upper stage with a kōlāja frieze in between. The lower part of the north face shows a mithuna couple flanked on either side by a vyāla with elephant below, while the upper part shows Bhū-varāha flanked on either side by a vyāla and elephant. The east face shows below a seated gaṇa flanked by a male dancer on either side and Vāli and Sugrīva fighting watched by Rāmā and Lākṣmaṇa above. Rāmā is not shooting but gesticulating to stop. This perhaps refers to Rāmā’s, inability to spot out Sugrīva from Vāli. Immediately above the base are three men. The first is carrying a lady under an arched parasol on his shoulders. He holds a sword in his right hand, and with his left, holds the left ankle of the lady. Above the parasol are two parrots on the two sides and in between on the rim, is a squirrel. Over this parasol rest the upraised forelegs of the horse. The rider holds the reins in his left hand and raises the sword with his right. There are two attendants below standing behind the hefty person carrying away the lady. The first has already driven his dagger into the right thigh of the abductor and behind him stands another bearing a water jar in his right hand. While the first figure is sparsely attired the two attendants are wearing vertically striped close-fitting trousers and long sleeved and fully buttoned coats and slightly conical caps, which are also striped.
There is a monkey seated near the latter attendant closing its mouth with one hand. The shaft has the following sculptures: man bearing vimāna in his hand (Vibhiṣaṇa), Bhū-Varāha, Vēnugopāla, standing Viṣṇu, Rāma and Anjaneya sitting, and lady holding lotus bud with parrot perched on her right shoulder.

(4) The west face of the northward projection from the base shows a gana between vyālas in its lower portion and in its upper extended portion it shows a man splashing water into the face of a lady by means of a syringe and the latter bashfully holding out both her hands against it. A female attendant holds a cāmara. The lower stage of the north face shows three ganas in a crouching attitude and another three standing above them in the attitude of bearing the pile above, while the upper stage shows a mithuna couple in coito flanked by vyālas. The east face shows in its lower stage a sāla-bhanjika flanked by vyālas and in its upper stage two couples in dance poses. The horse bracket, this time, represents a hunting scene. Two huntsmen who stand below the rearing horse, wearing long ‘pigtails,’ have driven their daggers into the eastern and western sides of the lower haunch of a rampant lion, on whose head rests the right foreleg of the horse while the left one rests on the upraised shield held by the left hand of the bigger huntsman below. A third huntsman, the smallest of a group of three, and a dog are also seen beneath the horse. The horse-rider has thrust his long spear into the open mouth of the lion. The points of the daggers as well as the spear are shown emerging out of the body of the lion. The upper part of the northward projection of the pillar is decorated with shrine motifs. This applies to the other pillars too. The main shaft of this pillar shows the following sculptures: Ugra-Narasimha in a standing pose, i.e., standing on one leg while the other is folded up and on it Hiranya lies prostrate. Two lower hands of Narasimha press down the asura by gripping his crown and feet. Two more hands tear his belly while two others lift up the entrails garlandwise. The two uppermost hands hold sankha and cakra. This as well as an image of Lakṣmi-Narasimha in a standing posture is peculiar. The goddess is held here like a child. Two of the god’s lower hands hold her ankles. One right hand holds the chin of the dēvi, while a left hand holds her right hand and another passes behind. The two upper hands hold sankha and cakra. Other images on the shaft are Venkaṭasa, Vēnugopāla, Lakṣmi-Narasimha, in the usual seated form, Lakṣmi seated on lotus, and Viṣṇu seated.

(5) The projection from the base, on its west face shows below a lady playing on the vina, flanked by vyālas and above are a hunting and a fighting
scene. The former shows a hunter, wearing a long pigtail, holding swords in both hands. He thrusts the sword in his left hand into the back of a tiger, which turns back only to receive the point of the sword in his right hand into its mouth. The north face shows gaṇas all over, one of whom is blowing a conch. The east face shows a śāla-bhanjika, flanked by vyālas in the lower stages and Rāmā and Lakṣmaṇa seated and attended by Hanumān in the upper stage. On this projection or pedestal stand three warriors, two big and one small. The former wear long ‘pigtailed’ and thrust their daggers into the sides of the rampant lion, which faces the horse. One holds up a shield with his left hand, while the other thrusts another dagger, held in his left hand, into the mouth of the lion. On this shield and on the head of the lion rest the forelegs of the horse. The rider raises aloft his sword but has turned away from the lion, which is being tackled by the men below. The main shaft shows the following sculptures: Viṣṇu on Gāruḍa, Viṣṇu seated with dēvi, standing Viṣṇu, Vēṇugopāla with cow below, and Lakṣmi seated on lotus.

(6) The lower stage of the west face of the projecting base shows a lady playing on the viṇa flanked by rampant vyālas, while the upper stage shows a lady dancing along with two male and two female attendants. In the lower stage of the north face are gaṇas in the attitude of bearing the superstructure on their shoulders, while above is a man between two women in amorous poses. On the eastern side is the scene of the divine marriage (perhaps of Ranganātha and Nācciyār), attended by sages and deities in the lower panel, while above is the scene of samudramathana. The animal bracket in this case is purely decorative and does not represent a hunting or a fighting scene. Below the horse is the familiar vyāla-elephant motif with the proboscis and the trunk interlocked. The vyāla has fine trappings like those of the horse. On the east side stands an attendant holding up a shield with his left hand while his right hand is placed on his hip. On his shield and on the head of the vyāla rest the forelegs of the rearing horse. The rider’s right hand with sword is mutilated. The sculptures on the shaft are Hanumān bearing Rāmā on his shoulder, Kodaṇḍarāma, Lakṣmi on lotus, Viṣṇu standing with dēvis, Lakṣmi Narasimha, etc.

(7) The west face of the projecting base shows below a man carrying a lady on his shoulders, the latter holding a parasol over her own head, flanked by vyāla and horse-rider. The upper stage shows a mithuna couple in coito and another pair of mithunas. In yet another pair we see a man splashing water in the face of a lady by means of a syringe and the latter holding out both her hands against it. The north face shows a gaṇa below
flanked by a princely figure on either side but in the attitude of bearing the superstructure and above is a tableau of three acrobats: a man and a woman bend backwards so as to bring their faces opposite and close to each other in a kiss and above them is another woman bending back and resting on her hands and feet on the bellies of the pair below. The east face shows below a royal hunting party in progress. First is a horse, rearing like the giant horse above, with a dog and an armed attendant below. The rider above holds the reins with his left hand and raises a sword with his right. Behind the horse comes an elephant with upraised trunk, bearing on its back a crowned figure, perhaps a king, and another elephant holding a long weapon which could be used both as axe and spear. In the upper stage, first, we see a sāla bhanjika, actually a huntress waiting beneath a tree, with a dog to her left and a female attendant to her right trying to remove a thorn from her upraised left foot. Next is a scene of two wrestlers preparing to fight and then that of a tiger lying prostrate, on its back, beneath an elephant, whose rider has thrust his spear into its mouth. Above this base the bracket shows the rearing horse with rider and a rampant tiger below and not lion as in the columns so far referred to. It is striped all over. The tiger is being tackled by three attendant warriors, all having 'pigtails.' One holds up his shield with his left hand and with his right drives his short sword into the left lower haunch of the tiger, while the other, standing on the opposite side, drives a dagger into the right haunch of the animal with his left hand while with his right he drives a sword into the chest of the animal, i.e., the portion between the two upraised forelegs. The rider, who has turned left and lifted up his sword with his right hand, has his attention turned elsewhere, confident that the tiger is being tackled by his men below. The third and smaller attendant warrior has lifted up a shield with his left hand while his right rests on his hip. A dog is also shown clearly. The shaft shows the following figure sculptures: Viṣṇu seated on an elephant facing sideward i.e., with both legs hanging on one side of the elephant, and with prabha alround, an umbrella rising from its simhalalāja crown, hunter standing on a tiger, which pounces on a stag, lady playing on the viṇa, Durga seated on a lion with prabha alround, Lakṣmi on lotus, etc.

(8) The lower stage of the west face of the projecting base shows gajas below and Ānjaneya fighting with Rākṣasās above. The upper stage shows Ānjaneya receiving instruction from a yōgi. Between the two stages is a frieze of hamsas, which runs alround the base. The north side shows in the lower stages gajas below and Rāma conversing with a rṣi, while the upper stage shows Ānjaneya bringing Sanjīvi pārṇata with a warrior tied in
his tail. The east face shows, in both its stages, Ānjaneya with an attendant vānara. In the upper stage the former is dropping some object with his face turned, with his left hand, into a round vessel held up by the latter from behind. Every scene in this base is flanked on either side by a pilaster in addition to a vyāla. The bracket above shows the rearing horse with rider facing a rampant tiger as in the previous case. Here also are three men beneath the horse, the first two driving their daggers into the haunches of the striped tiger from two sides. One holds up a shield with his left hand while the other thrusts a spear into the mouth of the tiger. Here too the rider lifts up his sword with his right hand turning away from the scene below. The shaft shows the following sculptures: Ānjaneya emerging out of the body of an alligator, Viṣṇu seated on five-hooded Ananta with prabha alround, Yoga Narasimha, Rama and Lākṣmaṇa, rider on vyāla, etc.

The rest of the pillars have each a pilaster and carry sculptures on their rectangular bases and blocks but their finish is poor. These include mithunas, Garuḍa, dancing women, Ānjaneya seated on his tail coiled up, three-faced bearded sage (Brahma) doing penance standing on one foot, Kriṣṇa, the Dasāvatāra images and a few portrait sculptures.

The Garuda Mantapa

The double makaratōraṇas appearing over the pavilions adorning the outer sides of the wall of the Garuḍa shrine carry a few interesting sculptures. On the southern wall e.g., the tōraṇa carries two representations of an elephant being chased by a lion, who has his jaws on its back. On the eastern wall the tōraṇa carries a geometrical design at the top and in the centre Bālakriṣṇa, worshipped by two gōpis on either side bending backwards in a dance pose and with hands in anjalī. The tōraṇa on the western wall has the figure of Lākṣmi seated on lotus between two elephants, which turn their heads and look back.

The central row of pillars in the Garuḍa Maṇḍapa carry interesting Nāyak images, which will be dealt with under ‘portrait sculptures’. The rectangular blocks of the other pillars carry, as usual, deity and other sculptures, viz., standing Viṣṇu, Vēṇugopāla, Venkatēswara, Kōdanḍārāma, Kāliya Kriṣṇa, Yoga Narasimha, Kūrma and Matsyāvatārās, sāla-bhāniika, mithuna figures, hunter with a chain of birds slung on his left shoulder, yōgī in penance with hands uplifted, branches of trees or scrolls issuing from the mouths of makaras and vyālās, etc. Siva as Bhikṣātānamūrti is found on one of the pillars in the north eastern corner. This is peculiar in a Vaiṣṇava temple.
Sculptures in the Mantapas of the Southern, Western and Northern wings of the second (Kulasekharan) prakāra

The Ünjal (Swing) Maṇṭapa: The rectangular blocks of the pillars here, including the bases, carry numerous deity, human and animal figure sculptures, viz., standing Viṣṇu, Ānjaneya, Rāma, standing Narasimha, Bālakriṣṇa, Venkateswara with his characteristic poses of the lower hands i.e., the left one at kāti and the right in varada, a royal figure, wearing a tall crown and with hands in anjali, Matsyāvatāram, lady with parrot, bearded sages, mithunas, Gaṅgabhēruṇḍa, vyālas, etc. The vyālās which appear as brackets in the front row of pillars seem to have had loose balls in their mouths, of which only one now remains.³

The bases of the tall pillars in the covered prākāra below this maṇṭapa carry sculptures of sorts including mithunas and geometrical designs.

The pillared corridor: The pillars of the long narrow corridor of the western Kulasekharan prākāra carry numerous sculptures on the sides of their rectangular bases and tops. They include scrolls, geometrical designs, birds, human, animal and deity figures. The sculptors seem to have freely indulged in erotic subjects in this corridor and the maṇṭapa in the north to which it leads. Besides a few mithuna couples in coito in fanciful poses, a figure with hands in anjali is shown emerging from the womb of a lady. Among the deities are Rāma, Vēṇugopāla, Matsya and Kūrma avatārs, Ānjaneya, Garuḍa, etc. The pillars of the Dorai maṇṭapa, and its eastward extension along the northern prākāra contain similar sculptures. Here the two central rows of pillars carry on the sides of their rectangular blocks the figures of Kriṣṇa, Vāmana, Parasurāma, Matsya, Kūrma, Varāha, Narasimha and Rāma avatārs. Other pillars carry a variety of sculptures e.g., warriors, horsemen, mithunas, a design formed of intertwining cobras, etc.

The pillars of the maṇṭapas in the first (Rājamahēndran) prākāra, e.g., the Arjuna maṇṭapa, carry geometrical or scroll designs but not deity or human figure sculptures. The western prākāra has the ivory images of Vijayaranga Cokkanātha Nāyaka and his family, which are described in the following section.

Portrait Sculptures

Figure sculptures, which are supposed to be those of the donors and their wives, are found as early as the period of the rock cut Buddhist chaitya grihas, e.g., the one at Karle.⁴ Pallava monuments of Mahābalipuram give the figures of Simhaviṣṇu and Mahēndravarma with their queens. These sculptures follow the style of their periods and seem to be idealised repre-
sentations rather than exact reproductions of the originals. The Cōla temples have a few examples. True portrait sculpture may be said to begin in the Vijayanagar period, say from the days of Kṛṣṇadēvarāya, and made much progress in the Nāyak period. The Śrīrangam temple has many such portraits both in stone and stucco but unfortunately they do not have labels to show to whom they belong. Wherever builders of the structures where these are found are known it may be taken that they represent them. But even this is not possible in most cases. The sculptures, however, may be studied as interesting pieces of art throwing light on the royal apparel of the times. Some tentative identifications may also be hazarded.

Sculptures of the Āḷvārs and the Ācāryas in the Nācciyar Prākāra maṇṭapa: It is the practice in the Śrīrangam temple for the God to call on certain festive occasions, the Āḷvārs and the Ācāryas and honour them in a particular order recited by the priest. As referred to earlier the covered southern promenade of the Nācciyār shrine contains, on the front faces of its two rows of pillars, slightly less than life size sculptures of these, almost in the round. As the Nāyaks of Madurai are said to have reconstructed the shrine and its maṇṭapas it may be presumed that these belong to the Nāyak period, say the 17th century. Almost all the figures have their hands in anjali because they are supposed to be waiting on the goddess seated in the raised pavilion in the west to receive honours. Hence, e.g., Tiruppāṇālvar is not shown in the attitude of playing upon the musical instrument called yāl and Tirumangai Āḷvār is not holding the sword and the shield as they are usually portrayed. The first three Āḷvārs, Poigai, Bhūtām and Pei are shown with sikha tied up in a round shape. Tirumalaiṣai Āḷvār too is similarly portrayed. Nammāḷvār is seated in the vyākhyāna-mudra. Kulasēkhara Āḷvar, who was originally a Cēra king, is shown with a tall crown and wearing jewels. Periyāḷvār and Tōṇḍāraṭippōṭi Āḷvār resemble the first three Āḷvārs. Tirumangai Āḷvār’s hands wear cymbals at the wrists. Madurakavi Āḷvār is shown with a round tuft and hands in anjali. Kūrattāḻvan is shown with a big round knot of hair above his head and wearing jewels. Tirukkaccinambi is similarly represented but with less ornaments. Uḍayavar or Rāmānuja is seated with a shorn head and holding the kāṣāyadanda, the mark of a sanyāsin. There is a tradition that Rāmānujadāsān, a sculptor-siṣya of Rāmānuja, produced, “in the course of exclusive interviews with the latter” an image of his guru, “which was his exact replica.” This image was installed in Sripurumbūr, the birth place of Uḍayavar. According to another tradition as recorded in the Guruparamparai of the Third Brahatantra-Swatantra Jiyar Rāmānuja embraced three images of himself produced before him, thus imparting to
them his own powers, and directed that they should be installed in Śrīrangam, Śriperumbudūr and Tirunārāyānapuram. It is true, however, that all images of the teacher conform, like the images of the Buddha, e.g., to an original standard. Piḷḷai Lōkācārya is shown with a close fitting cap covering his shorn head and muṇḍu, i.e., dhoti without kaccam. A band of beads, perhaps of tuḷasi, is worn on his left shoulder.\footnote{u}

*Donor memorials in the maṇṭapas of the Nācciyār shrine:* There are two portrait sculptures on the pillars of the mahāmaṇṭapa (Navaṁatri maṇṭapa) of the Nācciyār shrine. They are typical Nāyak images but are smaller and less life-like than those of the Garuda maṇṭapa. Each is 2' 6'' in height and shows a tall cylindrical crown, the top of which is curved forward. The pillars of the large maṇṭapa in the east lying outside the prākāra contain nine more images in the central row a few of which wear turbans. These are much worn out. The images most probably represent the brothers of Cokkanātha Nāyak (1609–82) and their near relations or officers, who are said to have rebuilt the Nācciyār shrine and its "frontal maṇṭapa."\footnote{v}

*In the Sēṣagirirāyar maṇṭapa:* A few pillars in the interior of this maṇṭapa show portraits. On a pillar a man and a lady are shown wearing dhōti and sāree which are so fine that they reveal the limbs. The man wears a tapering crown. Both are in the attitude of worship. They are flanked by two men, of whom one wears a turban with folds passing one over the other on either side and with a central raised bunch of folds. Another pillar shows two more men, one of whom wears a similar turban. On their sides, i.e., on the other sides of the same pillar, are chauri-bearers and two lesser figures. The group most probably represents a chieftain of Vijayanagar, who erected the maṇṭapa, his wife, ministers and attendants. There is precious little information available about this builder.

*The Nāyak figures in the Garuḍa maṇṭapa:* Groups of Nāyak figures, of kings with queens and attendants, princes and generals or ministers carved on eight pillars of the Garuḍa maṇṭapa without labels, are easily the finest portrait sculptures in the Śrīrangam temple. They appear on the bases of the central row of pillars (north and south), executed in black basalt, and are almost life-size. All have their hands in anjali. In the absence of any direct evidence the figures may provisionally be identified with Cokkanātha Nāyak and his four brothers Muttu Aṭakādri, Acyutappa, Kriṣṇappa and Vaḷḷappa.\footnote{w}

Proceeding from the south to the north we have first a pair of images each on the two pillars to the north of the Garuḍa shrine. Each image has a miniature female figure shown lower down, representing perhaps the
spouse of the king or royal personage shown above. The hair of the men is done up in a round shape and covered by a bejewelled cap of similar shape. The cap strings hang on the left shoulder. They wear two or more garlands of precious stones, wrist-bands, armllets and girdles, in which are tucked unsheathed daggers. The dhoti is diaphanous and shows the kneecaps and the legs below, while above the knees it has a double fold. The round tuft of the man facing east is done to his left. Next to him stands another person with a similar hair-do and wearing a minimum of garment. The next pair of pillars carry similar figures. Of these the western figure is corpulent and shows a big paunch. The fore-head carries the Tenkalai Vaishnava mark. This mark is found on the other figures too. Judging from the crown and jewels worn he appears to be the chief of the whole group. He is flanked on either side by a short female figure, which is also the case with the figure opposite. Among Nayak portraits such a corpulent figure is associated by some with Tirumala Nayak.10 This feature alone cannot obviously be regarded as a decisive factor in identification. A group of five bronzes representing two men and three women, kept in the museum of the Srirangam temple, perhaps represent Cokkanatha and his brother Muttu Alakadri with their wives. Both the figures are heavy and show protruding bellies. The corpulent Nayak figure with hands in anjali facing north (i.e., towards the main shrine) boldly portrayed on the south eastern pillar of the Tiruvandikkappu mantapa seems to be that of Cokkanatha as it was built, according to the Olugu, with his help.11 Tirumala Nayak, it may also be noted, was, according to the Koil Olugu, hostile to the Srirangam temple.11a The next six pairs of pillars do not have portrait sculptures but the two pairs farther up have. The first pair of images have, each, chauri-bearers on either side, lower down, and look younger than the others. One has a bejewelled conical cap whose upper end is bent forward. The next and last pair are typical of the rest. Anklets are worn, in these cases, only in the left leg. They carry their daggers in their belts, the handle of one of which is shaped like the figure of baby Krishna. Writing in 1931 and referring to these images T. G. Aravamudhan said: "They seem to be effigies of the Nayaks of the Madura line, but owing to absence of inscriptions and even of reliable traditions and to the sculptures being disfigured with thick coats of white-wash, we are not able to say positively whom they represent"12. Now the sculptures are bare, clean and without any lime-wash.

The row of pillars behind the Garuda shrine in the Garuda mantapa contains seven Nayak figures but are smaller in size and less significant than those described above.
The two niches on the north face of the Nānmugan gōpura have two images in plaster, each about 4' in height wearing a loose flowing robe, resembling a gown, secured at the hip by a scarf, and a turban. The niche to the west of the entrance contains in addition to this image that of an youngster, which looks like a page waiting at the entrance. As the gōpura appears to have been renovated several times it is well-nigh impossible to attempt an identification of these figures in the absence of any direct evidence.

Tōnramallar-Nāiḍu and his wife: In the south-eastern part of the third (Ālinādan) prākāra are two images in stone of Tōnramallar Nāiḍu and his wife. The first is a life-size statue of a Hindu chief (5'4"), armed with a sword tucked in his belt. His tuft is done up to his left. The upper part of the body is bare. The Vaiṣṇava mark is applied on his forehead. In the absence of reliable evidence, which would help an identification, he may tentatively be identified with Lala Todar Mall, a general of Sādatullah Khan (1710-32), the first Nawāb of the Carnatic. He seems to have played a notable part in preserving the Hindu temples of the Carnatic, particularly those of Tirupati, Kānchipuram and Śrīrangam during the confusion following the death of Aurangzeb. In Tirupati there are copper plate images of Lālā Khēm Rām, i.e., Todarmel, his mother Māṭa Mohan Dē and his wife Pitā Bībi. There is no doubt that he was a Hindu though he might have grown a beard and worn a turban in Muslim fashion as testified to by the Tirupati-Tirumala group of images. In the Viṣṇu temple at Kānchipuram there is a group of bronze images of Tōḍaramalla, who recovered the procession image of the God from the chieftain of Uḍaiyarpāḷaiyam in 1710 at the behest of his guru, Āttan Jiyar. Tōḍaramalla was a Hindu name, e.g., Ramayāmātya Tōḍaramalla was the author of a musical treatise of the 16th century called Svaramēḷakalānīdhi. It is likely that the image of Tōḍaramalla was set up in the Śrīrangam temple sometime late in the 18th century. It is no wonder that in the Nāyak period he was called Tōnramallar Nāiḍu, Nāiḍu being a common suffix derived from Nāyaka. There are two images of Tōḍaramalla and his wife in the Ānjaneya-swamy temple at Muḷbāgal (near Kōlar).

Vijayaranga Cokkanātha and his family: The western promenade of the first prākāra contains the life size ivory images of the Madura Nāyak, Vijayaranga Cokkanātha (1706-1732) and his family. These are plain but beautifully shaped images wearing the minimum of ornaments and apparel. The bigger pair (northern) represents Vijayaranga and his queen Mīnāksī and the slightly smaller pair (southern) his adopted son, Vijayakumāra, and
Vēnugopāla Shrine — Wall - detail.
Vēṇugopāla Shrine — wall decorations.
Sēṣagirīyar Manṭapa — Horse brackets.
Vāmana
Sēṣagirirāyar Maṇṭapa
(Sculpture on pillar)
Anjaneya (coming out of the crocodile demon)
Sesagirirayarmaṭapa
(Sculpture on pillar)
Sēṣagirirāyar maṇṭapa
Narasimha (Sculpture on pillar)

Sēṣagirirāyar maṇṭapa
Brahma doing penance
(sculpture on pillar)

Cakrattāḷvār shrine
Sculptures on pillar – Narasimha
coming out of pillar and
fighting Hiranyakasipu.
Shrine of Srīranga Nācciyār — Southern prākāra maṇṭapa

Kulasēkara Āḻvār on pillar
Shrine of Sríranga Nācchiyār (same maṇṭapa)

Tirumangai Ālvār

Pillai Lōkācārya

Shrine of Sríranga Nācchiyār
Chauri bearer
(Southern Brākāra maṇṭapa)
his wife. They appear to approach the God singing in an ecstatic mood with the right arm raised. It may also be interpreted that the raised hand indicates the attitude of plying the chauri in the presence of the God. Or it may be regarded as a dance pose. The king was a patron of dance and music and maintained a nātakasāla. “The statues are made of a core of sandalwood which is coated with ivory, and so excellent is the workmanship that it is difficult to discern the joints.”

General Remarks

From the foregoing study of sculptures in the Srirangam temple the following conclusions may be drawn. Deity sculptures in deep set niches in the walls of shrines are rare. They are found mostly on pillars and in small niches in the adhiṣṭāna or in the central spaces of tōraṇas above pavilion ornaments and on the gōpuras. In the Veṅgūgopāla shrine, e.g., portraits of women differently disposed, playing on the vina, applying the tilak, holding a parrot, etc. are more prominently shown in the niches than the deities themselves. In the earlier periods of the Pallavas, the Cāḷukyas and the Coḷas, on the other hand, the deities were displayed in heroic proportions. One explanation for this feature perhaps lies in the multiplication of shrines and subshrines in the temples of the Vijayanagar period which provided a great scope for making several images meant for actual worship while the outer walls were put merely to a decorative use. The deity sculptures, though relegated to the sides of the pillar-blocks, interest one by means of their variety. Almost all the manifestations of Viśnus are represented on the pillars of the various maṇṭapas. Though narrative sculptures are absent in this temple as are found in the Hazāra Rāmaswamy temple at Hampi or the Cintāḷa Venkaṭaramaṇa temple at Tāḍpatri some sort of continuity is sought to be kept between two or three sculptures appearing on the same pillar, e.g., Hiraṇya and Naraśimha fighting, Ugra Narasimha and Lākṣmī Narasimha appearing one above the other on the blocks of the same pillar. Thus the pillar in the north-east corner of the mukhamāṇṭapa of the Tirukkaccinambī shrine shows nine different forms of Narasimha, viz., the god coming out of the pillar, standing and fighting with Hiraṇyakaśipu, Ugra Narasimha (with Hiraṇyakaśipu stretched on his lap), Prahlāda trying to pacify the god, Lākṣmī Narasimha, Yōga Narasimha, the god seated on Ananta, seated on a pedestal and in a stāṇḍ pose.

While interest in deities was transferred to the icons non-iconic figure sculptures and carvings received particular attention in the Vijayanagar
CHAPTER IV
ICONOGRAPHY

Section I
THE GODS

Raganātha

The sanctum image (the mūla or dhruva bēra of Ranganātha) is of mortar and is about 15' in length. The much bigger Anantaśayi of Ananta-sayanam (Trivandrum) is also of mortar. There is, however, no rule that the śayana or reclining forms of Viṣṇu have to be made of mortar. Temples with stone images are not rare. Obviously it is easier to construct out of mortar the serpent-couch of the God lying on it rather than cut the whole in rock. The couch of Raganātha is about 3' in height and the hoods, which are five in number, rise to about 6'. It is the privilege of Viṣṇu images alone to be represented in śayana forms in addition to the stanaka (standing, and āsana (seated) forms. Each one of these three forms has four varieties, viz., yōga, bhōga, vira and abhīcārikā. In the yōga variety the God appears alone in a yōgic aspect and is worshipped by yōgis. In the bhōga variety, He appears fully bedecked and with the Devis, Śri, seated near the shoulders and Bhu, near the feet, and is worshipped by those who desire riches and enjoyment. In the vira variety He is endowed with all weapons, sankha, cakra, gada, dhanus and khaḍga and is worshipped by those who desire power. The abhīcārika variety is considered to be an undesirable form, producing evil, and is to be set up outside a village or town. It is worshipped by those who want to destroy their enemies. The Śrī-rangam image is yōgasāyanaṃūrti.

Viṣṇu in the yōgasāyana form has to be represented with only two arms. While three-fourths of the body lies flat, one-fourth, i.e., the head portion, is slightly raised and turned so as to give darsan to the worshipper. The right arm is folded and the hand placed near the kiriṭa while the left extends alongside the body, the hand touching the left thigh. The left leg is slightly bent and raised while the right is stretched out. The eyes are half open.

Yōgasāyanaṃūrti images seem to be rare, while Bhōgasāyanaṃūrtis, i.e., accompanied by the Goddesses, are common. In Śrīrangam Raganātha lies facing south, the head resting in the western direction and the legs extended towards the east. The lying posture as well as the different parts of the divine frame and the ornaments which adorn them
have been described by the Āḻvārś in terms of ecstasy, particularly by Tiruppanāḻvar. The image is adorned with kirīṭamakutā, ratnakūṇḍalas, hāras, yajñōpaviṭu and pīṭāmbara worn as pūrṇōrukā.

The sanctum contains the metallic procession images of the God (Aḻagiyamaṇavālan, i.e., the ‘Beautiful Bride-groom’, who married Āṇḍāl) and the Goddesses, Śrīdevī and Bhūdevī. These are taken out in procession on festive occasions. The god (2'6") stands on a lotus pedestal and has four arms, the two upper carrying śankha and cakra. The right lower hand is in abhaya while the left one holds the gada. He is flanked by two miniature dvārapālas at ground level. Being the main procession image it is adorned with kirīṭa and numerous ornaments, e.g., a variety of necklaces, from close-fitting to long ones reaching down to the knees, kuṇḍalas, prabhukś, pearl garments etc. There is a similar image of the god kept in the south-east corner of the sanctum called the Yajnamūrti or Tiruvaranga-māḷigaiyVAR. There are also miniatures (1' each) for snānam (bath), śayananam (sleep), hali (food) and tirtam (water).

Paravasudēva

The Pancarātragama considers four out of the numerous forms of Viṣṇu as being of special importance, viz., Vāsudēva, Sankarśana, Pradyumna and Aniruddha. Of these four the first is considered supreme or Para Vāsudēva and from Him sprang the other three. The image of Paravāsudēva boldly portrayed on the big southern gable of the Śri-ranga-vimāṇa is a four armed standing image of Viṣṇu in samabhanga, the two upper hands holding śankha and cakra while the two lower hands are placed flat, palm downwards, on two lotuses. He wears a tall kirīṭa, necklaces, bracelets and other ornaments. He has no attendant deities or Devis but seated Lakṣmi carved on the right chest. The lower part of the legs, including the knees, is not shown, but is covered by the pedestal, beneath which are moulded out of plaster two horses in a galloping posture in the two corners and five gaṇas in between in the attitude of bearing the pedestal on their backs. The first has a ram’s head and the other four human heads. On the two sides of the pedestal are two miniature elephants shown as though they are coming out of the wall, in other words, the forepart alone is shown. Beneath the pedestal is a deep niche surmounted by an āyatāsra sikhara with three kalaśas and containing a standing image of Bhūdevi, shown only from head to the hip. The feet of the deities are not shown because otherwise they would, it is said, be treading upon the shrine below where Ranganātha lies in Yōga-nidra.


Tiruttakkara Vāsudeva Perumā!

In the north-western corner of the third prākāra lies a shrine of Vāsudeva Perumā. The significance of ‘tiruttakkara’ is not clear; perhaps it means ‘Vāsudeva on the banks of the river (Kāveri)’. The sanctum contains a four armed standing image of Viṣṇu, about 6’ in height, the two upper hands holding śankha and cakra, the lower right hand being in abhaya and the left holding the gāda. There are also small bronze uitsava bēras of Viṣṇu, Śrīdevi and Bhūdevi.

Narasimha

Narasimha is usually represented in four forms: (1) Kevala or Yōga Narasimha with the God seated in the utkṣita pose, i.e., both the legs folded with the knees slightly raised and the trunk held in samabhanga, the difficult position being maintained by means of a yōga-patṭa or belt, which goes round the forelegs and the waist. The God has four arms, the back ones holding śankha and cakra while the fore-arms are extended and rest on the knees. (2) Sthauna Narasimha is Narasimha coming out of the pillar and fighting with Hiraṇyakaśipu, both standing. He may have eight or more arms carrying different weapons effectively tackling the asura, who has only two arms. (3) Ugra Narasimha or Narasimha in fury is the God killing the asura who lies prostrate on his lap. He is seated with the left leg folded and the right hanging down, the foot resting on the pedestal beneath the seat. He may be represented with eight or more arms. “If the figure of Narasimha is sculptured with only eight hands, two of them should be employed in tearing open the belly of Hiraṇyakaśipu, while four others should carry the śankha, the gāda, the cakra and the padma. The remaining two should be holding the drawn out entrails of Hiraṇyakaśipu garland-wise.” (4) Lakṣmi Narasimha represents the God with Lakṣmi seated on His left thigh in the ālingana pose with His wrath abated. The two upper hands hold śankha and carka. The right lower hand is in abhaya while the left arm passes behind the Dévi, who holds a padma in her left hand and passes her right arm behind the back of the God. Prahlāda and Nārada stand in worship and adoration.

The stucco image of Ugra Narasimha in the Mēṭṭalagiyasingar shrine appears to be a slightly enlarged version of the original image on the Aindu-kūli-mūnu-pāsāl gopuram and is about 5’ in height. It has eight arms. The right uppermost hand is shown lifted up as if to strike a blow with its palm at the prostrate demon on his lap, a pose which has given to the image the name ‘Eṇuttakai Alagiyai-nainār’, i.e., “The beautiful God
with the arm uplifted.’’ It is not a true abhaya pose, in which the right palm is held near the chest. A similar pose of one of the right hands of the god is found in the Sthauna-Narasimha forms at Ellora and Dādikkombu (near Dīṅgīgal, Madurai District). The next lower right hand holds the cakra. The corresponding left upper hand holds sankha. Two hands are plunged into the belly of Hiraṇya, while two more pin down the asura gripping him by his crown and feet. One of the left hands holds valaya. He wears a tall kiriṭa-makuta, Yajnōpavita and several graivēyakas or necklaces. He has no attendant deities. There is a corresponding utsava-bēra of 1’, one of the right hands of which holds a sword. An image of Lakṣmi on the opposite gōpura is supposed to be the Nācciyār or goddess for this Narasimha.

There is a life-size image in mortar of Yōga-Narasimha in a deep niche set below ground level in the north-eastern corner of the Tiruvuṇṇāli. It is true to the description of Yōga-Narasimha given above.

The Kāṭṭalagiasingar shrine, a few furlongs to the east of the Śrīrangam temple, contains a fine image of Lakṣmi-Narasimha in stone in the sanctum as the mūla bēra and there is no corresponding miniature procession image in metal. This image is about 8’ in height. While the upper hands of the god hold sankha and cakra both the lower hands are in abhaya, which is peculiar. Lakṣmi, seated on his left thigh, holds buds in both her hands. The god and the goddess wear kiriṭas and several ornaments. The image is reproduced in stucco in the central sālas of the two taḷas of the vimāna above the garbhagriha.

The mahāmaṇṭapa of the Kūrattālvār shrine contains a small image in stone of Lakṣmi-Narasimha housed in a cell in the south, while a corresponding bronze image (1’) is kept on a pial in the antarāla of the same shrine. These mūla and utsava bēros of Lakṣmi Narasimha are said to have adorned the Karaiyaḷagiyasingar shrine set up by Kūranārāyaṇa Jiyar to the west of the Jambukēsvaram temple.

Among the sculptures of Narasimha appearing on pillars one is interesting. One of the nine forms shown on the rectangular blocks of the pillar in the north-east corner of the Tirukkacci Nambi shrine shows the god seated in virāsana on Ananta with the hoods going above. His upper right hand holds sankha and the upper left jwālā while the lower hands are in abhaya and varada.

Krīṣṇa

The image of Krīṣṇa ‘’should be made to have a kiriṭa on the head or it should be shown that the hair is tied up in a knot on the top of the
head. In the right hand a peculiarly curved stick should be carried...and
the left arm should be lifted up and bent at the elbow: the palm of this hand
has to be facing downwards. This hand may carry a sankha also. The
curved stick mentioned here is the shepherd’s hook, which is shown in images
as a stick curved at the top and carrying a cakra in the curved portion. To
his right and left Rukmini and Satyabhama are to be represented. The
former image should have a golden complexion while the latter a dark com-
plexion. Sometimes Krishna is shown with a single devi to his left, his arm
resting on her shoulder. Krishna’s forms are many. Navanitanrittamurti
shows him “dancing with joy for having secured a ball of butter to eat.”
The forms of Venugopala or flute playing Krishna, Kaliyamardhana or
Krishna dancing on the head of the venomous Kaliya serpent (and killing
him), Govardana-dhara or Krishna holding up the Govardhanagiri to protect
the cowherds and cows from Indra’s wrath, which descended in the form of
rain, and Parithasarathy or Krishna as the charioteer of Arjuna preaching to
him the Bhagavadgita on the field of the Kuruksetra battle are well known.
As Krishna is worshipped as a child, as a youth and as an adult and as each
stage is associated with several lilas there is no end to the forms in which
the God may be worshipped. Krishna may also be represented, especially as a
Kautukabera or procession image, in the simple form of Visnu with four
arms.

The Srirangam temple has several icons of Krishna. In the south-
eastern corner of the kili-mantapa, in the first prakara (Rajamalendran
tiruvidi), is a small Krishna shrine facing west and containing the mulabera
of Krishna as Navanitanrittamurti (1’) with a butter ball in his right hand.
The child-god is supposed to be dancing in high glee. The right leg, which
rests on the padmapita, is slightly bent at the knee; the left foot is lifted up
to the level of the right knee and the left hand is stretched out sideward.
The god wears a kirti, graivvakas and kati-bandha. Behind this image is
another stone image, viz., Vasudeva-Krishna (2’ 6”), holding a milk vessel in
the right hand and sankha in the left. He is flanked on either side by
Devaki and Yasoda. The utsava-bera is kept in the Tirukkacci Nambi
shrine. The gable above the empty niche in the north wall contains a similar
dancing figure of Krishna.

In the south-east corner of the fourth (Akalankan) prakara is a
shrine for Parnasarrathy. The stone mula or dhrupa bera represents two
armed standing Krishna about 4’ in height facing west. With his left hand
the god holds the whip while the right hand is in the upadesamudra. To his
right stands Arjuna (2’) facing south and with hands in anjali. The pedestal
on which both these figures stand is shaped like a chariot, two horses facing south and wheels below being visible. In the south-west corner of the sanctum are kept two images of Nara and Nārāyaṇa (about 2’ each), the originals of Arjuna and Kṛiṣṇa in their former births. The utṣavābēras are Kṛiṣṇa, Rukmiṇi and Satyabhāma. The god holds padma in his right upper hand and sankha in his left upper while the right lower hand holds up the gada and the left lower holds the cakra. Among the 24 forms of Viṣṇu this combination of weapons is peculiar to the form, which is also called Viṣṇu.\textsuperscript{11a}

The Viṭṭala Kṛiṣṇa shrine to the east of the Ranganāsā maṇṭapa contains a two armed standing image of Kṛiṣṇa (5‘) holding sankha in the left hand while the right is in varada, exactly opposite to the sanctum of Āṇḍāḷ, to the west of the above maṇṭapa, and supposed to be giving darśan to her. The god wears a tall crown. The shoulders are decorated with kavacas. The body is nude. The face is that of a youth and not a child. The image appears to have been set up in response to Āṇḍāḷ’s mōha or yearning for physical contact with the god expressed in her work, the Nācciya-Tirumoli, e.g., the 13th ‘ten’ beginning with the words Kaṇṭanenum karundeivam. There is no corresponding procession image but instead there are two metal images of Nammāḻvār and Madurakavi Āḻvār. The walls of the mukha-maṇṭapa, on either side of the entrance to the antarāla, contain two small sculptured slabs fixed into the wall representing Yōga-Narasimha and Ugra Narasimha.

What is called the Toṇḍaraṭippodi Āḻvār shrine now and lying immediately to the south of the above shrine is actually a shrine dedicated to Aṣṭabhuja-gopāla Kṛiṣṇa. The eight armed image is the stone mūlabēra which is about 4‘ in height. Near its pedestal is placed the bronze image of Toṇḍaraṭippodi Āḻvār. The image of Kṛiṣṇa has in the two uppermost hands sankha and cakra. The four other hands hold weapons like dhanu, bāja and pāsa. Two more hands play the ṛṇu or flute. The god rests on his left foot. The right leg crosses the left below the knee and rests on its toes. Such a form is also called Madanagopāla.\textsuperscript{11} Carved in the Nāyak period this is an ornate image of flute-playing Kṛiṣṇa in tribhanga pose elaborately decorated with a tall kirīṭa, a series of precious garlands coming down to his knees, girdle with buckle and a series of anklets.

The chief stone image in the sanctum of the Nathamuni shrine is that of Gopālakṛiṣṇa (5‘). It is a two armed image in a tribhanga pose with the right hand holding the curved stick (the shepherd’s hook), while
the left arm is bent at the elbow with the palm resting at kaṣi. Nearby is Balarāma (2') holding butter balls in both the hands. This too is stone. A bronze image of Kāliya Kṛiṣṇa (1') accompanies these two. The serpent Kāliya is not shown but the pose of the arms and legs indicates Kṛiṣṇa dancing on the head of Kāliya holding its tail by the left hand.

The Vēṇugopāla shrine has in its sanctum a four armed image of Kṛiṣṇa, about 4' in height, in avibhanga pose, the right leg crossing the left below the knee and resting on its toes and wearing jewels of many sorts adorning his neck, chest, hip and ankles. His upper hands hold sankha and cakra, while the lower ones play the flute. The corresponding procession image is 1' 6" in height. Of the two dēvis (1' 6" each) accompanying the mūlabēra one was damaged, probably during the Carnatic wars, when the temple was occupied by rival factions. It is now kept in the Devasthānam library. Hence there is only one image now. Figures of Vēṇugopāla carved in stone appear in the niches in the adhiṣṭāna portion and stucco images appear on the vimāna.

A niche in the wall connecting the Kārttikai-vāsal or gateway with the Nammāḻvar shrine in the southern wing of the third prākāra contains an image of Vēṇugopāla (3') with two dēvis on either side (2' each). The god is four armed, the fore-arms holding the vēnu and the back-arms sankha and cakra.

A room on a platform to the north-west of the Candrapuṣkaraṇi has two stone images of Santhānagopāla-kriṣṇa and Rādha-ālinganakriṣṇa each about 3' in height. The former is actually Vēṇugopāla with two arms while the latter shows Rādha fondly embracing Kriṣṇa, who stands in the flute playing pose. Both the images are sophisticated and seem to belong to the Nāyak period.

Rāma

The image of Rāma "should never have more than two arms; in the right hand the bāga or arrow should be held; and in the left hand dhanus or the bow...it has to be a standing image of the tribhanga variety... On the head there should be the kiriṭa-makuṭa, in evidence of the fact that Rāma was the son of an emperor; otherwise also the image should be fully adorned. The figure of Sīta should be placed on the right side of Rāma; ......it should be so high as to reach the shoulder of Rāma; and no bend in the body need be shown in the figure......The hair of the head should be tied up in a knot, and a karaṇḍamakuṭa should adorn the head. In the left hand there should be a nilōtpala flower and the
right hand should be shown hanging down freely.......On the left of Rāma should be shown the standing figure of Lakṣmaṇa......; in height it should go upto the shoulders or to the ear of Rāma. Adorned with all ornaments......the image of Lakṣmaṇa should in all other respects be like that of Rāma. Moreover, Hanumān, the faithful monkey messenger, should be shown as standing a little in front and also to the right of Rāma, and should be only so high as to reach the chest, the navel or the hip of Rāma......The figure of Hanumān...should be represented as having only two hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees......”

Bharata and Satrughna may also be represented in this group. Kiriṭamakuta should adorn the head of Rāma alone and none else.

The Srīrangam temple contains four shrines of Rāma, whose images generally conform to the above requirements. The Mēla-Paṭṭābhirāma shrine contains the mūlabēras of Rāma and Sīta, seated on a simhāsana, and to their left the standing images of Lakṣmaṇa, Bharata and Satrughna each about 2' in height. The right hand of the god is in abhaya. The bronze images are those of Rāma, Sīta and Lakṣmaṇa standing, each about a foot. The Kīla-Paṭṭābhirāma shrine contains the stone images of Rāma and Sīta seated on a simhāsana and attended by Lakṣmaṇa, Bharata, Satrughna and Gāruḍa, each about a foot in height.

The Kōḍāṇḍarāma shrine, to the east of the Candrapuṣkaraṇi, has three standing stone images, more than life-size, of Rāma, Lakṣmaṇa and Sīta, the first two holding bows in their right hands. There are corresponding utsava bēras (each about 1' in height). In addition are the stone images, of lesser size, of Anjanēya, the Ālvars, Nāthamuni and Ujadiyavar. These appear to be of recent origin.

The Kōḍāṇḍarāma shrine to the south-east of the Sēṣagirirāyar maṇḍapa contains the stone images of Lakṣmaṇa, Rāmā and Sīta, the central image of Rāma being about 4' high and the other two 3' each. The image of Anjanēya to a side is also about 3'. The corresponding bronze images are about a foot each.

The inner Anjanēy shrine, which was originally a Rāma shrine, contains both mūla and utsava bēras of Rāma, Sīta and Lakṣmaṇa. The stone image of Rāma is about 4' in height. The left hand shows the pose of holding the bow while the right is in abhaya. The images of Lakṣmaṇa and Sīta conform to the set pattern as very often the Rāma group of images do. The bronzes are from 1' to 1' 6".
Vāmana

The story of Vāmana-Trivikrama is well known. Bali, a grandson of Prahlāda, obtained great power by virtue of his tapas and began to harass the gods. To put him down Viṣṇu took the form of a brahmacārīn or young Vedic student, approached Bali when he was performing a sacrifice and asked for a gift of a site of three paces only, which was readily granted. Immediately Viṣṇu assumed his Viśvarūpa or great form and measured out the earth in one pace and the heaven in the other and the understanding Bali offered his own head for the third pace and Viṣṇu promptly consigned him to the nether world. Viṣṇu in this gigantic form is known as Trivikrama, i.e., one who showed his prowess in three (paces). The āgamas lay down rules for the carving of the images of Vāmana and Trivikrama. The former should have all the attributes of a brahmacārīn. He should be small and should have two arms, one carrying an umbrella and the other a kamaṇḍala (vessel with water). He should wear yajnopavīta and kaupina or loin cloth. In addition to kamaṇḍala he may also carry in one arm a pustaka.

In Śrīrangam the shrine of Tirukkuṭalappan (i.e., the god who assumed a small stature), which lies near the southern Rāyagopura, contains in its sanctum a stone image of Vāmana (2') holding an umbrella with his right hand and a kamaṇḍala with his left. The bronzes which accompany this mūla bēra are those of Varadarāja (1') with his two upper hands holding sankha and cakra and the lower hands in abhaya and varada, and Āṇḏā. One of the pillars of the Sasagirirayar maṇṭapa carries a fine image of Vāmana of the late 17th century.

Varāha

There are two main forms of Varāha. Bhūvarāha has "the face of a boar in association with the body of a man. It has four arms, two of which hold the sankha and the cakra as usual. The right leg should be slightly bent and be made to rest upon the jewelled hood of the mythical serpent Ādiceśa, who must be sculptured as in company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhūmidēvi seated on the god's bent right leg, with her own legs hanging down, while the right hand has to be thrown round the waist of the same goddess. The boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the goddess as though he is engaged in smelling her. Bhūmidēvi should have her hands in the anjali attitude... Her face should be slightly lifted up and turned towards her lord,
and should be expressive of shyness and joy...” In the Yajna-Varāha form the god is seated on a simhāsana flanked by Śrīdevi and Bhūdevi.

A single cell to the north east of the Candrapuṣkaraṇī contains stone images of Varāha and Varadarāja. The former, about 2’ in height, is a standing four-armed image, the two upper hands holding śankha and cakra, the lower right hand at kāti while the left arm passes round and is balancing the dēvi, who is seated on the uplifted and folded left leg of the god. The Köil Olugu, refers to a shrine of Varāha (Panriyālvān), to the north of Śrīrangam, which was desecrated by the Muslims in 1323.14

Varadarāja

In the cell mentioned above are two sets of Varadarāja images in stone, one south facing and the other east facing. In each case the main image, about 3’ in height, shows Viṣṇu standing and holding śankha and cakra in the upper hands. The right lower hand is in abhaya while the left lower rests on the gada. The dēvis, Śrī and Bhū, appear on either side. Here again are no bronzes. Varadarāja (meaning ‘the king of boon-givers’), sometimes referred to as Karivarada, is the aspect of Viṣṇu relating to the well-known story of Gajendra-mokṣa. A bronze image of Viṣṇu (1’) in the Tirukkuṟaḷappan shrine, whose upper hands hold śankha and cakra and whose lower ones are in abhaya and varada, is called Varadarāja. He is not accompanied by dēvis. The Tirukkacci Nambi shrine contains the müla and utsava bēras of Varadarāja. The former (5’) resembles the image first mentioned above. There is, in addition, a smaller stone image too in the same shrine. The utsavu bēra (2’) is accompanied by the dēvis (1’ 6” each).

Paramapadanātha

Paramapadanātha or Vaikuṇṭanātha is a form of Viṣṇu, which may be identified with the Bhogāsana form of the god. He is shown seated on Ananta, whose hoods spread umbrella-like over his head. Śrīdevi and Bhūdevi are also seated by his side on separate pedestals. The right leg of the god is folded and kept on the sarpāsana while the left leg hangs down. The Paramapadanātha shrine in the north eastern corner of the third prākāra of the Śrīrangam temple has a müla bēra of Viṣṇu seated on Ananta, flanked by Śrīdevi on one side and Bhūdevi and Niḷādevi on the other. This group of four seated on the serpent couch is about 6’ long and 5’ high. The images are richly decorated, even the hoods of Ananta carrying hārā decorations. The śankha and cakra held by the god carry the flames and other ornamentation like festoons. The fashioning of
the jewels as well as the apparel of the god and the goddesses indicate a late Nāyak period. There are three utsava bēras of Viṣṇu seated on Ananta, Śrī and Bhū.

A deep niche below ground level in the north-western corner of the tiruvannālī contains a life size image in mortar of Viṣṇu seated on Ananta.

Hayagrīva

Though not included in the ‘ten avatārs’ this was Viṣṇu’s manifestation with the head of a horse, which he took to kill a rākṣasa, called Hayagrīva, who like Hiraṇyakaśipu had obtained boons against any threat from man or beast. As the rākṣasa began to persecute the gods the latter approached Lakṣmī, who directed them to Viṣṇu, who then took this form and made an end of the rākṣasa. According to the Viṣṇudharmottara “Hayagrīva should have the face of a horse and possess eight arms; in four of the hands he should carry śankhā, cakra, gada, and padma respectively. The remaining four hands should be placed upon the heads of the personified forms of the four Vēdas.” Hayagrīva is held to be the god of wisdom and learning and is adored as such by the Vaiṣṇavas. The Pavitra maṇṭapa in the second (Kulasekhara) enclosure has a shrine with a single cell for Hayagrīva. It contains a mūla bēra of the god with the head of a horse, about 2’ 6” in height, having four arms. The two upper hands carry śankhā and cakra while the lower hands are in abhaya and varada. This image has no accompanying utsava bēra.

Vēdavyāsa

Vēdavyāsa or Vyāsabhagavān is conceived as one of the manifestations of Viṣṇu. The Vēdas, the epics and the Purāṇas are attributed to him. The Matsyapurāṇa regards him as one of the ten avatārs of Viṣṇu. According to the Viṣṇudharmottara the image of Vyāsa “should be slender, of black complexion and wearing dark brown jātas. On his side there should be his four well known disciples, Sumantu, Jaimini, Paila and Vaiśampāyana”. The Srirangam temple has an image of Vēdavyāsa along with that of Tondaraśippodi Āḻvār, in a single celled shrine to the north-west of the Candrapūskaraṇi. About 2’ in height the image is seated with both the palms pointing downward. According to an inscription belonging to the reign of Hōysaḷa Vira-Rāmaṇātha (1254–95) the images of Sarasvati, Vēdavyāsa and Hayagrīva were installed by one Pālapalli Nilakanṭha Nāyakkar, when he founded a library (Sarasvati-bhāṇḍāra) in the temple. It is possible that these three images came to be housed at the same time in the three shrines in the Pavitra maṇṭapa. The image of
Vēdavyāsā was subsequently removed to a shrine in the eastern wing of the third (Ālināḍan) prākāra and now it is placed in the shrine mentioned above.

Viṣvaksēna (Śēnaimudaliyar)

Viṣvaksēna is the guardian deity in Viṣṇu temples and is regarded as the commander of Viṣṇu's forces and also as the door keeper of Viṣṇu's abode in Vaikuṇṭha or as his chamberlain. The Vaiṣṇavas invoke him at the commencement of every ceremony in order to avoid obstacles and in this respect he is analogous to Ganapati so far as the Saivas are concerned. In Tamil he is called commander in chief (Śēnaimudaliyar). His image faces south and has four arms. The two upper hands carry śankha and cakra, the left lower hand rests on the gada and the right lower hand is in the tarjani pose. He is seated on a lotus seat with the left leg bent at the knee and placed on the seat while the right hangs down and rests on a pedestal below. The Śēnaimudaliyar shrine in the Śrīrangam temple contains in its sanctum a stone image as mulabēra, about 3' in height, corresponding to the description given above. He wears a kirtī, cakrakūṇḍalas, a cross band or kannavira going across his chest and shoulders, graiśyakas, girdle and anklets. He is flanked on either side by Vibhīṣaṇa and Ānjaneya, both in anjali mudra (2' each). There are no bronzes. A shrine in the Kōdanḍarāma shrine to the south-east of the Śaṅgirirāya manḍapa, contains an image of Viṣvaksēna, flanked by those of Nammāḻvār and Kulasekhara Āḻvār, all in stone. The Śrīrangarājastava mentions Śēnani and his wife Śūtravati. No image of the dēvi is traceable.

Dhanvantri

In the form of Dhanvantri Viṣṇu is conceived as the presiding deity of medicine. According to the Viṣṇudharmottara "Dhanvantrin should be sculptured as a handsome person carrying in both the hands vessels containing amrita ". Sometimes he is grouped along with the aśvins, the deities of medicine mentioned in the Vēdas. Images of this type are rare and a shrine for Dhanvantri to the west of the Candrapuṣkaraṇi in the Śrīrangam temple is unique. The mūla bēra in the sanctum is a standing image of Viṣṇu with four arms, the two upper hands carrying śankha and cakra, the right lower hand holding the amrita kalasa while the corresponding left hand is in varada. The image is about five feet in height. There is no utsava bēra for this deity.

Sudarṣana (Cakrattālīvār)

The divine weapons are sometimes personified and called the Āyudha puruṣas. Sudarṣana caṅkra or Cakrattālīvār, in the form in which he is
worshipped in important Viṣṇu temples in South India, is something more than an āyuḍha puruṣa. In that form he is regarded as Viṣṇu himself and the Cakra is given a mystic significance. It is supposed to represent the original thought of Parabrāhman, which expanded into space and became the universe.20 More popularly Cakrattāḻvār stands for Viṣṇu in his ferocious aspect.

The image of Cakrattāḻvār “is in outline a cakra of the ordinary non-personified form with a fearful figure of Viṣṇu with eight hands in a standing posture occupying the interior of a śaṭkōṇa cakra consisting of two interlacing equilateral triangles. On the reverse there is the figure of a Yōga-Narasimha, seated on a trikōṇa cakra, i.e., on an equilateral triangle with its apex pointing to the top”.21 He may be represented with four, eight or sixteen arms. He stands with legs wide apart and slightly bent as if ready to attack. This posture, along with the numerous arms with weapons, serves to fill the circle. He has three eyes, tusks protruding from the sides of the mouth, and flames emanating from his tall kiriṭa. The cakra itself shows flames on the top and on the left and right sides. The god wears a tight waist cloth, a bejewelled girdle and another loose girdle of bells. If he has sixteen arms, as in the case of the loose icon of Sudarṣana at Tirupati in fine greenish chlorite, he carries the following weapons: sankha, cakra, gada, dhanus, bhaṇa, parasu, khaḍga, khetaka, sūla, pāśa, ankuśa, vajra, muṣala, hala, agni and kuntha. This image of Tirupati does not have Yōga-Narasimha behind but only śaṭkōṇa.

The Srīrangam temple has a shrine for Cakrattāḻvār in the south western corner of the fourth (Akaḷaṅgan) prākāra. The stone-image or mūla-bēra in the sanctum is in all respects true to the description given above. It has 16 arms and the appropriate weapons, all covered by a thick coat of oil and oily matter. The Sudarṣana-cakra in which he appears has a diameter of about 5’. The god appears against a linear background of a śaṭkōṇa. The back of the circular slab shows four-armed Yōga-Narasimha in his characteristic pose seated within a triangle. This image is viewed through a triangular aperture in the backdoor of the sanctum. The cakra appears on a pedestal, 4’ in height. The bronze procession image, about 2’ in height, stands in samabhanga and has eight arms.

The Pāramēśvara Samhita of the Pāncarātrāgama devotes three chapters (Chapters 23, 24 and 25) to the Sudarṣana-Nrisimha Mahāyantra. It shows its importance in the scheme of āvaraṇa dēvatas adopted in the
Srirangam temple. The first deals with the yantra, the second with mantra and the third with ārādhana. Sudarśana has sixteen arms wielding the weapons listed above and eight arms in his less ferocious aspect. If he has eight arms he holds sankha, cakra, padma, musala, bāna, dhanus, pāsa and kaumōdaki, which are the weapons held by the utsava bēra.

The image of Cakrattālvar (5') fixed into the wall on the western side of the Āryabhaṭṭāl gateway has 4 arms wielding sankha, cakra, gada and pāsa. This image and the corresponding image of Garuḍa on the eastern side appear to have been placed there in accordance with the injunction of the Pāramēśvara Samhita sometime during the Nāyak period by clumsily removing parts of the pilasters to make room for the images. He has three eyes, tusks protruding from his mouth, patrakunḍalas, cannavira, udarabanda, ardhrūka and anklets. Jwālās emanate from all sides of his karaṇḍa-makūṭa. He wears a big swaying garland of bells, and stands in his characteristic dvibhanga pose against the background of the cakra.

Ānjanēya

Ānjanēya or Hanumān is usually represented in two poses. As Bhakta-Ānjanēya he holds his two hands in anjali and is a model of devotion to the Lord (Rāma). As Vīra Ānjanēya he is depicted with all his strength and valour, born out of his devotion to god, leaping to the Himalayas from Lanka and bringing thence in an amazingly short time the Sanjīvi parvata, the hill containing herbs and drugs, to revive Laksmana. While in the former form he is represented in a modest size, he is usually sculptured on a slab, in the latter form, in proportions more than life size. The small Ānjanēya shrine facing the Kārttikai gōpura has an image of Bhakta Hanumān in stone about 2' in height, and a corresponding utsava bēra which is half its size. The Tiruppāṇālvar shrine must have been originally a shrine for Vīra-Ānjanēya. Right opposite to the entrance is a huge image in the round of Ānjanēya (about 10') with uplifted tail, the left leg slightly bent at the knee and the right bent and lifted up in the attitude of rising through the air. While his right hand wields the gada the left is stretched upward. The shrine also has the mūla bēras, as referred to earlier, of Laksmi Nārāyana in ālingana pose, Garuḍa and a bronze image of Tiruppāṇālvar.

Garuḍa

The story of Garuḍa, the divine bird, is given in the Mahābhārata. Garuḍa and Aruṇa were the sons of Kaśyapa and Vīnata. To free his mother from the clutches of Kadru, his own stepmother and her nṛga sons, he set out to Indraloka and, after a fierce struggle, brought the amritakalasa, which
was demanded as the price for the release of Vinata. As he was bringing it he was met by Viṣṇu (originally the sun god), who made him agree to be his vehicle and also adorn his dhvaja. Garuḍa gave the kalaśa to his nāga brothers and obtained the release of his mother. As the nāgas were preparing to drink the amrita the kalaśa brought by Garuḍa was taken away by Indra.

Garuḍa is represented in human form with an aquiline nose, tusks, round eyes, hands in anjali and a pair of outstretched wings. In every Viṣṇu temple he appears in a small shrine facing the chief deity in the sanctum. Invariably he appears as a small figure with his two palms brought together in anjali and in a standing pose. Sometimes he is represented in a seated pose and with four arms and also in a gigantic form. If he is endowed with four arms the two upper hands carry an umbrella and the amrita-kalaśa, while the lower ones are in anjali.\(^{22}\) According to the silpa texts Garuḍa figures may also be shown with hands in the abhaya and varada poses, and as an eight-armed figure carrying the symbols peculiar to Viṣṇu like śankha, cakra, gada and padma.\(^{23}\) But these are rare. Almost everywhere his is a two armed image. When Garuḍa is represented as a vāhana or vehicle and carries the utsava bëra his two lower arms are stretched forward with the palms supporting the feet of Viṣṇu. He kneels on his left knee and plants his right foot firmly on the ground. The Pāramēśvara samhīta refers to the tusks and moustaches of Garuḍa but makes no reference to the amrita kalaśa.\(^{24}\)

The Srīrangam temple has three Garuḍa shrines. The two-armed image in the cell opposite to the sanctum is called Sannidhi Garuḍan. This is about 2' in height, with hands in anjali and in a standing pose. There is a corresponding tiny metal image by its side, which was cast by Cakrarāya in 1415. The Garuḍa shrine in the Garuḍa-maṇḍapa has a gigantic mortar image of Garuḍa, about 14' in height seated with the left leg folded and kept horizontially on the pedestal, which is about 5' in height. The right leg too is folded but kept vertically, i.e., with the knee uplifted. The two hands are in anjali. The bronze procession image is about 2' in height and is in a standing pose. Outside the shrine are two stone images of Vāli and Angada (each 4'), placed on pedestals in niches, the former to the proper right and the latter to the proper left of Garuḍa. Through a trellis window in the back wall of the shrine of Sannidhi-Garuḍa, this big image of Garuḍa faces the main sanctum image, i.e., Ranganātha.

An image of Garuḍa, standing in samabhanga (3') flanks the Āryabhaṭ-tāl-vāsāl on its eastern side. He wears a karaṇḍa-makuṭa, cakrakūḍālas, graivēyakas, yajnopavīṭa, mēkāla and ardhōrūka. A pair of tusks protrude
from his mouth. The fore arms hold śankha and cakra. The left back arm rests on a gada while the right back arm is in kajāka mudra. A sword also appears at the right bottom side. This image does not conform to the general type.

The small shrine of Amrita-kalasha Garuḍa, immediately to the north of the Vēṅgūpāla shrine contains a stone image of a four-armed Garuḍa in the kneeling pose (2' 6''), the right upper hand holding the amrita kalaśa, the left upper holding a serpent, while the two lower hands are in anjali. It has a crown with a prabha behind. As the image is ornate it may be assigned to the Nayak period. The corresponding utsava bēra is found in the shrine of Kurattāḷvar. The top of the jayasthamba, which rises up through the roof of the Aniyarangan courtyard and appears in front of Para-Vāsudēva on the projecting gable of the main vimāna, contains a small bronze image in the kneeling pose and with the two hands in anjali. There is a tiny copper vase in its front standing for the amrita kalaśa.

Annamūrti

Annamurti is the presiding deity of the temple kitchen, but most temples do not have an image of the deity. On a small platform outside the maṇḍapāḷi (kitchen) of the Śrirangam temple, i.e., in the south-eastern corner of the second (Kulasēkharan) prākāra is an attractive image of Annamurti. It is a replica of the original image, which was damaged. The latter was perhaps set up in a shrine during the early Vijayanagar period. An inscription of Devarāya II (1422-46) says that Cakrarāya, the brother of Uttamanambi, built a maṇṭapa in front of the shrine of Annamūrti.25 The present image is a seated, two armed male deity, with the left leg folded and kept on the pedestal in a horizontal position and the right leg resting vertically. In his left hand the deity holds a ball of rice and in the right a vessel (of pāyasa). Śankha and cakra are carved on the round disc or prabha behind the head. The deity is adorned with a necklace and a girdle.26

The Dasāvatāra images

The Dasāvatāra figures are commonly found sculptured on the pillars of the various maṇṭapas in the Vaishnava temples in South India. They are also similarly found in the Śrirangam temple, but a unique feature, here, is that they are worshipped in a separate shrine, viz, the Dasāvatāra shrine, less than a mile to the north of the temple. The garbhagriha of this shrine contains near life size images of the avatārs, viz., Varāha, Narasimha, Krīṣṇa, Rāma, Parāśurāma, Balarāma, Vāmana, and Kalki. Matsya and Kūrma are uniquely represented here in the full animal form, i.e., as fish
and tortoise, spread out on the pedestal and covered with brass plates. Parasurama holds in his right hand an axe and Balarama, a pestle. Kalki is riding a horse. A set of Dasavatara images (each 1') is kept on a pial in the mukhamanṭapa of the Kila-Paṭṭabhirama shrine.

The Dasamūrtis

It is a peculiar feature in the Srirangam temple to take the Dasamūrtis in procession before the regular procession of the Ranganatha images starts on festive occasions. There are ten bronze images (each 1') tied to two rods and kept in a room adjoining the row of shrines in the Pavitra maṇṭapa. They represent the guardian deities, i.e., the Kṣetrapālas, who are assigned places in the tiruvuṇṇāḷ pradakṣiṇa, surrounding the circular sanctum, by the āgama (viz., the Pāramēśvara samhita). These are Sarpanētra, Kumuda, Kumudākṣa, Puṇḍarīka, Sankukarṇa, Sumukha, Supraṭiṣṭita, Mānava, Praśnigarbha and Vāmana. Each image has four arms and three eyes and is in a standing pose. The differences are in the poses of the hands and weapons held. The first image in the above order holds cakra in the lower left hand, sankha in the lower right and lotus bud in the upper left, while the upper right hand is in the kaṭaka mudra. The next image holds padma and chatra in the lower right and left hands respectively. The upper right hand is in the tarjani mudra while the corresponding left hand is held with a few fingers stretched out. The third image holds cakra and sankha in the lower right and left hands respectively. The upper right hand holds the gada downward while the corresponding left is in kaṭakamudra. The next image holds padma with a long stalk in the lower right hand and chauri in the left. The upper right and left hands are in the tarjani and kaṭaka mudras respectively. The fifth image holds in its lower right hand a Garuḍa miniature by a long rod attached to it (Garuḍadhwaja) and in the corresponding left hand a padma by its stalk. The upper right and left hands are respectively in the kaṭaka and tarjani mudras. In the next image the poses of the upper hands are the reverse of the above. The lower right and left hands hold padma and chauri respectively. The seventh image holds padma and Garuḍa by rods attached to them in the lower right and left hands respectively. The upper right hand is in tarjani mudra while the left has its fingers spread out in vismaya. The upper right hand of the next image keeps the little finger and thumb stretched out while the rest are folded, while the left is in the tarjani mudra. The lower right and left hands hold chauri and padma respectively. The upper right hand of the ninth image is in vismaya while the left is in the tarjani mudra, the middle finger pointed in the attitude of warning instead of the forefinger as usual. The lower
right and left hands hold chauri and padma respectively. The tenth image holds chakra and padma in the lower right and left hands respectively, while the upper right and left hands are held in the kaṭaka and tarjani mudras.

Vighnesvara

"At the entrances of villages and forts, below pipal trees adjoining villages, on the side of the entrances into Siva temples, in the niche which is at the commencement of the innermost prākāra circuit in the temples of Viṣṇu as well as Siva and also in separate shrines specially constructed in Siva temples in the south-west corner the figure of Vighnēsvara is invariably to be seen". The western wall of the antarāla of the main shrine of Ranganātha contains in a niche at ground level an image (1' 6'') of Gaṇapati or Vighnēsvara seated in the familiar pose and holding pāsa and ankuśa in the two upper hands and mōdaka and dānta in the lower hands. The Vaiṣṇava mark is painted on his forehead. This is seen from the western wing of the Tiruvēṇāli.

The Dvārapāḷas

Jaya and Vijaya are the dvarapāḷas or door-keepers of the abode of Viṣṇu in Vaikuṇṭha. The door-way of the mukhamanaṭa or the Gāyatri maṇḍapa is flanked by the dvārapāḷas, Jaya and Vijaya. The images are similar, about 6' in height and are covered with brass plates. Each wears a makuṭa. The two upper hands of each carry sankha and cakra. While the two arms of the deities immediately flanking the dvāra or entrance, i.e., the left lower arm of Jaya and the right lower arm of Vijaya, have their hands in the tarjani mudra, the two other arms, i.e., the right lower one of Jaya and the corresponding left of Vijaya, hold the gadas. This arrangement of the hands, whatever the pose, is obviously for the sake of symmetry and applies to the dēvis, who flank the procession image, as well as the dvārapāḷakas.

The Nālikēṭṭān-vāsal, i.e., the gateway leading to the first (Rājamahēndran) prākāra has dvārapāḷa images in the niches flanking the passage on both sides, i.e., in the south and the north. The niches in the south contain the images of Bhadra and Subhadra. These are two-armed standing life-size female deities, with one hand in tarjani pose and the other holding the gada. The Pāramēśvara Samhita refers to them as Kṣeeranidhi and Kuṇḍanidhi also. 'The right hand of Bhadra should be in tarjani-mudra and the left hand should have its fingers slightly bent. The left hand of Subhadra should be in vismaya while the right should be in tarjani-mudra.'
greater size are the two images in the niches on the northern side. Here is a pair of two-armed male deities, called Sankhanidhi and Padma-nidhi. Each is pot-bellied and is seated like Ganesa. The right hand holds the pāsa while the left rests on the upraised left knee. According to the Pārumēsvara Samhita there should be Sankha-nidhi and Padma-nidhi on either side, i.e., a pair on each side. Each should be a two-armed deity standing on the nidhi-bhāṇḍa (pot of treasure) holding sānka and cakra or holding lotus by the right hand and offering, with the left, security and protection to those who enter the temple. The actual examples, in both cases, are different.

The Kārttikai gōpuram has the two images of Ganga and Yamuna, in the two niches flanking the entrance from the south. Each is a two armed standing female deity, about 2' in height. The two arms of the deities adjoining the two sides of the entrance hold the kalaśa, while the two other arms are in the tarjani mudra. Ganga and Yamuna are said to be the two attendants of the Vedic god Varuṇa. Their images are found sculptured either as dvārapālikas or independently in several temples in central and North India. Ganga stands on her vehicle, makara, while Yamuna stands on kaccapa or tortoise. Each stands in an easy dvibhanga pose and has one or more attendants. Sometimes they are represented without the vehicles but holding kalaśas. The Srīrangam images belong to the latter variety. They are more formal and are in samabhanga. They have no attendants.

The south face of the southern Āryabhāttā-vasal is flanked by the images of Garuḍa and Cakrattāḷvar. As they appear on either side of the entrance they serve the purpose of dvārapālas and are referred to as such by the Köil Olugu. A description of these images has been given already.

Section II

The Goddesses

The Eight Consorts

According to the Pādma purāṇa Viṣṇu, the protector, has eight saktis or energies, personified as his consorts, viz., Śrī, Bhū, Śānti, Kirti, Priti, Tuṣṭi, Puṣṭi and Sarasvati, i.e., Wealth, Earth, Peace, Fame, Love, Pleasure, Might and Learning. Sarasvati, here, is to be distinguished from the consort of Brahma. In practice only the first two are represented in the form of images. In Viṣṇu temples the main procession image of the god is always accompanied by the images of Śrīdēvi and Bhūdēvi, the universal goddesses. The metal images of these two are placed on either side of the god. Śrīdēvi stands to the right of the god, with her left hand holding lotus bud by its
stalk and her right arm hanging down. Bhūdevi stands to the left of the god, with her right hand holding the lotus bud, and the left arm hanging down. The heads of the dēvis show a slight inclination towards the god, who is always in samabhanga. They wear karaṇḍa-makuṭas. If the god is Kṛiṣṇa his consorts Rukmīṇi and Satyabhāma do not have makuṭas but wear kēsabandhas. Śrī wears patra kuṇḍalas and kucabandha while Bhū wears makara kuṇḍalas but no kucabandha, and both are adorned with jewels like necklaces and girdles. In Śrīranga the bronzes of Śrī and Bhū are seated on pedestals with one leg folded to the right and left respectively of the standing image of Śrīlagiyamaṇāvālan. The former holds a lotus in her left hand while her right is in abhaya. The latter holds a lotus in her right hand and her left hand is in varada.

Śrīrangā Nācchiyār

Independently Śrī or Lakṣmi is worshipped in a separate shrine. In Viṣṇu temples she is called Nācchiyar or Thāyār (Goddess or Mother). Āṇḍāḷ, the daughter of Periyāṉvar, who married Ranganātha, is also worshipped in most Vaiṣṇava temples in a separate shrine.

The chief goddess of the Śrīrangam is temple is called Śrīrangā Nācchiyār. The sanctum of the Nācchiyār shrine contains two mūlaberas, stationed one behind the other, and two utsava-beras. Pūja is offered to the first mūlabēra and the utsva-bēra in its front. If the main utsava-bēra is taken out in procession the second bronze is substituted in its place for purposes of sēva. The mūlabēra is that of a four armed Lakṣmi seated on a lotus (padma-piṭa). In her two upper hands she holds lotuses, her right lower hand is in abhaya and the left lower in varada. She wears a karaṇḍa-makuṭa, patra kuṇḍalas, necklaces, bracelets etc. The utsava-bēra is a bronze image of seated dēvi with the arms holding lotus-buds.

Āṇḍāḷ

The theme of Āṇḍāḷ’s marriage with the god of Śrīrangam is a popular one. Her mūla bēra is usually life-size. She is represented as a beautiful young maiden, a bride with her hair done up as kēsa bandha and adorned with flower garlands. She is one of the twelve Ālvārs and is two armed; her right arm carries at shoulder level a lotus bud while the left arm hangs down. She is always housed in a separate shrine. The utsava bēra is similarly decorated. In Śrīrangam the Veḷi (Outer) Āṇḍāḷ shrine contains the mūla bēra while the corresponding utsava bēra is housed in the Uḷ (Inner) Āṇḍāḷ shrine, which was originally the Rāmā shrine. Adjoining the image of Paramapadanātha in the Paramapadanātha shrine,
which is south facing, is a stone image of Āndāl (4'), facing east, and a corresponding bronze image. There is another bronze in the Nāthamuni shrine.

Other Devis: Cērakulavalli, Uraiyyūrvalli, Tulukka Nācciyār, etc

Cērakulavalli is supposed to be the daughter of Kulasēkhara Āḻvār, who was, according to the Vaiṣṇava tradition, a Cēra king, who conquered the Cōla and the Pāṇḍya kingdoms. When he renounced his kingdom and became a saint he married his daughter, Cērakulavalli,85 to the God of Śrīrangam and bequeathed to Him all his wealth. The bronze image of Cēra-
kulavalli (1'), in her shrine in the Arjuna maṇḍapa, shows her in a seated pose holding buds in her two hands. There is no mūlabēra. The Kōil Oḷugu says that Jaṭāvarman Sundara Pāṇḍya I set up an image in gold for this goddess in the periya-tirumanṭapam.

Uraiyyūrvalli has her own temple in Uraiyyūr, near Śrīrangam. She has mūla and utsava bēras resembling those of Śrīranga Nācciyār. According to the Oḷugu Uraiyyūrvalli or Kamalavalli was the daughter of Nanda Cōla of Uraiyyūr, who like Āndāl loved and married Ranganātha.86 According to an inscription dated S. 1452 (A. D. 1530) a Telugu Cōda officer of Kriṣṇadēvaraya called Cennaya Balayadēva installed a procession image of Uraiyyūrvalli Nācciyār in the Śrīrangam temple and provided for its worship and offerings.87a Tulukka Nācciyār or Bibi Nācciyār, the daughter of the Delhi Sultan, who is supposed to have loved Aḷagiyamaṇḍavaḷan and died when the image was taken away from her company, is not represented by an image but by a painting on the wall of her shrine, which lies adjacent to the shrine of Cērakulavalli Nācciyār. The picture shows a seated Hindu goddess with buds held in her two hands. Nīḷadēvi is supposed to be another consort of Ranganātha. She has no shrine or image but is represented by Cērakulavalli Nācciyār, the daughter of Kulasēkhara Āḻvār and, according to tradition, an incarnation of Nīḷadēvi.87 There is however a shrine for Senkamala Nācciyār, i.e., the goddess on the red lotus (Lakṣmi). According to the Pāncarāṭragama Nīḷadēvi is one of the consorts of Viṣṇu along with Śri and Bhū. There are three stone images of the goddesses, Sridēvi, Bhūdēvi and Nīḷadēvi in the Paramapadanātha shrine, all in a seated pose flanking Viṣṇu seated on Ananta. Besides this image Nīḷadēvi has no other image or shrine in the Śrīrangam temple. Thus Śri-
dēvi, Bhūdēvi, Nīḷadēvi, Śrīranga Nācciyār, Āndāl, Cērakulavalli, Uraiyyūrvalli and Tulukka Nācciyār are the eight consorts of Ranganātha.88 This, of course, is not the same as the eight consorts of Viṣṇu. mentioned earlier.
Of the eight consorts Śrīdāvi and Bhūdāvi are the only images of goddesses taken out in procession during all festivals. The utsava bēra of Sriranga Nācciyār is taken in procession within the precincts of her own temple during the festivals, which are exclusively devoted to her, i.e., Panguni Uṭṭirum, the Nācciyar teppōtsavam (float festival), the Nācciyār adyayanōtsavam, etc.

Durga

In a niche set at ground level on the outer side of the eastern wall of the antarāla of the main shrine is an image of Durga (2') standing and holding sankha and cakra in the two upper hands. The lower right hand is in abhaya while the left is at kāti. She wears a terrific look and one of the tusks is visible. The Āgama calls her Yōga-nidra. The image can be viewed from the eastern wing of the Tiruvvunāli.

Senkamala Nācciyār

Senkamala Nācciyār, in her shrine in the tirukoḷḷāram (granary), is regarded as Dhānya Lakṣmī or the deity presiding over the grains store. The two lower hands of the seated stone image (2') are in abhaya and varada while the two upper hands hold buds. There is no procession image in this shrine.

Sarasvati

It was stated above that the images of Sarasvati, Hayagriva and Vādavyāsa were installed in the Hōysalā period when a library (Sarasvati-bhāṇḍāra) was founded in the temple. The image in one of the shrines in the Pavitra maṇṭapa shows the goddess (2' 5'') seated on a pedestal holding aksamāla in her upper right hand and pustaka (cadjan) in her upper left while the lower hands are in the abhaya and varada poses. Nearby is an image of Bhūvarāha (4'). Both are of stone.

Section III

The Ālvārs and the Ācāryas

The worship of Saiva and Vaiṣṇava saints along with the deities is a common practice in the South Indian temples. The Śrīrangam temple has separate shrines for some Ālvārs and Ācāryas and the images of some others are found in the sanctums of other shrines. The Mūḍalāḻvār shrine contains three bronze images of the first three Ālvārs, viz., Poigai, Bhūtam and Pei, in addition to the image of Viṣṇu, which is the mūla bēra. Each is a
foot and a half in height and a standing figure in the attitude of worship. The hair is done in the characteristic shape of a round top knot.

Tirumalīsaī Āḻvār

The shrine of Tirumalīsaī Āḻvār contains both the mūla and utsava-bēras of ‘Yatotakāri’ (Viṣṇu) of Kānchī, flanked by dēvis, and the bronze image of the Āḻvār in a standing pose and in anjali-mudrā. An image of the Āḻvār is also found on one of the pillars of the Nācciyār Kalyāṇa maṇṭapa.

Tondarāḍippoḍī Āḻvār

Tondarāḍippoḍī Āḻvār is represented by bronze image (1’ 6”) in the shrine of Aṣṭabhuja Kṛṣṇa. He is in an easy standing pose with his hands in anjali. It may be noted here that the image of an Āḻvār is never rendered stiffly. Invariably the left leg is slightly bent at the knee, which consequently gives a bend or bhanga at the hip. This dvibhanga pose with the hands in anjali represents an ecstatic form of devotion. His stone image is found in a small shrine to the north-west of the Candra puṣkaraṇi. It is in a standing pose (2’) with the hands in anjali.

Periyāḻvār

Periyāḻvār has his mūla bēra (2’) and utsava bēra (1’ 6”) in the Outer Āṇḍāl and the Inner Āṇḍāl shrines respectively. In each case the Āḻvār wears a big turban, perhaps recalling the honour done to him by the Pāṇḍya king. His hands are in anjali.

Tiruppāṇ Āḻvār

Tiruppāṇāḻvār’s bronze image was consecrated in the Viṣṇu Āṇjanēya shrine sometime in the 15th century. This image (1’ 6”) has a small top knot. The two hands carry cymbals. This commemorates the bardic life of the Āḻvār, who used to sing the praises of Ranganātha with the accompaniment of yāḷ and the cymbals.

Nammāḻvār

Nammāḻvār, the most famous of the Āḻvārs by virtue of the authorship of the Tiruvāimōli, has both his mūla and utsava bēras in his shrine, which lies to the south-west of the Garuḍa shrine in the third enclosure. According to the Köil Oṭugu the image of Nammāḻvār was installed by Udayavar. The mūla bēra, about 2’ 6” in height, shows the Āḻvār seated in the vyākhyāna-mudrā. Both the legs are folded and placed one above the other upon the seat. The left palm rests upwards on the left thigh and suggests holding a pustaka. The hair-do shows the tuft gathered up to his left. To his left is the standing image of Madurakavi Āḻvār (1’ 6”) and to the right that of Tirumangai Āḻvār. The former was his sīṣya and the
latter made arrangements for the recitation of his *Tiruvāimoli* in the Śrīrangam temple. For all these three müla bēras are corresponding utsava bēras in bronze. A bronze of Madurakavi is also found in the Vițṭhalakriṣṇa shrine. There is a stone image of Nammāḻvar in a subshrine of the Kōdaṇḍarāma shrine to the south east of the Sēṣaṅgirīyar maṇḍapa.

*Tirumangai Āḻvār*

Tirumangai Āḻvār has a separate subshrine for himself in the Dasāvatāra shrine. The müla bēra (5') shows the Āḻvār seated with his hands in anjali. The utsava bēra (1') is in a standing pose, both the arms holding drawn swords, the left holding a shield in addition. His image in the Nācciyār prakāra maṇḍapa in the main temple wears cymbals at the wrists.

*Kulasekhara Āḻvār*

A stone and a bronze image of Kulasēkhara Āḻvār are housed in an east-facing cell adjoining the mukhamanṭpa of the Kōdaṇḍarāma shrine near the Candrapuṣkaraṇi. The Āḻvār is in a standing pose with hands in anjali. His image in the maṇḍapa of the Nācciyār shrine is richly decorated.

The procession images of the Āḻvārs are brought out of their shrines during the adyayanōtsava and are stationed in the Arjuna-maṇḍapa to receive gifts from the Perumāl:

*Nāṭhamuni*

The müla bēra of Nāṭhamuni, in his shrine to the south-west of the Rangavilāsa-maṇḍapa, is 2' 6" in height. The Ācārya is in a standing pose and with his two hands plays upon a pair of cymbals. The utsava-bēra (1') is in the anjali mudra. According to the Kōil Olugu Nāṭhamuni made arrangements, for the first time, for the recitation of the prabandas in the Śrīrangam temple and appointed the arayars for the purpose. A standing image in stone of Tiruvarangappērūmāḷ Arayar (2') playing upon the cymbals is found by the side of Nāṭhamuni in this shrine.

Āḻavandār

Āḻavandār or Yamunaittugaivar, the Ācārya who preceded Uḻayavar, has two images in the Śrīrangam temple. His seated stone image in the Nāṭhamuni shrine (1') shows his right hand in abhaya and the left resting on his lap. His bronze image (9") kept in the Uḻayavar shrine, shows him seated in the vyākhyāna mudra. The head is adorned with prabha behind.

Uḻayavar

The sanctum of the shrine of Uḻayavar contains his müla and utsava bēras. The former of mortar is 2' 6" in height and is in the familiar vyākh-
yāna mudra, while the latter (1') has the anjali mudra, the left arm supporting the kāśāyadaṇḍa. Two more images of Uḍayavar (stone and bronze) are kept in the antarāla of the Inner Áṇḍāl shrine. According to pious tradition the mūla bēra of Uḍayavar in his shrine was installed at the very place where his remains were buried. The image is said to be made of clay, red earth and the kāśāya-vastra of the deceased Ācārya.

Tirukkacci Nambi

Tirukkacci Nambi was the Ācārya, who was instrumental in Rāmānuja seeking the discipleship of Periya Nambi of Srīrangam. He is represented in a shrine to the south east of the Garuḍa maṇḍapa. This shrine contains a stone image (3') and a bronze (2') of a standing Ācārya with his hands in anjali. His right arm supports the tiruvalavaṭṭam.

Kurattāḻvān

Kurattāḻvān was the most important disciple of Uḍayavar and he helped his master not only in the administration of the temple but in spiritual matters and in writing his commentaries on the Vēdic texts and the Gītā. His shrine in the southern-wing of the fourth enclosure contains both his mūla and utsava bēras. The stone image, about 3' in height, is in a seated pose and in the familiar vyakhyāna mudra. The metal image, (about 2') is similar. By its side are two other bronzes, of Bhaṭṭar (1') and Nanjiyar (9').

Embār

Embār was a cousin of Uḍayavar, who became one of his important disciples. He is commenmorated by a small seated stone image (1') in the anjali mudra in the Tirumālisai Āḻvār shrine.

Periavāccān Piḻḷai

Periyavāccān Piḻḷai was a disciple of Nampillai, third in succession to Uḍayavar on the pontifical seat at Srīrangam. He wrote a commentary on the Prabandhas of the Āḻvārs and succeeded Nampillai in guiding the affairs of the Srīrangam temple. This Ācārya is commenmorated by a bronze in the shrine of Srinivāsa Perumāḷ in the northern wing of the fourth prākāra. His image is that of a seated Ācārya in the Vyakhyāna mudra (1')

Kūra Nārāyaṇa Jiyar

Kūra Nārāyaṇa Jiyar, the first of the parampāra of the Srīranga-nārāyaṇa Jiyars, has no authentic image. An image of a seated Ācārya, with yantra tied round the neck, in one of the two small deserted shrines in the prākāra of the Kāṭṭalagiyyasingar shrine, is pointed out as that of Kūra-nārāyaṇa Jiyar.
Pillai Lokācārya

Pillai Lokācārya was the son and successor of Vaḍakkuttiruvidi Pillai, who succeeded Periyavācēn Pillai, on the pontifical scepter at Śrīrangam. He was a voluminous writer and is held in great veneration by the Tenkalais. When the Śrīrangam temple was sacked by the Muslims in 1323 he carried to safety the images of Ranganātha and the goddesses and died in the course of the wanderings. This Ācārya is commemorated in a shrine in the south-eastern part of the Akalānkan enclosure. The sanctum contains both the stone and metal images. The former is seated. The right hand is in the vyākhyāna mudra, while the left holds a pustaka (2'). The latter is a standing image (1').

Vedantadesika

The shrine of Vedantadesika, the acknowledged Ācārya of the Vaḍakalais, in the northern wing of the fourth enclosure, commemorates the visit of the Ācārya to Śrīrangam to defend visisṭādvaita from the attacks of advaitins and his stay there at the request, it is said, of God Ranganātha. During his stay in Śrīrangam he wrote numerous works in Sanskrit and Tamil. He left Śrīrangam when it was attacked by the Muslims in 1323. The shrine contains both the stone and metal images of the Ācārya. He is seated in the vyakhyāna mudra with a pustaka in his left hand. The stone image is about 2' in height and the metal one about a foot. A sub-shrine of the Dasāvatāra shrine dedicated to Vedāntadesika contains both the mūla and utsava bēras of the Ācārya. The former is about a foot in height and the latter 9". Both are seated and in the vyakhyāna mudra.

Yatindra Mahādesikan

Another sub-shrine by the side of the above contains the mūla and utsava bēras of Ādivaṅ Śaṭakōpa Yatindra Mahādesikan, the founder of the Ahobala mutt. Both are small images, less than a foot in height and show the Ācārya seated with the hands in anjali, the right arm supporting the kāśāya-dāṇḍā.

Maṇavāla Mahāmuni

The image of Maṇavāla Mahāmuni or Periya Jiyar, the Ācārya of the Tenkalais, is housed in the Maṇavāla Mahāmuni Mutt or the Pallava-Rāyan Mutt, in the south Uttara street, where he is said to have stayed for a long time. The Tenkalais hold him to be an avatār of Ādisēṣa. When his siṣyas wanted to cast his image in copper, he stood against it, and when they insisted, we are told, quoting the precedent of Udayavar and how he permitted it, he laid down a condition that it should be very
small, no bigger than the copper kalaśa, in which he kept water for his ablutions. His image in copper is, hence, found on a pedestal formed of the coils of a serpent (Ādīsēsa), whose hoods go up and behind him and provide a parasol over his head. The image in jnānamudra, i.e., with his right hand closed and kept near his chest, is only about 5" in height. The aṣṭadigajas, i.e., his eight chief disciples, are carved on the bottom coil of the serpent-seat, which has three coils. The whole image is only about a foot in height.

SECTION IV

Concluding remarks

The foregoing study shows that the Śrīrangam temple is rich in icons of great interest to one learned in the Vaiṣṇava lore. To a pious Vaiṣṇava Śrīrangam is Vaikuṇṭha on earth and the seven prākāras represent His abode within oneself (antaryāmi) surrounded by the body and the senses and the various worldly illusions, which act like rampart walls separating the individual from the Lord. The central image, Ranganātha or Viṣṇu in Yōganidra, is to him the god of gods, Periya Perumāḷ, who is reached once the seven enclosures are crossed. Besides this image there are images, both stone and metal, of all the important avatārs, various other forms of Viṣṇu, several goddesses, minor deities like Ānjaneya, Garuḍa and the dvārapālas and finally the Āḻvārs and the Ācāryas, whose lives were intimately connected with the Śrīrangam temple. The āvaraṇa devatas and the munis, i.e., the deities in the prākāras as well as the Āḻvārs and the Ācāryus guide the pilgrim in his journey. The dvārapālas keep a watch over evil-minded persons and prevent their entry into the inner enclosures. The seven prākāras of the temple have thus an esoteric significance.

The Āgamas, both Pāncarātra and Vaikhānasā, give details of the deities of the seven prākāras. The disposition of the deities, however, is not uniform. The deities actually found also do not conform to the plan of the texts. The following table shows the alignment of the deities in a saptāvaraṇa temple (1) according to the Pāncarātrāgama; (2) according to Vaikhānasāgama, and (3) deities actually found in the Śrīrangam temple. For purposes of (1) the plan given by U.V. Govindacarya, in his edition of the Pāramēśvara Samhita of the Pāncarātrāgama, is followed and for (2) is followed the plan given by T.A. Gopinatha Rao, following the Marīcīsamhita of the Vaikhānasāgama. Dvārapālas are in italics.
<table>
<thead>
<tr>
<th>Deities in a \textit{saptāvaraṇa} temple in accordance with the \textit{Pancaratragama}</th>
<th>Deities in a \textit{saptāvaraṇa} temple in accordance with the \textit{Vaikhānsagama}</th>
<th>Deities actually found in the \textit{Srīrangam} temple</th>
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<td>1</td>
<td>2</td>
<td>3</td>
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1. **Central shrine structure:**

\textit{Sanctum}: \textit{Mūlabēra} and \textit{Utsavabēras} (south facing)

\textit{South} (\textit{Daksiṇa, Yama}):
- \textit{Vāstviśa},
- \textit{Kśetrapāla},
- \textit{Dwārasri}

- \textit{Chaṇḍa},
- \textit{Pracaṇḍa},
- \textit{Garuḍa},
- \textit{Satya},
- \textit{Dhāta},
- \textit{Vidhāta},
- \textit{Praśnigarbha},
- \textit{Kumuda}

\textit{South-west} (\textit{Nirṛti}):  
- \textit{Kumudākṣa},
- \textit{Vāsudēva},

\textit{West} (\textit{Paścima, Varuṇa}):
- \textit{Vighnēsvara}, \textit{Viṣṇu Puṇḍarika} seated on \textit{Ananta}

\textit{North-west} (\textit{Vāyu}):  
- \textit{Vāmana},
- \textit{Sankarṣaṇa}

\textit{North} (\textit{Uttara, Sōma, Vāma}):  
- \textit{Sankukarṇa}
North-east (Iśāna)
  Sa:panētra
  Pradyumna

East (Pūrva)
  Sumukha
  Maṇika
  Sandhya
  Yōga-Narasimha, Durga.

South-east (Agni):
  Supratiśṭita
  Aniruddha

1. 1 Enclosure

South:
  Mānava,
  Jaya
  Vijaya
  Duratikrama
  Śankhanidhi
  Padmanidhi
  Garuḍa
  Kapila
  S'ankhanidhi
  Padmanidhi

Southwest:
  Mahākarma
  Aniruddha
  Yajna

West:
  Mahārudra
  Acyuta

Northwest:
  Agrāhya
  Nārāyaṇa
  Pradyumna

North:
  Vasurēta
  Aniruddha
  Śankhanidhi
  Viṣvaksēna
  Padmanidhi

North-east:
  Vardhamāna
  Puṇya
  Sēnai Mudaliār
  Čerakulāvalli Ṯācciyār
  Bibi Ḯācciyār
  Sankarsaṇa
  (Viṣvaksēna),
  (Viṣvaksēna),
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<td><strong>East</strong></td>
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</tr>
<tr>
<td>Sākṣi</td>
<td>Sṛībhūta</td>
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<td>Upendra</td>
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<td>Krishna</td>
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<td>Tējodhara,</td>
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3. **II Enclosure**

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<td>Narasimha</td>
<td>Bhadra</td>
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4. III. Enclosure

South:
- Daṇḍa, Yamuna, Garuḍa,
- Sudarsana, Svadha, Sudarsana (Cak-
- Garuḍa, rattālvār)

South-west:
- Khaḍga, Śrī, Nammālvār
- Viṣṇu

West:
- Pāsa, Narmada, Paṭṭābhirāma
- Haya, .
- Samhlādini

North-west:
- Dhwaja, Mudalālvār,
- Madhusūdhana, Jyēṣṭa
- Jyēṣṭa
- Tīruttakkarai
- Vāsudēva Perumāl

North:
- Siśira, Sindhu, Dhanvantri,
- Sudarsana, Rāka, Santānagōpāla Krisṇa,
- Garuḍa, Sinivali, Rādha-Ālingana Krisṇa,
- Trisūla, Mahakāli, Tondarāippoḍi Ālvār,
- Trivikrama, Kodaṇḍarāma
- Varāha, Varadarāja, Vēdavyāsa
- Paramapadanātha.
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<td>Vajranābha</td>
<td>Cakra</td>
<td>Paṭṭābhīrāma</td>
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<td>Vīghnēsa,</td>
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<td>Lāŋgalam</td>
<td>Nāgēsa,</td>
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<td>Sarasvati</td>
<td>Tirumūlisai Ālvār</td>
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5. **IV Enclosure**

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<td>Agni</td>
<td>Vēṅugopāla,</td>
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<td>Guha</td>
<td>Āṇḍāl,</td>
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<td>Tōndaraḍippodi Ālvār,</td>
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**South-west**

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<tr>
<th>Mahavīrya,</th>
<th>Yajus</th>
<th>Cakrattālvār</th>
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<tr>
<td>Sridhara</td>
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<td>(Sudarsana)</td>
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**North-west:**

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**North:**

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<th>Varāha</th>
<th>Pavana,</th>
<th>Mēṭṭalagiyasingar (Narasimha),</th>
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<tr>
<td>Ganga</td>
<td>Vāyu,</td>
<td>Vēdāntadēsika,</td>
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### 6. V Enclosure

#### South:

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<th>Niyanta</th>
<th>Saptamātrakas</th>
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<td>Munis</td>
</tr>
<tr>
<td>Niyanta</td>
<td>Gandharvas</td>
</tr>
</tbody>
</table>

#### South-west:

- Viyat
- Sri

#### West:

- Sāstras
- Jaya
  - Vijaya
- Suddakṣa, Apsarases
- Amritanandini, Āsvins

#### North-west:

- Vidhyādhipatis
- Maruts
- Vāgīsvari
<table>
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<tr>
<td>Prajāpatisamūha</td>
<td>Kuṭhini and six other Rōhinīs, Vidhyādhāras</td>
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<td>Vasunātha</td>
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<tr>
<td>Sundhānanda</td>
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<td>Kāla</td>
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<tr>
<td>Kriya</td>
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</tbody>
</table>

7. VI Enclosure

<p>| South:     |                                             |                                              |
| Jimūtha    | Six rītus                                   |                                              |
| Cakra      | Madana                                      |                                              |
| Sankha     | Vipa                                        |                                              |
| Driḍhavrata, Bahusīra, Gahana, Mēgha |                |                                              |
| <strong>South-west:</strong> | Yakṣa                                       |                                              |
| Nāga       |                                             |                                              |
| Santi      |                                             |                                              |
| <strong>West:</strong>  |                                             |                                              |
| Uttama-apsarō-gaṇa | Prajāpati                          |                                              |
| Padma      | Vyājani                                     |                                              |
| Gada       | Kāmini                                      |                                              |
| Virocana   |                                             |                                              |</p>
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<tr>
<td>Ōṣadis</td>
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8. VII Enclosure

**South:**

<p>| Akra                   | Daṇḍadharā              | Tirukkuṟaḻappan        |
| Pūrṇa                  | Agni                   | (Vamana)               |
| Puṣkara                | Yama                   |                        |</p>
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<td>Saiānana</td>
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<td>Ouḷumbara</td>
<td>Prākritika</td>
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<tr>
<td>Pāvaka</td>
<td>Savitr and</td>
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<td>Mahima</td>
<td>Śāvitrī</td>
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9. Deities on the outside of the last wall

Outside the temple

South:
Sudarśana
Sudharmiśta
Niyāmaka
Dēvavṛta
Maharṣya
Prabhūta
Nirātanka
Dēvanandana
Sudhāmra
Anilāśana
Yugāṃśa

South-west:
Bhava

West:
Sudarśana
Sarvasatvāśraya
Atigahana
Puruṣa
Gambhīra
Prāṇagocara
Bhima
Ugra
Nayak image on pillar in the Garuḍa Mahātāpam
The Tōḍaramalla group of images in the Tirupati (Tirumalai) temple.
Annamūrti in the Maḍappallī
Cakrattālvar
Dvārapālaka of the Āryabhaṭṭāl gateway
Garudālvār
Dvārapālaka of the Āryabhaṭṭa āj gateway.
Bronzes — Lakṣmi and Viṣṇu (in the Devasthanam Museum)
Ivory images in the Devasthanam Museum
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<tr>
<th>North-west:</th>
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<td>Dhanādhyaṃśēśvara</td>
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<tr>
<td>Viśūpākṣa</td>
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<td>Satānanda</td>
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<tr>
<td>Durūgraha</td>
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<td>Viśālākṣa</td>
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The Pāramēśvara samhita gives details of the vimāna dēvatas too. The vimāna refers to the entire sanctum sanctorum from the base to the pinnacle. Referring to the vimāna of the Śrīrangam temple (Ranga-vimāna).
nam) it mentions the following deities adorning or sanctifying the different parts. The floor of the sanctum has Ananta, Cakra, Sāmārtya, Sāmārtya-Sakti, Laksmi and Kaustubha. The various kumbhas in the different directions are associated with Sarvacakṣhti, Prabhāsakti, Prāṇasakti, Gāṇaṣakti, Kriyāsakti, etc. The eight stones of the floor of the antarāla are associated with different letters: akāram, okāram, rikāram, gakāram, etc. The maśurak-āḍhāra-sīla (the base) has Yajus, Dharma, Trāṭāyuga, Gāṇam, Śāmaṇḍa, Dvāparayuga, Vairāgyam, Atharvaṇavēda, Kaliyuga, etc. In the four outer corners it has Vāsudeva, Sankarṣaṇa, Pradyumna and Aniruddha and in the inner corners Varāha, Śēṣamūrti, Narasimha and Nārāyaṇa. The yogapiṭa or the pedestal of the mūlabēra has cakra and padma in the adhisāna and Vāsudeva, Sankarṣaṇa Pradyumna and Aniruddha in the four cardinal directions of the caraṇapadma. i.e., the lotus feet of Ranganātha.

The vimāna-dvāra or the double-doorway of the sanctum, containing three rows of small square openings in each door, is associated with Kālavaisvānara and Apāmpathi in the two doors, Cakra in the door-step, Icāsakti and Prāṇasakti in the two door-jambs and Paramēśvara in the urdhva-uḍumbara (the upper horizontal). Agni and Soma dwell in two small windows (gavākṣas) above the doorway.

The pradakṣīṇa round the circular garbhagriha (Tiruvuṇṇāli) has the following deities: Ganeśa and Yoganidra on either side of the entrance, and, associated with the bases and kumbhas of the 12 pillars of the Pradakṣīṇa, Niyanta, Śāstra, Prajāpati, Siva, Indra, the Saptariṣis, the Navagrahas, the Apsarāgaṇas, the Oṣadhis, Vidyā, Aparavidya, Candra, Arka, Kēśava, Nārāyaṇa, Madhava, Govinda, Viṣṇu, Madhusūdhana, Trivikrama, Vāmana, etc.

The nine simhalalāṭa gables adorning the kapōta or cornice and their interspaces are associated with the weapons of Viṣṇu, viz., Cakra, Śankha, Gada, Padma, Lāṅgala, Musaḷa, Sara, Sārnga, Khaḍga, Khēta Daṇḍa, Parasu, Pāsa, Ankuṣa, Muḍgara, Vaira, and Sakthi.

In the interspaces of the twelve pilasters adorning the prastara are supposed to dwell Ekaśrungathana, Vāmana, Trivikrama, Nara, Nārāyaṇa, Hari, Kṛṣṇa, Paraśurāma, Kōḍanḍārāma, Vedavit, Kalki, Pātalāśayana, Kurma, Varāha, Narasimha, Amritaḥarana, Sripati, Rāhujit, Dattātreya, etc.

At the base of the griva, above the prastara and below an upper line of gables, are in the round Ananta, Saktyātma, Madhusūdhana, Vidyādi-
deva, Viśvarūpa, Krodātma, Dharma, Vāgīsvara, etc. In the midportion of the griñā reside Sarvavyāpi Dhruva and Sarvavyāpi Padmanābha. In the gable of the prithunāsa or the big projection resides Paravāsudēva. This image appears on the southern side. In the three other lesser gables appear Acyuta in the west, Ananta in the north and Gōvinda in the east.

In the kalaśādhāra-vedika, i.e., the base of the kalaśas, dwells sañgaracakra. The row of four kalaśas on the top of the sikhara (west to east) represent Vasudēva, Sankarśana, Pradyumna and Aniruddha while the row of four kalaśas on the prithunāsa projection (north to south) stand for Nara, Nārāyanā, Hari and Krisṇa.

The Pāncarātrāgama lays down, no doubt, an ideal plan of a temple with seven prākāras, complete in all details. Each of the three outermost pārākra walls has two smaller gateways on either side of the main central gateway. Actually the supplemental gateways are non-existent in the Śrīrangam temple. Dvārapālas guard every entrance according to the āgama but this is actually not the case in Śrīrangam. For the gateway, which leads one into the first enclosure, dvārapālas are provided on both sides, i.e., facing one who enters the first enclosure as well as when he leaves it. The pairs Bhadra and Subhadra and Sankhanidhi and Padmanidhi appear in these places both in the north and the south according to the āgama but actually only in the south in the Śrīrangam temple, i.e., on either side of the Nālikētiṇi-vaśal. As the supplemental gateways do not appear in the temple upadvārapālas or supplementary dvārapālas are also non-existent.

The āgama mentions the following besides the āvaraṇa or prākāra dēvatās, viz., kōna dēvatās, in all the corners, sōbhā dēvatās, in between the main and the supplemental doorways, appearing only in the two outermost prākāras, and upaśōba dēvatas, which appear in the corners outside the last prākāra wall. All the rest i.e., the deities appearing in front of entrance gateways, the deities in the corners, excluding the kōna dēvatas, as well as the deities in the cardinal directions in the prākāras, where there are no gateways, are considered as āvaraṇa dēvatās. Actually the position regarding the deities in the temple is quite different. A perusal of columns (1) and (3) in the table given above clearly brings out the gulf of difference between the number, name and disposition of the deities according to the Pāramēśvarasamhitā, which is supposed to be the guide-book and authority for all matters connected with the Śrīrangam temple, and what is actually found in the temple. Instances where both correspond are very few. This
only shows the difficulty in translating the āgamic theory into prac-
tice. Neither is there any agreement with the deities mentioned in the
Vaikhānasāgama. C.R. Krishnamacharlu tried to explain the difference by
saying......" this divergence is perhaps due to later improvements and altera-
tions made knowingly or unknowingly in successive generations. In fact the
temple has undergone so much alteration at the hands of pious kings of
several dynasties and donors of different generations that it is difficult to
distinguish between the original nucleus and the later accretions. The
introduction of images of the Vaiṣṇava Āḻvārs in shrines which previously
contained images of gods, appears to have been a later innovation, made
during the time of Rāmānuja and Vādanta-Dēsika**43. The learned epigra-
phist seems to suggest that all the āgamic gods were originally there and
that many images disappeared due to the vicissitudes through which the
temple passed. Though it is a fact that Rāmānuja installed the images
of the Āḻvārs in the Srīrangam temple there is no evidence to show that he
removed some images to make room for the Āḻvārs. Actually the bronzes
of some Āḻvārs are found in the shrines of gods as shown in the preceding
pages. A study of the history of the temple clearly shows that the temple
itself was a gradual growth, that all the seven prākāras did not appear
simultaneously, nor all the deities and shrines, and that temple builders
and chieftains consecrated the images of their choice, so that we have more
than one shrine for Rāma, Kriṣṇa or Narasimha, while they left out altoget-
ther many of the āgamic gods, whose worship, was perhaps not in vogue in
their time. The same is true of the vimāna dēvatas, of whom Rāganātha,
Parāvāsudēva, Acyuta, Ananta and Gōvinda alone appear in concrete form.
The rest are implicit.

Notes :

1. T.A. Gopinatha Rao : *Elements of Hindū Iconography*, (The Law
78–80.

2. KO. pp. 28, 133–34.

different forms of Para-Vāsudēa.


5. *Ibid*. Plates XLIV and XLV.


10. Ibid, p. 231.
15. Ibid, p. 123.
17. 139 of 1932-39 ; pt. II, para 70.
18. VV. 50-51.
21. Ibid.
23. H. Krishna Sastri, op. cit., p. 64, notes 1 & 2.
25. 82 of 1937-38 ; pt. II, para 63.
27. PS. 11 : 32-43.
29. PS. 10 : 44-46.
30. PS. 11 : 80-87.
32. T.A. Gopinatha Rao, op. cit., Vol. II, pt. II. Plates CLV and CLVI ; History and Culture of the Indian People, (Bharatiya Vidya Bhavan,), vol. 3, Fig. 49.
33. **PS. 11 : 135–141.**


35. Colavalli, according to the KO.

36. **KO. pp. 5–6. (36)\(^a\) 56 of 1892; SII. IV. 503.**

37. **KO. *op. cit.***

38. **Other lists are also sometimes given. (38)\(^a\) A seated image, here, represents Embār, a cousin of Rāmānuja.**

39. **KO. p. 118.**

40. **Pāramēśvara Samhitā, ed. by U. V. Govindacarya, Srirangam, 1953**

41. **T. A. Gopinatha Rao, *op. cit.* vol. 1 ; pt. II—Appendix A.**

42. **PS. pp. 1–5 and Ch. X.**

43. **ARE 1936–37; pt. II, para 9.**
CHAPTER IV
PUJAS AND FESTIVALS

In this chapter an attempt is made to give the reader an idea of the pūjās and festivals as they are being celebrated today in the Śrīraṅgam temple. No attempt is made to trace the evolution of each item of pūja or festival historically. It is well-nigh impossible to do it from the stray references available in the inscriptions briefly listed in the introductory chapter. They tell us that endowments of lands and money were made for the divine services and offerings, that the images were given holy bath or abhiṣekam and were taken in procession, that the prabanḍhas were recited in the divine presence, that lamps of ghee were burnt during worship and that garlands and jewels were offered and so too naivêdyam; but these do not help us to visualise the rituals. Perhaps they were known and performed in the Cōla period and reached their full development in the Vijayanagar period. The Āgama-samhita (Pāramēśvara Samhita) to some extent and the Kōil Oḻugu to a greater extent provide some useful information. The details in the latter work seem to reflect the conditions in the Vijayanagar period.

The inscriptions refer to several festivals by name, e.g., the Viruppaṇ tirunāl, the Bhūpaṭi Uḍayār tirunāl, the Adyayanōtsava etc. Some donors instituted special pūjās or sandis or else full scale festivals to be celebrated on the days of their natal stars and made grants of money for the expenses. This practice appears to have been common during the Pāṇḍya, Vijayanagar and Nāyak periods. The celebration of festivals according to the calendar may be said to have had its fullest development during the late Vijayanagar and Nāyak periods thanks to the munificent grants of the rulers. The 15th sarga of the Divyasūricaritam gives a graphic description of the seasons and the festivals celebrated in Śrīraṅgam during those seasons. The Lakṣmi kāvyam gives a description of the Ādibrahmōtsava centering round the marriage of Rāgānātha with Uraiyūrvalli Näcciyar. Both are Sanskrit kāvyas of the 15th century.

SECTION I

Pujas

The main purpose of a Hindu temple is to house icons to which devotees could offer worship. Whereas in domestic worship elaborate and ritualistic pūja may not be possible it is made possible in temples where a set of arcakas are commissioned to perform pūjās in the subsidiary as well
as the main shrines at the proper timings and in the proper manner. The devotees are thus enabled to go to the temple during pūja hours and join the ceremonial worship without taking an active part in the ritual. The worship offered by them is symbolic as the priest offers it on their behalf.

The Paramesvara samhita says that worship could be offered thrice, of which the morning worship is the most important. It could be offered six times or even twelve times if possible. The early morning pūja is supposed to ensure the unflagging performance of worship and religious rituals by the devotees in general and the aracakas in particular. The noon or mādhvāna pūja is supposed to ensure good government while the evening pūja ensures an abundance of food. More pūjas may be performed for other ends say the destruction of evil, growth in the numbers and welfare of men and beasts, etc.

The Tiruppaḷḷi elucci

The ritual of singing the aubade and waking up the god in Vaiṣṇava temples is an old one and appears to have been in existence even before Tondaraṭṭipodi Āḻvār composed his eleven verses of the Tiruppaḷḷi elucci, addressed to God Ranganātha announcing the passing of the night and asking Him to get up from His serpent couch. Verse 8 announces that the night has disappeared, the sun has risen, the gods are reciting the Vēdas and the sages like Tumburu and Nārada have come with treasure, the cow, the mirror and clean vessels for pūja and requests the God to rise. The presentation of the cow, which continues to this day, with the God facing its hind part, is symbolic of His benign look at the world. The Koḻ Oḷugu says that the cow, the horse, the elephant and a dēvadāsi would wait in the Alagiyaṉavāḷan tirumaṇṭapa every dawn. It also says that in the same maṇṭapa the viṇṇappam-saivār would play on the viṇa every dawn after taking bath. Today a Srivaiṅavaya, who has the hereditary right (mirāsi) of singing and playing on the viṇa in the above maṇṭapa early in the morning, sings a few songs, not exactly the verses of the Tiruppaḷḷi elucci but conveying similar import, before the aracakas come. When the watchman opens the doors of the Gāyatri maṇṭapa, they enter and open the doors of the sanctum after drawing on the cloth screen against the doorway of the maṇṭapa. Now the garbhadriha is swept and cleaned and wicks in the oil lamps changed. In the meanwhile the cow arrives in the Alagiyaṉavaṉāḷan tirumaṇṭapa, the viṇa recital is stopped and the men and women who have thronged there stand on tip toes waiting for darśan. As all clothes are removed from the utsava-bera of the god at the close of the ceremonies
the previous night except for a loin cloth it is now provided with fresh
clothes and after proper decoration the screen is drawn off and the devo-
tees now file into the Gāyatri maṇṭapa and have darśan of the mūla and
utsava bēras from the antarāla. A priest honours the cow with a garland
and the cow is taken back. This early morning darśan of the god is popu-
larly called Viswarūpa darśan.

The routine of the pūjas: The ablutions and abhisēkam

The routine of the daily pūjas, which starts after the Viswarūpa-
darśan, has been practically the same from very early times and is also
common to all Vaiṣṇava temples. In Śrīrangam a couple of Śrīvaiṣṇava
temple servants bring water for pūjas, etc., from the river Kāvēri. During
festivals the pots of water are brought on the back of the temple ele-
phant and accompanied by music. This water is stocked in the silver pancapātras
kept in the sanctum. For purposes of pūja the water is poured into five
cups of silver arranged by the feet of the utsava bēras as follows: four in
the corners and one in the centre, viz., the arghya pātram in the southeast
(āgnēya) for washing the hands (of the god), pādyā pātram in the south-
west (nirṛūti) for washing the feet, ācamanīya pātram in the north-west
(vāyu) for washing the mouth, snāniyapātram in the north-east (iśānyam)
for the holy bath, and the sarvārīa-tōya pātram in the centre containing
water for general use. Paccai karpūram (camphor), kastūri (musk), carda-
moms and sandal paste are mixed with the water in these cups.

The priests who have duties inside the sanctum, viz., the Bhāgavata-
nambis or Bhajṭāḷ start the ceremonies with the washing of the teeth
and faces of the utsava-bēras, which is done symbolically through the
appropriate mantras. Spoonfuls of water are offered for ācamanam
(washing the mouth), arghyam (cleaning the hands) and pādyam (washing
the feet). When the deity (Āḷagiyamaṇḍavaḷan) is supposed to be washing
his teeth and face an arcaka holds a mirror. Then follows the abhisēkam
or tirumanjanam (holy bath). This is done for the small silver image
called the snānamūrti and the saṭakōpan, which stands for the feet of the
god. The jewels and clothing of this image are removed and a shower bath
with hot water (dāraiṣṭam) is provided by means of a sahasradārai or
thousand holed plate. The bath includes anointment with ghee and remov-
ing it by the application of the powder of dry turmeric and melon
(āmalaka or nelikkāi). The abhisēkam of the procession image of the god
(Āḷagiyamaṇḍavaḷan) or the utsavāṅgasnānam is done in the mahāmaṇḍapa
on the ēkādasi and amavāsyā days and on the first, seventh and last days of
brahmôtsavas. There are also special baths like the Jyôstábhiśêkam. The holy baths given in the sanctum are *in camera*, but those given in the manṭapas are open to public view. In the case of the god the vastra is quickly changed thrice but in the case of the goddess, *i.e.*, Sriranga Nâcciyar, the bath is given with the clothes on. It may be stated here that the bronzes themselves have ornate representations of clothing and jewellery. On all these occasions the puruṣasûktam is recited by the Bhaṭṭas. As the divine bath commences an arcca gives the arulappâdu (divine commandment) to them and they start the recitation. The issue of the divine order through the mouth of an arcca and the person or persons so addressed obeying it saying nâyandê, nâyandê (my lord! my lord!) and the dramatisation of the whole process are said to be characteristic of treating the god as king (Rangarâja). Verses from the prabandas of the Ālvârs are also recited by the Arayar. In the month of Dhanus or Mârgâḷî the Tiruppâvai is recited during the holy bath.

So far as the mûla bêra or Periya Perumâl is concerned the image is smeared with sandalwood oil after the ornaments and clothes are removed, except for a loin cloth, and it is kept in that condition for six weeks after Jyôstábhiśêkam and again for six weeks after Pavitrôtsavam. During this period the divine frame, excepting the face and chest, is screened off. At the close of each period the oil smear is washed off and the decorations restored. Between the two periods there is a short break of usually ten days. On Fridays, in other periods, punugu oil mixed with camphor oil is applied to the chest and feet of the image.

*Alankâram and ârâdhana*

After the abhiśêkam of the śnânamûrti on ordinary days and of the utsavamûrti on special days as aforesaid the image is wiped dry with washed and dried vastras and is properly clothed with the pîtâmbaras, and kastûri mixed with punugu is applied on the forehead. The jewels are restored and the image is decorated with garlands of fresh flowers. All this is done *in camera*. During this period viṇa is again played in the Aḷagiyamanâvâlantarumanṭapa. Once the alankâram or decoration is over the screen is drawn off and the devotees, gathered in the above manṭapa, enter the Gâyatri manṭapa to get a darsan of the deities.

Ārâdhana or worship is done with tulasi leaves. It is accompanied by the recitation of the stôtra mantras in Sanskrit and the Tamil prabandas. This recitation is called vêda-vîṅñappam. The worship is concluded by the offering of incense and mangalâratti or the waving of varieties of lamps of
ghee like the pot lamp or kumbalatti having one wick, the Ramanujan lamp with seven wicks, etc., again accompanied by recitations. After this is over worship may be offered with tulasi leaves and flowers by the aracakas on behalf of individuals. This is called arcana.

Naivedyam

After aradana comes the feeding of the deity represented by the small silver image called the bali beram. This is called bhokjasanam or naivedyam. A few cooks from the madappalli bring the cooked rice and other items of eatables like kshirannam (milk-rice), appam (sweet cakes), sweet pongal, etc. These are brought in baskets. The rice basket or taligai is emptied over a piece of cloth called pavadai in front of the utsavamurtis above the slab called amudu-pahai. Torches are held during the “divine meal” and camaras are waved. When the meal is over betel and nuts are offered and this is followed by the offering of water for washing the mouth. Naivedyam goes on in camera. It is similarly offered to the various deities in the sub-shrines.

The routine of the puja described above is again performed at noon in a shortened form including all items except the bath. On some occasions like the ekadasi the bath is offered at noon. The puja is performed again in the evening, when there is only public worship, and in the night (at about 8-30 p.m.). The naivedyams vary. It is generally the practice nowadays to admit the devotees only after the puja is over. Certain time is allotted for free seva or darsan, and then arcana or worship is done on behalf of individuals on payment of a fixed sum. In the night the puja is wound up with the offering of milk. Formerly, say in the Vijayanagar period, kasa or medicinal decoction was offered along with milk. It was prepared and brought from the arogyasala, i.e., the shrine of Dhanvantri. There is no ceremony here of putting the god to sleep as he is in yogasayana.

Section II

Festivals

Festivals are always associated with a Hindu temple and seem to be as old as the ceremonious pujas. On festive occasions the divine images are specially decorated and taken out of the temple in procession seated on vahanas or vehicles and accompanied with music. Hence they are popular and are attended by a concourse of people, particularly the car festival or ratotsava attracting people from far and near. The festivals are
largely seasonal in character. They are also commemorative, recalling some achievements of Viṣṇu related in the purāṇās. The Adyayanōtsava is based entirely on the recitations of the prabandās. It is noteworthy that different structures attain a meaning and a significance in their association with particular festivals without which they are just enclosed spaces and nothing more, e.g., the Pavitra maṇṭapa.

The inscriptions in the Srīrangam temple contain more references to festivals than to pūjas. Some of these have been mentioned earlier. An inscription dated in the 16th year of Vikrama Coḷa (1136 A.D.) registers a gift of land for feeding Brāhmaṇa pilgrims during the Panguni festival. An inscription of Jaṭāvarman Vira Pāṇḍya refers to the Karttikai festival. Inscriptions of the Vijayanagar period refer to the Adibrahmōtsava, the Kausika tirunāl, Vedapārāyanā tirunāl or Adyayanōtsava, Srījayantī and Mahānavami festivals, etc. An inscription dated in S. 1331 (A.D. 1409) refers to a gift of 135 gold pieces (pons) by Mahāmaṇḍalēswara Vira Bhūpati Uḍayār for conducting a festival to the god in his name on the day of his natal star punarpūsam. The conduct of the charity was left in charge of Uttamanambi. Another inscription dated in S. 1355 (A.D. 1433) says that Anṇappa Chaunḍappa instituted a car festival to be celebrated on the day of Uttirādam, the natal star of his father, Ādityadēva Uḍayār and also presented an elephant for service during the same festival. There are references to the sankramaṇam festival, the Citrāpaurnāmi festival, etc., in other inscriptions.

Types of festivals: Parvōtsavas, etc.

Festivals may be classified into Parvōtsavas, Ekadinōtsavas, Māsōtsavas and Brahmōtsavas. Parvōtsavas are simple festivals celebrated within the temple on the five following occasions or pancaparvas each month: (1) māsa sankramaṇam or the commencement of every month, (2) amāvāsyā, (3) paurnāmī, (4) and (5) the two ēkādasīs in each month. In addition parvōtsava is celebrated on the day of Révati, which is supposed to be the natal star of the god Ranganātha, actually the star of consecration of the image. On all these occasions the utsava images are brought out of the sanctum into the mahāmaṇṭapa, taken down the western steps into the first or Rājamahēndran enclosure, where they are taken in procession pradaksīṇa-wise and brought back to the maṇṭapa through the eastern steps. The ceremony of ascending the steps is called paṇḍiyēṟḷam and is done to appropriate music. The god and the goddesses are seated in the sandalwood pavilion called sandana maṇṭapa and pūjas are performed there. At the close of the
ceremonies the images are taken down along the eastern steps and in procession along the enclosure pradaksīna-wise and brought back to the maṇṭapa by ascending the western steps, whence they are restored to their position in the sanctum. When bigger festivals are being celebrated the parvōtsavas get merged with them.

The ēkadinōtsavas or single day festivals last for a day and no more and such are the Citrā Paurṇami, Jyeṣṭābhiṣekam, Patinetṭām perukku (Ādi 18th), Sīr Jayanti, Vijayadasami, Dipāvaḷi, Kārttikai dipam, Sankrānti and Yūgādi. The monthly māsōtsavas and the annual brahmōtsavas last for more than a day, usually about ten days. The important māsōtsavas are the pūccāttu-tirunāḷ or the flower festival (Dhavanōtsava) in Cittirai, also called Köḏaittirunāḷ when the deities are specially decorated with flowers—the month, roughly corresponding to April, marking the beginning of the flowering season—, Vasanōtsava in Vaikāsi, Jyeṣṭābhiṣekam in Āni, Paviṭrōtsavam in Āvaṇi, Navarātri in Purāṭṭāsi, which is celebrated solely for the goddess, Śrīranga Nācchiyār, Dōlōtsavam or swing festival in Aippasi, Vēdapārāyaṇa tirunāḷ or Adyayanōtsavam, which lasts for twenty days in the month of Mārgaḷi and the float festival in Māsi. It is the practice that all functions and processions of the maṇṭaps are done in the evenings. Three Brahmoṭsavas are celebrated in the months of Cittirai (Viruppaṇ tirunāḷ), Tai, (Bhūpati tirunāḷ) and Panguni (Ādibrahmoṭsavam). The distinguishing marks of a brahmōtsava are its commencement with dhvajārōhaṇam or the hoisting of the flag on the flagstaff and its conclusion with ratōtsavam or car festival. In the following pages the main festivals are briefly described as they occur in the Hindu solar calendar commencing with the month of Cittirai (Caitra), the year commencing from mid-April, i.e., from the Tamil New year’s day.

**Festivals in the month of Caitra (April–May)**

Kōḏaittirunāḷ

The Kōḏaittirunāḷ or summer festival, also called the pūccāttu-tirunāḷ or flower festival, is celebrated for ten days preceding the full-moon day in the month of Caitrā (Citrā Paurṇami). On all these days the god is profusely decorated with flowers and is stationed in the evenings in a four pillared maṇṭapa, facing south, in the maṇḍapalēḷi or open space in the eastern wing of the third prākāra. Pūja, naivēdyam, consisting of pānakam and soaked and sweetened green gram dal, and distribution of tiram among the devotees follow. From the 6th day the god is taken to the Dorai maṇṭapam, in the north-western corner of the second (Kulasēkharan)
prākāra, and stationed in the raised pavilion, where pūja and naivēdyam are offered. While the god returns to the sanctum pradaksīna-wise vaiṇāvādyam is performed by the hereditary Vaiṣṇava musician. The Kōdai festival is celebrated for Śṛiranga Nācciyār in her own temple for 10 days during this month.

Citrā paurnāmi

On the Citrā-paurnāmi the god is taken in procession to a maṇṭapa, called the Amma-maṇṭapam, about a mile due south of the temple and lying on the northern bank of the Kāverī, and ceremonies are performed recalling Gajendra-mōkṣa. After abhiṣēkam the god is taken to the edge of the bank, near the waters, and there He blesses Gajendra represented by the temple elephant. Pūja is again performed in the sands. Then the god returns to the maṇṭapa and back to the temple.

Śrī Rāmanavami

On the day of Śrī Rāmanavami the god is seated in state in the Arjuna maṇṭapa. The image of Cērakulavalli Nācciyār, who is supposed to be an incarnation of Sīta and one of the eight consorts of Ranganātha, is brought from her shrine nearby and seated by his side. Abhiṣēkam is performed for both and pūja and naivēdyam follow. While returning to the sanctum the god accompanies the goddess and leaves her in her shrine.

The Brahmotsavam

The Cittirai brahmotsavam, called the Vīruppan-tirunāl, commences eight days prior to the day of Rēvati, the star of the god’s consecration. On that day the ratōtsavam has to be celebrated. The routine of every brahmotsava is more or less the same. On the first day the ceremony of ankurār-paṇam or ‘sprouting of the seeds’ takes place. The images of Viśvaksēna and Ānjanēya are taken in procession to the Nācciyār temple and on their behalf the temple servants bring holy earth from beneath the bilva tree there. A few priests go to the river bank and bring sand chanting the bhūsūkta. The mud and sand are mixed and moistened and are kept in pots in the yāgasāla. Cereals are sown in these and they begin to sprout in a few days. On the second day the Śeṇāpati, i.e., Viśvaksēna, conceived as the commander-in-chief of Viṣṇu, goes round the streets for nagarsōdanai, (inspection of the town) i.e., his image is taken in a simple procession along the four Citra-streets. When he returns Garuḍa pratiṣṭha is done, i.e., a picture of Garuḍa is painted on a piece of canvas and consecrated with appropriate mantras and kept in the Aḷaṇiyanavāl-an-tirumaṇṭapa. In other words the garuḍa-dhvaja is made
ready for being hoisted on the dhvajasthamba the next day. This ceremony is called the dhvajārōhaṇam. In the morning the dhvaja is ceremoniously carried on a plank along the Citra streets and brought back and kept near the dhvajasthamba. The god is now stationed in a small raised maṇṭapa near the shrine of Ānjanēya to the south-east of the dhvajasthamba and balipīṭa in the spacious southern wing of the second prakārā. Pūja and nai- vēdyam are offered to the god and Garuḍa is consecrated in the dhvaja. Then the aruḷappādu for flag hoisting is given, i.e., an arcaka shouts, on behalf of the god, ‘parō’ (Tamil pāṟa, i.e., ‘fly’ lengthened out) and another, who stands above the terrace near the aperture through which the staff juts out, draws up the dhvaja and ties it to the top of the staff.

The same evening the god and the two goddesses, i.e., the utsava bēras, are decorated and seated in the Aḻagiyamaṇavāḷan tirumanaṭapa and the ceremony of bhērithaṭanam or beating the drum is performed. Pūja is done to the bhērī and it is struck with the recitation of the bhērithaṭanam slokas. The purpose of the sloka is to invite the gods, the dikpālas and devotees to the brahmōtsava. Three beats of the drum follow each sloku. The god and the goddesses are then taken in procession round the Citra streets. When they return to the temple the god gets down from the capra, leads the goddesses into the sanctum and then he returns alone and goes to the yāgaśāla where he is offered tirumanjanam or bath (abhiśēkam). Pūja and naivēdyam follow. Ghee offerings are made in five sacrificial fire pits (pancakuṇḍa hōman). Then the god returns to the mahamaṇṭapa but does not get into the sanctum. As he is supposed to have started on a yātra or journey he makes yātradānam and fulfills his yātrāsankalpam by staying outside the sanctum. His image is kept for ten days in the mirror room in the south-eastern corner of the maṇṭapa. This brings the first day’s festival to a close.

From the second day onwards the god is taken every morning round the Citra streets and is brought back to the mahamaṇṭapa. The vāhanas or vehicles change. On the 4th day he comes out on Garuḍa (Garuḍa seva). On the 8th day, e.g., he rides the horse. On the next day (rēvati nakṣat-tara) he is drawn round the Citra streets in a chariot (ratha). On the tenth day tirumanjanam is performed in the mahamaṇṭapa. In the evening he goes round the Citra streets in procession and then comes round the inner enclosures staying at stipulated places and receiving the ubhayam or honours and offerings made by the ubhayakār or donor. This happens in the course of each procession. On this occasion he stays for a while in the 1000-pillared maṇṭapa and then proceeding due south comes to the
Udayavar shrine. During this promenade the choristers in the tiruvōlakkam chant the Rāmānuja-nūṟṟandādi. The image of Rāmānuja is brought out by an ācārya on the palm of his right hand (Kuittala-sērvai) and on his (Ramanuja’s) behalf coconut juice is offered to the god, who proceeds then towards the sanctum. He stays for a while near the dhvajastambha in the second enclosure and hears the pāḍippu or tiruppani mālai recited. This gives an account, in Tamil verse form, of the various festivals of the temple and the services rendered by the Tenkalai Śrīvaiśnavaśavas during those festivals. It is popularly attributed to Rāmānuja and is recited at the close of each festival. After the Perumāḷ goes into the sanctum and is restored to his original place on the bhūpālarāyan, i.e., the gold plated pedestal, the dhvaja is pulled down in the night. Though the festival is closed with this the god is taken in procession along the Citra streets in a specially decorated flower palanquin on the evening of the 11th day. To the common people this is the last function of the Cittirai brahmōtsavam.

Vasantōtsava in the month of Vaiśaka or Vaikasi (May–June)

The vasantōtsava commences eight days before Paurṇami (full-moon day) of this month. In the evening of the first day the god and the two goddesses are taken in procession from the mahāmaṇṭapa to the Vasanta-maṇṭapa (a square maṇṭapa in the centre of a tank, which is surrounded by a pillared verandah on all the four sides, the southern wing having an extended maṇṭapa in the centre). The god is adorned with turmeric powder (cūrṇābhīṣekam) and pūja and naivēdyam follow. The Tiruppallāṇḍu is recited during the cūrṇābhīṣekam. The dancing girls attached to the temple used to perform the kōḷāṭa dance in the southern maṇṭapa after pūja and sing and dance as the deities were taken back to the sanctum. These practices disappeared with the abolition of the institution of temple dancing girls. Music performances have now taken their place From the second day onwards the god alone is taken to the Vasanta maṇṭapa and the ceremonies are performed on a simpler scale. On the 7th day the god and the goddesses are taken in procession to the maṇṭapa. (It is generally the practice to take the god and the goddesses together in processions on the first and seventh days only of the māṣōtsavas). On the 9th day (paurṇami) the god is given the cūrṇābhīṣekam in the sanctum and, after pūja, is taken round the Citra streets on the horse vehicle and back to the sanctum. Visits to the Vasanta maṇṭapa cease with this day.

For Śrīrangā Nācchiyār the Vasantōtsava is celebrated in her own temple for seven days in the same month in a small tank behind her shrine. This is called the keṭākkūṭiṭriunāl.
Jyestabhishekam in the month of Jyesta or Āni (June–July)

Jyēstābhīṣēkam is performed on the day of jyēṣṭanakṣattara in the month of Āni. In the morning of this day water is brought from the Kāverī in a gold pot on the back of an elephant with pomp and music. Some arcakas fetch water in silver pots also following the elephant in procession. After the images in the sanctum, viz., the god and the two goddesses, the yagnamūrti and the bēras for snānam, sayanam, bali and tīrtham are all removed to the Tiruvunnāji and arranged on different pedestals they are given a series of baths in water, milk, cuḍ, honey and the juices of sugarcane, lime, mango and other fruits. About a 1000 small cups, arranged in four corners of a square, 250 for each corner, are used for the abhiṣēkam. Hence it is called Sahasrakalasābhīṣēkam. Intermittently they are cleaned with soap nut powder, turmeric powder and varieties of perfumed stuffs. Then they are bathed with sandal paste and again in water. They are wiped dry but the ornaments, armour (kavacam) and the clothes are not restored. In the same way the mūlabēra, i.e., the reclining Ranganātha image, is divested of its ornaments and attire and sandalwood oil, specially prepared for the purpose in the temple, is applied to the divine frame in the immediate presence of Srīrangamanāraṇāyaṇa Jiyyar.

In the evening naivēdyam is offered to the nijattirumēni, or the true frame i.e., the images without ornaments and clothing. Only at about 10 or 11 p.m. the images are restored to their original places in the sanctum and again decorated with ornaments, etc. During this interval repairs, if any, are done to the ornaments. The abhiṣēkam and naivēdyam are done in camera, the devotees having seva not earlier than the next morning, when the routine pūja is followed by the arcanas of the devotees. The madhyāna pūja is followed by mahānaivēdyam, which consists of a large quantity of rice (said to be 1000 measures) cooked and spread over the floor of the Ajāgiyamaṇavālan-tirumāṇṭapa. Later it is distributed among the arcakas and the devotees.

Jyēstābhīṣēkam is done for Srīrangamacciyār on Friday and for Cakrattāḷvār on a Saturday, closely following the abhiṣēkam of Ranganātha.

Patineṭṭām perukku: 18th of Āṣāḍha or Ādi (July–August)

This festival celebrates freshes in the river Kāverī during the monsoon following summer. The celebration comes 35 days after Jyēstābhīṣēkam and may coincide with Ādi 18th or 28th. On that day the god is taken to the Ammā maṇṭapam on the bank of the river in the evening and
is offered pūja and naivēdyam. Then a mangala-sūtra, a new saree, a garland of the god, pānsupāri and prasādam are placed on the back of the temple elephant, taken to the edge of the river and thrown into the floods. Prasādam is distributed among the devotees and the god is taken back to the temple in the night. The god is supposed to grace the river goddess and take her as his spouse. The Divyasūricaritam (15th sarga) says that in the month of Ādi the river became turbulent with sharp freshes and floods and that when Rangarāja came to her and offered her his garland along with mangalā sūtra she became modest and went gently like a newly wedded bride.

Festivals in the month of Sravana or Avani (August–September)

Srijayanti

On the day of the rōhini nakṣattara Srijayanti or the birth of Kriṣṇa is celebrated. The main utsava bēra is taken in procession to the Śrībhānḍāra mantapa and is given tirumanjanam. During the holy bath the verses of Periyālvār’s Peria-tirumōli dealing with the childhood of Kriṣṇa are recited by the Arayar. The next day uṟiyādi is celebrated. This commemorates the leela of Bālakriṣṇa stealing curd from the curd pots hung up in the houses of gōpis. In the morning the utsava bēra of Kriṣṇa from the Kriṣṇa shrine in the Kiḻi mantapa is decorated and taken in procession around the Citra streets. In the evening Aḷagiyamaṇavāḷan and the two devis are taken in procession to the uṟiyādi mantapam on the banks of the Tirumanjana-kāverī (a branch of the Kāverī flowing through the town), where pūja is offered. The images are then taken in procession through the Citra streets. Near the gateway which leads to the south Uttara street a curd pot is hung up in a specially erected pavilion. A priest breaks it with a stick. The god and the goddesses then return to the sanctum.

The Pavitrotsava

The Pavitrotsava commences on the ēkādasi day of the bright half of the month of Āvaṇi. The god is taken to the yāgaśāla. Near its footsteps navaratna piṭārōhaṇam is observed i.e., the image is stationed for a while on a bed of multicoloured flowers. In the yāgaśala an elaborate tiruvāradana or worship is started. Mangalāratti is done 360 times. This is followed by tirumanjanam and naivēdyam. In the meanwhile the pavitras i.e., cotton threads tied together and of different sizes, the knots resembling beads, and which are intended for adorning the hands, feet, neck, crown, etc. of the divine images, are got ready and kept in new earthen pots, which are
arranged on heaps of paddy amidst the chanting of appropriate Vedic hymns, which are supposed to instil life into them (prāṇapratīṣṭa). Then the longest pavitra, the vanamāla pavitra, is taken out and carried to the sanctum and the mūla bēra is adorned with it. The utsavar is then carried back to the sanctum from the yūgasāla. On the next day, i.e., dvādasi, āradhana or mangalāratti is done 360 times to each one of the seven deities in the sanctum, viz., the mūla bēra or Periya Perumāl, the utsava bēra or Aḻagiyamaṉavāḷan, with his two consorts, Śrī and Bhū, Tiruvarangamāḻi- gaiyār, near the feet of the mūlavār, and the four mūrtis for snānam, sayanam, bali and tīrtam. The pavitas are now removed from the yūgasāla and are placed on the hands, feet, crowns etc. of the images, including the mūlavār. The devotees are permitted to have pavitrasēva, i.e., seeing the gods decorated with pavitras, throughout the day. This goes on day after day. Pūja, naivedyam and distribution of tīrtam are done in the evenings. From the second day the utsava bēras are stationed in the pavitramanṭapa to facilitate sēva.

On the 7th day the god with the ubhayānāccimār, i.e., the two goddesses, are taken in procession to the tirukkoṭṭāram or granary and the ceremony of dhānyamānam takes place. On behalf of the deity an arckakā calls out to the measureman (kalaḷappān) to come and measure the stock. This ceremony is repeated on the 7th days of the Vasantōtsavam, Dolōtsavam, teppōtsavam and the three brahmōtsavas. On the 9th day tīrtavāri is done in the evening. The snānamūrti is taken out to the manṭapa on the bank of the Candrapuśkaraṇi and tirumanjanam is done. The arckakā takes the image in his hand and dips in water. This is done on the 9th days of the Pavitro- tsava, the Dolōtsava, and the three Brahmōtsavas. After that the images are taken back into the sanctum after pavitra viniyōgam.

Festivals in the month of Bhādrapada or Purāṭṭasi (September–October)

The Navarātri or Mahānavami festival for the Nācciyār

The Navarātri or Dasara festival is celebrated only in the temple of the goddess Śrīranga Nācciyār. It lasts for nine days. At noon on the first day tirumanjanam is done for the goddess in the sanctum accompanied by Vēdic recitations in the manṭapa outside. This is followed by pūja and the ceremony of rākṣābandhanam for the goddess and the horse-vehicle. The latter is the vehicle of the god on the Vijayadasami or the tenth day and now the goddess graces the animal and wishes it and the god all success in his ‘expedition’. In the evening the goddess is taken in procession through the prākāra and is stationed in the ornate four pillared black-granite
pavilion in the Navarātri maṇṭāpā. It is a practice in Srirangam that the goddess, Sriranga Nācchiyar, is never taken outside her own precincts. Pūja and naivēdyam are followed by tirūviniyōgam. Music performances are arranged in the spacious outer maṇṭāpā. A display of fireworks, on a small scale, is also arranged in the open space opposite.

On the following seven days routine pūias are offered in the sanctum in the mornings and alankāra-śeṣa in the maṇṭapa in the evenings, i.e., pūja and darsan with special decorations. On the 9th day tirūmanjānam is done in the maṇṭapa and is open to public sēva. The hath is given to the image with the sārī on. Pūja and naivēdyam follow. In the meanwhile the god sends his garlands to the goddess. They are received with pomp and music and the goddess is adorned with them. Tirtaviniyōgam is followed by rakṣābandhanā-visarjanam for the goddess and the horse i.e., the protective threads which were tied round the wrist and neck of the goddess and the horse respectively on the first day are untied. Later the goddess is restored to her place in the sanctum. The horse-vehicle is now taken to the god’s shrine, where rakṣābandhanam is done both for the god and the horse for the next day’s Vijayadasami.

Vijayadasami

In the morning the god is taken in procession in a palanquin in the iṣāṇya or north eastern direction, which is supposed to be auspicious. Actually the god goes east, towards the shrine of Kāṭṭalagiyasingar for vijaya or conquest. He is stationed in the outer maṇṭapa and pūja and naivēdyam follow. He then mounts the horse vehicle, brought earlier from the main shrine. He stops opposite the vanni tree within the spacious compound of the shrine and performs pūja to it. The hunting scene or mrgayōtsava is enacted here. Cane bows and arrows of cane with brass heads are ceremoniously brought on elephant back and an arcaka shoots the arrows in different directions. To indicate that a few animals are shot by the arrows a goat’s ear is pricked by an arcaka or a temple servant. It is said that this was formerly done by a temple dancing girl. He is also supposed to kill Vaniyāsura or a forest demon. The god then returns to his shrine and has tirūmanjānam along with the dēvis on the amudupā rai, i.e., the central platform in the gāyatri maṇṭapa.

Festivals in the month of Thulā or Aippasi (October-November)

The Dōlōtsava

The Dōlōtsava or the swing festival commences eight days before ēkādasi during the dark fortnight of this month. On the first eight days the
god is brought to the ānjal or swing maṇṭapa in the evenings and seated in the swing. On the first and seventh days he is accompanied by the two dēvis. After pūja and naivēdyam the swing is gently rocked. As it is rocked the swing songs of the Āḻvārs, viz., Periyāḻvār and Kulasēkhara Āḻvār are sung. Formerly the courtesans of the temple were singing the S'rīrangamānāthar-ūsal and the S'rīranganāyakiyār-ūsal, the swing songs composed by Pillai Perumāḷ Aiyangār (c. 1300). On the 7th day the god and the goddesses are taken to the Tirukōṭāram for the ceremony of dhānyamānam or measuring of the paddy. On the 9th and last day tirtavāri is celebrated as described earlier (under Pavitrōtsava). After this pūja is offered to the god stationed on the swing, followed by rocking of the swing, naivēdyam and tirtaviniyōgam.

A swing festival for S'rīranga Nācciyār, lasting seven days, is celebrated soon after in the ānjal maṇṭapa in the western wing of the prākāra of her own shrine.

The Dīpāvalī

On this day the god is brought out of the sanctum and is stationed facing east, as usual on a pedestal in front of the sandana maṇṭapa or pavilion in the mahāmaṇṭapa. Pūja is offered and then the deity is given holy bath. The fifteen images of the Āḻvārs and Ācāryas are brought and kept in the Kiḷi maṇṭapam to the east of the mahāmaṇṭapa. Naivēdyam is offered after the ceremonious bath. Two cloth bags, each containing Rs. 500/- in coins, are brought from the dhvajasthamba with pomp and music and placed near the feet of the god. When the Perumāḷ rises on the shoulders of the bearers arulappādu is issued to the fifteen. Their respective images are brought one by one, in the order mentioned in the arulappādu, viz., Nam-māḷvār, Tirumangai Āḻvār, Uṭayavār, Periyāḻvār, the Āḻvārs Madurakavi, Poigai, Bhūtam, Pēi, Kulasēkhara, Tiruppāṇi, Toṇḍaraṅgippodi and Tirumāḷisai and the Ācāryas Tirukkaccinambi, Kūrattāḷvān and Pillai Lōka-cārya.16 As each image is brought near the Perumāḷ a vastra or new garment is offered, the chaouri or șațāri is waved in honour and a bit of the god's sandalpaste is placed on its anjalihasta. The Perumāḷ then goes back to the sanctum while the Āḻvārs and Ācāryas return to their respective shrines.

Throughout the month thulā the abhīṣēka water for the god is brought from the Kāvēri in a gold vessel on the back of the temple elephant. Silver cups used in pūja are also replaced by gold cups.
Festivals in the month of Karttikai (November-December)

The Kaisika or Kausika-tirunā!

On the night of the ēkādaśi after Dipāvali the god is adorned with 360 garments. He is supposed to be protected against the cold of the season. Four bags containing 360 silk pieces are brought. The Sthānika calls out for the cloth saying Tiruvaḍivaḷarvadē. An arcaka takes out one silk piece and places it in a silver plate held by another, who brings it saying nāyandē, nāyandē. Another takes it from the plate and covers the utsava bēra with it. Actually he places it on the cylindrical pillow behind the image. Then the sthānika calls for betel and nut saying adaikkāyamudu-ntuṇuvadēl. The custodian of betel leaves and nuts gives the pān-supāri to a servant, who gives it to a paricāraka, who receives it in the silver plate and takes it to the arcaka saying nāyandē, nāyandē. The arcaka takes it near the mouth of the deity and keeps it aside. Then the sthānika calls for the dīpa or lamp saying tiruviḷakkutūṇuvadēl. One paricāraka brings the camphor saying nāyandē, nayandē, lights it and places it on the silver plate. An arcaka waves it in front of the god and then throws it down. This threefold process is repeated 360 times. After this is over the Kaisika purāṇa, an episode in the Varāha purāṇa is recited by the hereditary paurāṇica, who is the descendant of Bhaṭṭar.

The bonfire or sokkappānai

On the day of paurṇami the god is given tirumanjanam and then the ceremonies for the sokkappānai or bonfire in the night are commenced.17 Agnipratīṣṭa is performed in the maḍappāḷi. From this holy fire 9 lamps are lit, of which one is a silver lamp and the rest earthenware. Led by a member of the Uttamanambi family these are brought to the sanctum, shown to the deities and kept there. The Uttamanambi is sent back to his house with temple honours. At nightfall the god is taken in procession to the Cakrattāḷvār shrine, from where he witnesses the bonfire. Over a 30’ high scaffolding, erected between the Anjanēya shrine and the Kārttikai gōpuram, cartloads of dry palmyra leaves are stacked and are set fire to by a person, who has the hereditary right to do it, with one of the lamps brought from the maḍappāḷi and kept in the sanctum. This bonfire, whose flames rise to a height of about 300’, is supposed to commemorate the Trivikrama-avatār in partial fulfillment of Mahābali’s wish to see Viṣṇu’s huge form again. After the bonfire the god is taken pradakṣīṇa-wise to the Nācciyār shrine, where he is offered Tiruvandikkāppu. Then he is brought back to the sanctum through the third prākāra and the Āryabhāṭṭāḷ-vasal.
The Tirumugappāṭṭaiyam ov divine epistle

As Kārttikai was the natal star of Tirumangai Āḻvār, who first made arrangements for the recitations of the Tiruvāimoli of Nammāḻvār in the Śrīrangam temple and for that purpose invited the Āḻvār (i.e., his image) from Tirunagari, and partly to perpetuate his memory, a letter is dictated by an arcaka to the temple scribe, as though emanating from the god, inviting Nammāḻvār to come and conduct the festival of Vēdapārāyaṇa in the next month (the Adyayanōtsava in Mārgaḷi). The ceremonies start with the calling out for the Arayar or the hereditary temple singer by the sthānīka who says, “Aruḷappāḍu Maṇiyāda-daivanagai Maṇavāḷapperumāḥ Arayar,” the latter being a title of the Arayar, who steps forward and is honoured with tīrtam, sandal paste, garlands and parivaṭṭam. He then recites a few verses of the Periya Tirumoli of Tirumangai Āḻvār. The god hears them and is reminded of the Alvar. The sthānīka then says, “Aruḷappāḍu Śrīranga-Nārāyaṇappiriyan”, the latter being a title of the scribe or accountant (kaṇakuppiḷai). When the latter steps forward he is also similarly honoured. Since Aruḷappāḍu is a divine commandment the person addressed always responds saying nāyande, nāyande. The epistle is to the following effect: “While We were seated on the Cērā-Pāṇḍyan throne placed above the couch of Harihararāya and below the pearl canopy of Sundara Pāṇḍya in the Āḻagiyamanaṉavāḷan tirumanṭapa and listening to the verses of Kāliyan (Tirumangai Āḻvār) the chiefs of the temple servants and the Vaiṣṇava dignitaries approached Us and appealed to Us that We should repeat the honour done to Our Saṭṭakōpan (Nammāḻvār) once before. Hence We are sending our used mantle, sandal paste and garlands (to Nammāḻvār through the Taḷaiyidiuvān.” The sthānīkas now commands: “write it, read it, read it again”. The epistle is written by the scribe on an ṏḷai or palmyra leaf and tied to the forehead of the Taḷaiyidiuvān. It is treated as a crown and the rituals of coronation are briefly gone through. The epistle is thus taken to the shrine of Nammāḻvār and handed over to the Āḻvār. As the Taḷaiyidiuvān is the chief of the temple servants, referred to as the commander-in-chief or Sēnāpati-durantara, he is followed by all the other servants, including the bearers. Hence the image of the god is carried back to the sanctum from the mahāmaṇṭapa by hand by an arcaka. This is referred to as Kaittala-sēvai (i.e., darsan from the palm of the hand).

Festivals in the month of Dhanus or Margali (Margasirsa, Dec.–January)

Every dawn throughout this month the god is awakened by the recital of the Tiruppaḷḷielucci of Tonḍaraṭṭipodi Āḻvār, and followed
by the Tiruppāvai of Ānḍāl, both of which are prahōḍha songs i.e., songs for awakening and meant for being sung early in the morning.

**The Adyayanōtsava**

This is a unique type of festival conceived as a means of preserving and perpetuating the treasure of devotional literature handed down by the Ālvārs viz., the Nālāyiraprabandam, by arranging for their recitations in the divine presence. The festival is divided into two parts, viz., ten days before and ten days after the ēkādāsi day of the bright half of the month, which is the Vaikuṇṭa ēkādāsi. The first period of ten days is called Tirumoḷi-utsavam or pagal puttu (ten days) and the second period of ten days is called Tiruvāimoḷi utsavam or rāppattu (ten nights).¹⁹

On the day previous to the first day festival Tirumangai Ālvār’s Tiruneḍundāṇḍagam is recited. On the first day the routine early morning ārādhana, starting with the recitations of the Tiruppāḷi-čḷuce and Tiruppāvai, is finished by 7 a.m. and the god is taken in procession to the Arjuna maṇṭapa and stationed in the western pavilion. The 15 images of the Ālvārs and the Ācāryas are brought earlier from their respective shrines and kept in audience there. The Arayars proceed to recite the prabandas. In the evening the god is restored to the sanctum. During the first 10 days about 2,000 verses are finished, including Periya Tirumoḷi of Tirumangai Ālvār consisting of 1,084 verses. The important verses in each work are recited with measured intonation accompanied with cymbals. The import of the verses is often explained with abhinaya. Commentaries are also read out wherever necessary.

On the third day the Arayars recite Periyālvār’s Tirumoḷi. In one of its verses, beginning with the words senniyōngu, the Ālvār expresses his thrilling experience when the Perumāl chose to place His feet on his head. After reciting this verse the Arayars take the saṭakōpan and touch with it the heads of the Ālvārs and the Ācāryas, then place it on their own heads and on the heads of the assembled devotees. On the fourth day, Kamsavadham or the killing of the asura Kamsa by Krisṇa is enacted in the course of the recitations. In this way Vāmanāvatār is enacted on the seventh day. On the ninth day muttukkuṭi is enacted. As some of the Ālvārs have sung their prabandās in the nāyaka-nāyaki bhāva one of the Arayars portrays the kuratti, i.e., the soothsayer, and gives the prediction that the Ālvār, conceived as a maiden would marry a person having super-human qualities, wielding sankha, cakra, etc., in other words, Viṣṇu. On the 10th
day Rāvanaavadham is enacted. To commemorate the success of Rāma the šatakopan is placed on the heads of all assembled and this is followed by tirtaviniyogam. The same evening Mōhanāvatāram is presented in the Garuḍa maṇṭapam to commemorate Viṣṇu's manifestation as a bewitching maiden (mōhini) to lure away the asuras from the amrita or nectar produced during the samudramathana or the churning of the ocean, often referred to in the prabandas. The image of the standing god is dressed up as that of a seated goddess. The lower part is covered, false limbs are fixed to reproduce the sitting posture of Śrīranga Nācciyār, and the image is provided with a lady's hairdo, head-ornaments, jewels and necklaces and appropriate clothing. This representation of the god as the goddess referred to as mōhini-alankāram and Nācciyār-tirukkōlam, attracts the heaviest crowds of the festive season, particularly women. The comment usually made is that the god in his disguise is more attractive than the goddess herself. The god is taken back to the sanctum at about 9 p.m.

The next day is Vaikunta ekādasi. The god is taken out of the sanctum in procession during the small hours and stationed in the koṭṭagai-maṇṭalveḷi, i.e., a specially erected pandāl or pavilion of bamboo and thatch in the sandy open space in the eastern wing of the third prākāra. The god is taken pradakṣiṇa-wise through the paramapada-vasal, which is the northern gateway of the second prākāra. Throughout the year it is kept closed and is opened only on this day and the succeeding days of the Tiruvāiṭoḷi festival. Following the procession the devotees in their thousands pass through this gateway on the first day. The 15 Āḷvārs and Ācāryas are brought to the pandāl and arulappādu is issued to them as referred to above. As each Āḷvār or Ācārya is called his image is brought near the god and is honoured with garlands, flowers, sandal paste and šatakopan. After this the god is taken through the taṭṭarai vāsal i.e., the eastern gateway, to the Tirumāṇaṭi maṇṭapa i.e., the central raised pavilion in the 1000 pillared maṇṭapa, designed like a ratha, with wheels and horses. He is followed by the Āḷvārs, the Ācāryas and the devotees. The first centum of the Tiruvāiṭoḷi, which consists of 1100 verses, is then recited by the Arayars with abhinayas and commentaries. On the next and succeeding days the god is taken through the paramapada-vasal to the 1000 pillared maṇṭapa and a centum of the Tiruvāiṭoḷi is recited. As these recitations are commenced in the early part of the night and go on for a few hours the festival is called Rāppatitu or the festival of ten nights. On the 7th day Hiraṇyavadham is enacted, the Arayars explaining the tortures inflicted by Hiraṇya on Prahlāda by means of abhinayas.
On the 8th day vēdupaṭi or the robbing of the god (by Tirumangai Āḻvār) is enacted. Originally a robber chieftain the Āḻvār once waylaid a marriage party, which consisted of Aḻagiyaṉavaḷan and Āṇṭāḷ. The former whispered a mantra in his ear and the robber at once became a fervent devotee of the god. In the evening the god proceeds on his horse vehicle and instead of passing through the paramapada-vāsal comes south into the third prākāra through the Nāliṅkēṭṭān and Āryabhataṭṭa[1] gateways and goes pradakṣiṇa-wise to the maṇḍalveḷi. When the god is stationed in the pavilion the image of Tirumangai Āḻvār is brought before him with his hands tied by a piece of cloth. The dagger and spear temporarily fixed in the image are removed, the cloth is untied and the Āḻvār reveals himself in the attitude of worship. The verses of the Āḻvār beginning with the words vādinēn vādi varundinēṅ expressing his deep feelings of repentance, are rendered by the Arayar after arulappādu. A list of stolen articles is read out and a few samples are raised on a silver banner and shown to the devotees. The god then goes to the 1,000 pillared maṇṭapa and the 8th centum of the Tiruvāimoli is recited. On the 10th day is recited the last centum of the Tiruvāimoli, the concluding verse of which gives expression to the Āḻvār’s feelings when he attained the feet of Viṣṇu. As the last ten of the centum is being sung the seated image of Nammāḻvār is brought near the god and is placed face down so that his head touches the feet of the god and tulasi leaves are poured over the head and the divine feet. This ceremony is called Nammāḻvār mōkṣam. After this is over arulappādu is issued to the Āḻvārs and Ācāryas and they are brought to the divine presence. The god honours them with garlands, sandal paste etc., and then returns to the sanctum.

The next day i.e., the 22nd day from the day of the recitation of the Tiruneṅduṇdāṇḍagam of Tirumangai Āḻvār, the god stays in the sanctum and select verses from the last thousand of the 4000 prabandhas, together called the Iyappā, are sung in the Gāyatri maṇṭapa. Some verses of the closing portions are recited inside the sanctum. These recitations, which are not accompanied by gesticulations or reading out of commentaries, are rounded off with the centum on Rāmānuja of Tiruvārangattamudanār (Rāmānuja Nūṟṟandādi). It is recited by the lineal descendant of the author. This closing function is called sāttumurai. The person who recites this piece is sent home with honours, seated on a plank fixed to two poles and carried by bearers.

The Tirumoli and Tiruvāimoli festivals for the Nācciyār are celebrated in a briefer way, five days being devoted for each while the Iyappā
is recited on the 11th day. The recitations closely follow those of the main festival and are to be finished before the commencement of the *Thai* Brahmośtsavam.

**Festivals in the month of Pusya or Thai (January–February)**

*Sankarānti (Pongal) and Kanū*

On the first day of the new Tamil month of *Thai* the god and the Udbhaya-Nāccimār are taken in procession early in the morning to the 1,000 pillared *maṇṭapa* after *pūja* and *naivēdyam*. Here the *Tiruppāvai* is recited and this marks the closure of its daily recitation in the month of Mārgaḷi (*Tiruppāvai–sāttumuṟai*). On the next day called *kanu*, the god is taken in the evening to the front part of the 1000 pillared *maṇṭapa*, (*Kanumaṇṭapam*) fully dressed in pearl garments and decorated with jewels of pearl. *Pūja* and *naivēdyam* are offered, the latter consisting of four varieties of rice, viz., tamarined rice (*puḷḷōdarai*), curd rice (*dadiyōdanam*), gingelly-rice (*eḻlorai*) and sweetened-rice (*sarkarai pongal*). The god, then, mounts the horse-vehicle and rides up to the *Rāyagōpurā* in the south. He is supposed to be hunting, in indication of which a goat’s ear is pinched near the *gōpura*. The image is taken back to the sanctum, the procession passing through the Citra streets.

**Thai Brahmośtsavam or Bhūpati Udhyār tirunāḷ**

Like the Viruppaṇ tirunāḷ or Cittirai Brahmośtsavam the *Thai Brahmośtsavam* is called after an early Vijayanagar chieftain, who, among others, contributed to the restoration of the temple after the Muslim raids of the 14th century. The routine of the *utsava* is the same as that of the Cittirai *brahmotsava* described earlier. It starts with *ankurāṟpaṇam* and *dhvajārōhaṇam* and the god is taken round the *Uttirā* streets. On the first day the god and the two goddesses are taken in a simple procession. On the 4th day the god is taken on the *Garuḍa* vehicle (*Garuda-sēvai*). On the 6th day he rides the elephant-mount. On the 7th day the god appears with the goddesses and together they proceed to the *Tirukkoṭṭāram* for *dhāṇyamāṇam*. The next day the god rides the horse-vehicle. The next, i.e., ninth day, is the day of the *ratōtsava* and the god is taken round the *Uttirā* streets in a car. The festival concludes on the 11th day, when the god is taken round in the evening in a palanquin decorated with flowers.

**The float-festival in the month of Māgha or Masi (February–March).**

The festival of the *teppam* or *tiruppaḷḷōdam* (the divine barge) starts seven days before the *daśami* of the bright half of *Māsi*. In the first few
days the god is taken in procession early in the morning to certain specified places on the outskirts of the temple, e.g., the shrine of Tirukkuṟaḷappan in the south, the Nocciyam village in the north, Nawāb’s garden in the west, etc. In the nights the god is taken in procession round the Uttira streets on different vāhanas or vehicles, e.g., Garuḍa on the 4th day, the elephant on the 6th day, etc. On the 7th day the god and the two consorts proceed to the granary for the ceremony of measuring the grain. In the evening of the 8th day the god and the two goddesses are taken to a decorated float, specially prepared for the occasion, in a huge tank a few furlongs to the west of the temple. The images are seated in the central pavilion erected on the float and pūja and naivedyam are offered. The barge, illuminated with lights, is towed round the masonry maṇṭapa in the centre of the tank thrice. The images are then brought back to the sanctum. The next morning the god alone is taken in procession to the tank where he is offered tirumanjanam. The same night he rides the vāhana called sūryaprabha, containing a bright circular disc behind the image. The procession moves along the Uttira streets. A special feature of this procession is the sahasra-dīpa darsanam or panda-kāṭchi. A hundred or more torches are held by bearers in two rows thus providing an avenue for the procession, which moves between them. This marks the close of the festival.

Festivals in the month of Phālguna or Panguni (March-April)

Yugādi.

On the day of yugādi or samvatsaraṇī, i.e., the New Year’s Day according to the lunar calendar, the god is offered tirumanjanam, pūja naivedyam and money bags in the maḥāmaṇṭapa. As on the Dipāvalī day the ceremonies are witnessed by the fifteen (Āḻvārs and Ācāryas), whose images are brought and kept in the opposite Kīḷi maṇṭapam. After pūja the new almanac for the year is read out along with the order of creation, astronomical details, purāṇic geography, the genealogy of kings, etc., as preserved in a cadjan manuscript. Before retiring to the sanctum the god honours the Āḻvārs and Ācāryas in the same manner as on the Dipāvalī day.

The Ādibrahmōtsava

This appears to be the only Brahmoṭsava that was being celebrated annually before the Vijayanagar period, the two others being called after Vijayanagar chieftains. It celebrates the god’s marriage with Uraiyaṟṟavallī
(Lakṣmi). The utsava starts eight days before Uttira nakṣattara in the month of Panguni. The preliminaries like ankurarpanam, rakṣabandhanam, bhēritātanam, dhvajorōhaṇam and the sacrificial offering in the yāgasāla are gone through as usual. The processions go round the Citra streets in the evenings. On the second day the god is taken to a garden outside the temple in a palanquin. On the third day he rides the horse vehicle to a garden in Jiyapuram near Srirangam. The next morning he proceeds to the Gurudā maṇṭapa where pūja is offered. In the evening he comes out in the Citra streets on the Gurudā vehicle. The next day the god is taken to Uṟaiyūr, where he is supposed to have married the daughter of a Cōla King. He stays in the temple there in the day and returns to Srirangam in the night in a palanquin decorated with flowers. The next day the god rides the elephant vehicle. On the 7th day the god and his consorts are taken in procession in the evening. In the night he is taken to the shrine of Sriranga Nācciyār, where abhiṣekam is offered. Then he is brought back to the sanctum. The next day he is taken on the horse vehicle to a garden in the east and is brought back to the sanctum in the evening, the procession passing through the Citra streets. On the 9th day i.e., the day of Panguni-Uttiram, the god is taken in procession early in the morning through the Citra and Uttira streets, and is then taken to the shrine of Sriranga Nācciyār and the Kalyāṇotsava or the wedding of the god and Lakṣmi is celebrated after tirumanjanam to both, in the Panguni-Uttara Tirukkālyāṇa-maṇṭapa. The Kalyāṇotsava has a crowded programme throughout the day and the night. First takes place the praṇaya kalaham or the quarrel of the god and the goddess. A few priests take the part of the goddess and charge the god with neglect and infidelity while a few others taking the part of the god come out with protestations. Finally reconciliation is effected and the images of the god and the goddess are screened off i.e., they are let together (ēkāntam) in the sanctum for some time. Then they are brought out and seated together, in the decorated pavilion of the Kalyāṇa maṇṭapa i.e., on the same seat. In the meanwhile the snānamūrti is brought to the river Kolli dam for tirumanjanam and brought back. A ghōsti or gathering of Srivaisnavas then start reciting the Gadya trayam recalling Rāmānuja’s performance in the presence of the deities. According to the Lakṣmi Kāvyam of Uttamanambi Tirumalācārīya, a work of the 15th century, Rāmānuja addressed his Saraṇāgati gadyam of his Gadyatrayam to Lakṣmi and Ranganaṭha on this unique occasion and the deities are said to have accepted his surrender and offered him abhaya. 2 After this nāiveḍyam is offered to the deities in camera. Then tirumanjanam is offered to the images of the Perumāḷ and Nācciyār 18 times. The deities
are again screened off for naivêdyam. By this time it would be very late in
the night or early hours of the next morning. When the screen is drawn off
the Näcciyär is taken back to her sanctum while the god is taken to the
chariot (Gôratham) stationed in the East Citra Street.

The Kalyânôtsava is of special significance because it is the only occa-
asion throughout the year when the images of the god and the Näcciyär are
seated and worshipped together. The latter, popularly known as paḍi
tanda pattini, i.e., ‘the wife who does not cross her own threshold’, is
never taken out in procession in the streets along with the god, which pri-
vilege, however is shared only by the two goddesses, Śrî and Bhu.

On the 10th day the images of the god and the two goddesses (Śrî
and Bhû) are taken in the chariot round the Citra streets. In the evening
the god is given the tirumpanjam or abhiṣēkam, called the abhavrata snã-
nam marking the completion of the yagna, started in the yûgasûla on the
first day. That marks the close of the festival. In the evening of the 11th
day the god is again taken round in a flower palaquin. Other ceremonies
are the same as mentioned above while describing the Cittirai Brahmoôtsava.

References:

1. PS 9: 1–4
2. KO., P. 88.
3. Ibid, p. 78
4. In the case of the Utsavamûrti the jewel with the 5 blue stones is
never removed.
5. In the morning the naivêdyam consists of pongal, roṭṭi and dûsai:
at noon it is adhirasam, in the evening appam, vadal, and tênguţal,
and in the night sarkarai pongal and milk. Other naivêdyas are
offered on special occasions.
6. KO., p. 67.
7. A statement of the timings of worship displayed in the temple is
given below:
6–45 — 7–30 a.m.  Viswarûpã darsan (free)
7–30 — 9–00 ,,  Pûja
9–00 — 10–30 a.m.  Admission by tickets
10-30 - 11-30 ,,, Free admission
11-30 - 12-30 ,,, Pūja
12-30 - 1-30 p.m. Admission by tickets
2-45 - 4-15 ,,, Free admission
4-30 - 5-30 ,,, Admission by tickets
5-30 - 6-30 ,,, Pūja  do  do
6-30 - 7-30 ,,, Admission  do  do
7-30 - 8-30 ,,, Free admission
8-30 - 9-15 ,,, Pūja

8. 33 of 1936-37.
9. 42 of 1936-37.  (9)a 137 of 1938-39
13. 7 of 1938-39.
16. An arcaka calls out:

'இயற்கையகரசிருந்து, சமித்தை, ராமகைகள், புடி பெருகல், மாற்றக்
மைப்பில், சுதை, சும் மால், பெருநால், பாஸ்கர், வருநாள் போன்ற
இயற்கையுடைய சூழல், பெருநாள், போன்றக் கூட்டானே.'

17. Paurṇami tithi may either precede or follow the Krittika nakṣat-
tara.

18. The arulappādu issued to the scribe is as follows:

'சதும் தான் தெருவூட்டு பிரார்த்தனை செய்திருக்காமல்,
தொண்டு ஒளியை வாழ்த்து கரகாம் கரவேது போற்'

'கார்த்தசிரலான் கார்த்தசிரலான பிரித்தசிரலான பிரித்தசிரலான கால் புப்பை
போற் சுற்றுகளிலே, அதில் விளக்கங்கள் விளக்கமுற்றி விளக்கங்களை
மைப்பில் கார்த்தசிரலான் பிரித்தசிரலான் பிரித்தசிரலான் ஹிரு
அரங்கப்பள்ளிக்கு கால்சிறியது பொற்று பிரித்தசிரலான் பிரித்தசிரலான்
செய்தியானது, தன்மை தன் புரோக்குகளும், சொல்லைகளும் மறு
செய்யாமல் கார்த்தசிரலான் கான்க, மறு செய்தியுடைய சூழலில் சூழல்
தன்மை தன் புரோக்குகளும் தன்மை தன் புரோக்குகளும் கார்த்தசிரலான், சொல்லைகளும்
மறுசெய்யாமல் கார்த்தசிரலான் காப்பியை பெற்று செய்தியானது தன்
செய்தியானது செய்தியானது கார்த்தசிரலான், சொல்லைகளும் மறுசெய்யாமல்
தன்மை தன் புரோக்குகளும் கார்த்தசிரலான், சொல்லைகளும் மறுசெய்யாமல், கார்த்தசிரலான்
This *arulappādu* is given in Sanskrit in the *Divyasūricaritam* (15th sarga).

19. As the *Tiruvāimoḻi* alone is regarded as equivalent to the Vedas, the term *Adyayanōtsava*, referring to *Vēdādyayana* is applied popularly only to the *Tiruvāimoḻi* festival or *Rāppattu*.

GLOSSARY

Abhaya — Pose of right hand of deity with palm held upward (indicating projection).

Abhinaya — Gestures.

Abhiṣeka — Bath given to the divine images.

Ācārya — Preceptor.

Adhapadma — Lower moulding of base decorated with lotus scrolls.

Adhiṣṭāna — Base.

Adyayanōtsava — Festival of Vedic recitations.

Āgama — Classical Sanskrit branch of learning dealing with temples and rituals.

Āgni — Fire; flame.

Agrahāra — Area inhabited by Brāhmaṇas.

Akṣamāla — Chain of rudrākṣa beads; rosary.

Ālingana — Pose of embrace (by throwing arm behind the back of god or goddess).

Ālingapattika — Narrow fillet forming the topmost moulding of the base.

Ālavār — One of the 12 Vaiṣṇava ascetics, who sang the 4000 prabandas (lit. ‘diver’)

Amāvāsyā — New Moon day.

Amritakalasha — Pot of nectar.

Anjali — Joining the palms of the two hands in worship.

Ankuśa — Elephant-goad.

Antarāja — Vestibule; intermediate chamber between maṇṭapa and garbhagriha.

Ārādhana — Ceremonious worship.

Arangēṭral — Giving the imprimatur to a new literary piece by an assembly of scholars.

Arayar — Reciter; singer (of the prabandas).

Arcaka — Priest (in a temple).

Ardhōrūka — Dhoti with kaccam covering the body from the hip down to the middle (ardha) of the thigh (ūru) i.e., exposing the knees.
Arōgyaśāla — Hospital.
Aruḷappādu — Divine commandment.
Asura — Demon.
Āvaraṇa — Enclosure.
Āvatār — Incarnation.
Ayatāsra — Oblong; barrel-vaulted; waggon-topped.
Balipīta — Altar.
Bāṇa — Arrow.
Bhaṭṭāl — Temple servants connected with worship; priests.
Bhūtagaṇa — See gaṇa.
Bilva — Tree, leaves of which are used in worship of Siva.
Bodigai — Bud-like drop marking the termination of the pillar corbel of the shape of a curved lotus stalk familiar in the Vijayanagar and post Vijayanagar periods.
Brindāvan — Small square stone or brick structure containing the tulasī plant under worship; tomb of a Hindu saint.
Cakra — Viṣṇu’s discus (a weapon).
Cakrakuṇḍala — Ear ornament shaped like Cakra.
Cakrapaṇam — A coin which was current in Tamilnad and Kerala.
Cāmara — Flywhisk; a kind of fan.
Cannavira — Cross-belt over the chest.
Caturvēdimangalam — A village granted to the Brāhmaṇas (learned in the four Vedas).
Chattrā — Umbrella.
Chauri — See cāmara.
Danta — Tooth; tusk.
Darśan — View (of god).
Dasāvatāras — The ten incarnations of Viṣṇu.
Dhanus — Bow.
Dhoti — Lower garment for men with one end drawn between the legs and tucked behind (Kaccam).
Dhruva-bēra — See Mūlabēra.
Dhvaja — Flag.
Dhvajastambha — Flagstaff.
Dīpōtsava — Lamp festival.
Drāviḍa — Southern; type of sikhara with 6 or 8 sides.
Dvāra — Doorway.
Dvārapālaka — Doorkeeper (male).
Dvarapālika — Doorkeeper (female).
Dvibhanga — Pose of body with 2 bends or inclinations.
Ekāngi — Temple servant, who is a bachelor.
Ekataḷa — (Gopura or vimāna) having one horizontal stage or tier.
Ekādasī — Eleventh day in the bright half or dark half of a month.
Gaḷa — Recess; neck.
Gaṇa — Dwarf demon.
Gandharva — A celestial being.
Gaṇḍha-bhēruṇḍa — Mythical double-headed eagle carrying four elephants by its beaks and claws.
Gandharva-mukha — Face of a gandharva represented in gable designs along cornices.
Garbha-griha — Sanctum-sanctorum.
Garuḍa-dhvaja — Flag with the figure of Garuḍa.
Gōṣṭi — Congregation of hymnists.
Gōpi — Cowherdess.
Gōpura — Gateway of temple with tiered tower above. (Orig: gateway to let cows pass).
Graivēyaka — Necklace; garland round neck.
Grīva — See gaḷa.
Guru — See Ācārya.
Guruparamparai — Hagiology; succession of preceptors.
Hala — Plough.
Hamsa — Swan.
Hārā — Garland; frieze of sculptures.
Idal — Lotus in bloom; lotus petal; lotus-like member in the capital of pillar.
Jiyar — Vaiṣṇava ascetic; head of a Vaiṣṇava maṭha.
Kaccam — End of dhōti drawn between the legs and tucked up tightly behind.
Kalaśa — Pot (atop the sikhara, in the capital of pillar, etc).
Kalyāṇa-maṇṭapa — Maṇṭapa in which the marriage ceremony of the deity is performed.

Kalyāṇōtsava — Festival celebrating the marriage of the deity.

Kamaṇḍala — Water pot with spout (made of copper).

Kapōta — Cornice.

Karaṇḍa makuṭa — A plain tapering crown consisting of circular layers arranged one over the other.

Karpūram — Camphor.

Kāśāyadaṇḍa — A triple staff to which saffron cloth is tied, held by ascetic.

Kāśāya-vastra — Garment of saffron cloth (worn by ascetics).

Kaṭaka-mudra — Pose of hand with fingers bent in the attitude of holding (some object).

Kaṭi — Hip.

Kaumōdaki — Gada; Viṣṇu’s club.

Kēsabandha — Hair tied behind the head as a round bun.

Khaḍga — Sword.

Khētaka — Shield.

Kiriṭa — Crown.

Kiriṭa-makuṭa — Ornate crown (of Viṣṇu) with jewels and gems arranged vertically.

Kōil — Temple.

Kolāṭa — Kind of group dance (by girls) accompanied with song and rhythmic beating of short sticks held by the dancers.

Kōṣṭa — Niche.

Kōṭtu — Group.

Kōvaṇavar — Ascetics; a group of temple servants.

Kuḍya — Wall.

Kuḍyastambha — Pilaster.

Kumbha — See kalaśa.

Kumbha panjara — Pilaster with kumbha (vase and foliage) below and panjara (shrine design) above.

Kumuda — Projecting member of the base having a semi-circular edge with or without lotus scrolls.

Kundala — Ear ornament.
Kunṭha — Iron pestle.
Kūṭa — Decorative miniature square shrine with a kalaśa on top appearing in the corners of each tier of vimāna or gōpura.
Līla — Sport (of god).
Maḍappalī — Kitchen.
Mahāmaṇṭapa — Large pillared hall.
Mahātmya — Glorifying legend.
Makara — Mythical crocodile.
Makara tōraṇa — Ornamental arch over niche or doorway emanating from the mouths of two makaras, facing each other, one on each side of the top horizontal piece.
Mangalāratti — Waving of lamp (burning wick or camphor), before deity.
Mangāla-sūtra — Auspicious string with jewel, tied round the neck of the bride by the bridegroom symbolising wedlock.
Maṇṭapa — Pillared hall (in Indian temple).
Mantra — Sacred incantations uttered by priest or devotee often before deity; mystic or magical formula.
Maṭha — Headquarters of the head of a religious sect.
Mēkhala — Waist belt (an ornament).
Mōdaka — A sweet preparation (offered to Gaṇapati).
Mukhamanṭapa — Maṇṭapa in front of the sanctum.
Mūlabēra — Original (fixed, stone or mortar) image.
Muśala — Pestle.
Muṭṭ — See maṭha.
Nāga — Serpent.
Nāgara — (Of sikhara), four faced.
Naivēdyam — Food or eatables symbolically offered to deity and distributed among devotees.
Nakṣattara — (Natal) star.
Nāmā — Vaiśṇava forehead mark.
Nāsika — Gable.
Nāṭakaśāla — Dance hall (or school).
Niḷōtpala — Blue water lily.
Niṟāli-maṇṭapam — Bathing tank with maṇṭapa around.
Olugu — Chronicle.

Padma — Lotus.

Palakha — Abacus.

Pānakam — Sweet drink.

Pancapātra — Five cups.

Pāncarātra — A Vaiṣṇava āgama.

Panguni-Uttiram — A festival falling on the day of the star Uttiram in the Tamil month Panguni.

Panjara — Cage; a miniature shrine design appearing on top of pilasters (kumbha-panjara); a pilaster with nāsika above appearing between sālās, or between kūṭa and sālā on the tālas of vimānas and gōpuras.

Pānusupāri — Betel and nut (offered at the close of auspicious ceremonies).

Parampara — genealogy; list of successors (of heads of mātha).

Parasu — Axe.

Pāsā — Noose.

Patrakuṇḍala — Ear ornament in the shape of leaves with scrolls.

Paurāṇica — An expounder of the Purāṇas.

Pitāmbara — Reddish yellowish silk garment.

Paurṇami — Full-moon day.

Pāyasa — A sweet pasty preparation.

Phalaka — See palakha.

Prabanda — Mystic compositions of the Vaiṣṇava Āḻvārs.

Pradakṣīṇa — Covered enclosure for circumambulation, proceeding from left to right (clockwise); such circumambulation.

Pradhāni — Chief (minister, general etc.)

Prākāra — Open enclosure surrounding the main shrine.

Prāṇa — Life.

Prāṇavākāra — Shaped like the praṇavā (ōm, a letter); oval shaped.

Prasādam — See naivēdyam.

Prastara — Entablature.

Pratiṣṭa — Consecration.

Pūja — Ceremonial worship.

Purāṇa — Old world legend.
Pūrṇoruka — Dhōti with kaccam, covering the body from the hip downwards upto and including the knees (pūrna = whole, ūru = thigh).

Rakṣābandhanam — Tying of sanctified protective thread.

Rāmānuja-kūṭam — A choult; rest-house.

Ratnakunḍalas — Ear ornament with diamonds, etc.

Ratōtsava — Car festival.

Sāla — Hall; rectangular miniature shrine design with base, pilasters, cornice, etc., and topped by a row of kalasas.

Sāla-bhanjika — Woman standing beneath a sāla tree holding one of its branches. (Originally referring to Maīyādevi, the mother of the Buddha, who held on to a branch of a tree in a sāla grove for support when she developed labour pains on the way to her parental home for confinement, it developed, in course of time, into a decorative sculpture depicting, in the Vijayanagar period often along the tall jambs of gateway gopurās, a woman standing beneath a pair of branches crossing each other and forming a vertical line of circles.

Samabhanga — Pose of standing erect, i.e., without flexions.

Samudra-mathana — The legendary churning of the ocean by the gods (devās) and the demons (asuras) for nectar providing immortality (amrita).

Śankha — Viṣṇu’s conch.

Sanyāsin — Ascetic.

Saraṇāgati — Surrender (to god).

Sarpāsana — Serpent couch.

Sikhā — Tuft of hair grown above scalp.

Sikhara — Topmost member of vimāna or gopura below the kalaśa or row of kalaśas.

Silpa sāstra — Hindu treatise on architecture, sculpture and iconography.

Simha-lalāṭa — Lion’s face usually surmounting the tōraṇa over a niche.

Simhāsana — Throne; seat with lion-shaped arms.

Stambha-panjara — Pilaster with panjara (design of miniature shrine) above.

Stalamahātmya — Legend glorifying the sanctity and antiquity of a temple.
Sukhāsana — Easy seated pose with one leg folded and placed on the seat.

Sūla — Spear.

Taḍi — Thinnest part among the members of the capital of a pillar.

Taḷa — Tier; stage in the vimāna or gopura.

Tarjani mudra — Pose of right hand with the pointing finger up; dvārapālaka’s warning attitude.

Tenkalai — The southern school of Srivaiṣṇavas (distinguished by the ‘Y’ forehead mark, i.e., with pādam).

Teppakuḷam — Tank where the float-festival is celebrated.

Tilak — Forehead mark.

Tīrta-kalāsa — Vessel for keeping abhiṣēka water.

Tirukkaragakkaiyār — Temple servants bringing pots filled with water from the river for use in the sanctum.

Tirumadil — Temple wall.

Tirumāḷigai — House or structure.

Tirumaṇattūn — Pillar of sweetsmelling sandalwood.

Tirumūṟam — Courtyard; open space.

Tirunāḷ — Holy day; festival.

Tiruvāḷavaṭṭam — Circular fan held by a long handle.

Tiruvīḍi — Temple street or enclosure.

Tiruvunāḷi — The covered enclosure immediately surrounding the sanctum.

Tōдавattittūimāṭaiyōr — Cleanly dressed Brāhmaṇas learned in the Vedas, i.e., the temple priests.

Tōraṇa — The decorative arch above doorway, niche, etc.

Tribhanga — A standing pose showing three flexions.

Tripaṭṭa — A moulding with three faces i.e., 2 slopes above and below the central face.

Tulābhāra — Ceremony of weighing oneself in a balance against cash or jewels to be donated to a temple.

Tulasī — The sacred basel plant.

Ubhaya Nāccimār — The two goddesses, Śrī and Bhū.

Udarabandha — Waist belt.

Uḻḷūrār — Natives (of Śrīrangam); a group of temple—servants.
GLOSSARY

Unjal — Swing.
Upadēsa mudra — Teaching attitude or pose (of hands).
Upāna — Lowest member (of the base of a structure).
Ūrdhva-pada — The upper one where there are two mouldings of a base decorated with lotus scrolls.
Utsava bōra — Procession image.
Uttamottama — The best of the best.
Vaḍakalai — The northern school of Srivaśṇavas (distinguished by the ‘ V ’ forehead mark, i.e., without pādam).
Vāhana — Vehicle.
Vaikhanasa — A Vaiśṇava āgama attributed to Vikhanasa.
Vajra — Thunderbolt.
Vārim — Committee.
Varada — Pose of hand (usually left) of deity with palm held downward showing the boon giving attitude.
Vēṇu — Flute.
Vēsara — (Of sikhara) round.
Vimāna — Tapering structure above the sanctum.
Vīṇa — Stringed musical instrument.
Viniyōgam — Distribution.
Viṇṇappam saivār — See Arayar.
Virāsana — Seated pose with the right foot on the ground and the left raised and kept on the right thigh.
Visarjanam — Untying.
Visiṣṭādvaita — Vaiśṇava philosophy.
Vismaya — Pose of hand with fingers spread out expressive of wonder.
Vrittāyata — Oval.
Vyākhyāna mudra — See upadēsamudra.
Vyāla — Mythical lion.
Yaś — A musical instrument.
Yajnamūrti — Image used in the course of sacrifices (to represent the deity).
Yajnopavīta — The sacred thread worn over the left shoulder and passing under the right arm.
Yantra — (Protective) amulet.
Yātrādānam — Gift made before commencement of pilgrimage.
Yātrasankalpa — Vow taken during pilgrimage.
Yōgi — Ascetic.
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### Abbreviations

- **ARE.**: Annual Report on Epigraphy.
- **EI.**: Epigraphia Indica.
- **KO.**: Kōl! *Olugu*.
- **SII.**: South Indian Inscriptions.
- **PS.**: *Pāramēśvara Samhita*. 