

## **Art and architecture of Kodumudi Sri Magudeeswara Temple in Thirupur district of Tamil Nadu**

**Dr. K. Manivannan**

Assistant Professor Dept. Of Indian Culture & Tourism Govt Arts College (Autonomous), Tamil Nadu, India.

### **Abstract**

The Indians boast of fine Architecture it has many historical rock cuts, buildings, sculptures and monuments. An Historian, A.S. Thayonbi says, "The main source of a country's civilization is its architecture". For instance the Greek's Architecture stands for purity, French Architecture shows the power of sensitivity, the Roman architecture stands for science improvement and the Indian architecture formed on the basis of spiritual life. Architecture is the art of planning a building. In south India Dravida type of temple buildings are built. The example of Dravida temple is Thanjavur Big temple. There was no temple structure in Tamilnadu of the Sangam period. The temple architecture of the Pallavas are divided into three as Cave temples, Monolithic Rathas and Stone temples.

The Pandyas built three type of architectural styles. Their religious monuments are formed in and around Madurai and the extreme part of the Southern Tamilnadu. Rajaraja and Rajendra constructed structural historical temples. The Big temple at Thanjavur is the highest and biggest of all temples in this period. It is known as Rajarajan Dakshinameru. Kongu Nadu had several temples architecture.

**Keywords:** Adhistana, Pada, Prasthara, Grieva, Sikhara, Stupi, Devakoshta, Kala, Pattihai, Kumutha, Kanda, Jagathi, BrahmaKantha, Vishnukantha, Kumbapanchara

### **Introduction**

Aditya I, the Chola king who conquered Kongu in 894 AD and annexed it to his empire. This renaming appears to have been after the 14<sup>th</sup> year of Parantaka I, for an inscription of that year mentions the country simply as 'Kongu nadu'. This country was renamed as Adhiraja-Mandalam in the period of the Rajaraja I, the builder of the great temple of Thanjavur. In this kings reign the renaming of the territorial divisions and countries was made, consequent upon the kings various successful schemes of the conquest and enlargement of Chola empire.

### **Methodology**

To prepare the present manuscript, Analytical, Comparrative and Descriptive methods have been used. Adhirajamandalam finds mention in the records of his son Rajendra Chola I, and Virarajendra. In time of Chola king Kulottunga III Kongu was also named Chola Kerala mandalam, besides Viracholamandalam. The early name of Vircholamandalam continued to be in usage throughout as is clear from the mention of it in the inscriptions of Kulottunga I, Vikrama chola, the Jatavarma Sundara Pandya I, and in the records of the Vijayanagara rulers Achuta and Sadasiva. Kongu nadu gets the name Kongumandalam in the records of Thirubhuvanachakravarthi Konerinmaikondan, Hoysala Vira Vallala and Vijayanagar ruler.

This is a vast temple grand shrines to Kodumudinathar, Vadivudaiammai and Perumal and Taayar. There are 3 entrances leading to the Kodumudinathar, Ambal and Veeranarayana Perumal Shrines. Kunchitapaada Natarajar has both his feet on the ground, in contrast to the raised left foot. The sun's rays illuminate the sanctum of Shiva and Ambal for a period of 4 days in the months of Panguni and Aavani.

### **Architecture of Magudeeswara Temple**

The "Vimana" of Sri Magudeeswarar Temple has been built in the form of the Southern Indian architectural style. The first element of the architecture namely the 'Upana' is seen with the "Kapodha and Padma". In the "Kapoda" small decorative "Kudus" have been structured.

Unlike the "Upana" in other temples the elements of "upana" in this temple are seen outside. The 'Upana' is nearly three feet in height. The carved "Athishtana" of this place belongs to the "padapantha" type. Among them the "Kandam", "jagathi", "Tribattaikumudham", "Pattikai", "Kalam" and "Vedigai" are seen. The height of the "Athishtana" is five feet, and is structured along with the other elements. In the "Athishtana" here and there are the "Padmam" architectural designs. But the "Padma" found in the "Upana" is highly ornamental.

The "Deva Koshta" of Sri Magudeeswara Temple is carved with many sculptures and is nearly five feet in height. On either side of the "Devakoshta" the pilasters are equally built. These pilasters on the four sides are in the "Malasthanas" forms. The "Malasthanas" are also in different "Kodikkarukku" designs.

The pilasters bear the beautiful "pushpapothiska" along with "Kalasa Thadi", "Idhazhi" and "Palakai". Each pilasters embodies different decorations. From the research it can be understood, that the carved "Puspha Pothikai" belong to the architecture of the later age of the Nayaks. In each direction there are six pilasters. Likewise in the 'south and northern side of the "Pada" portion are the "Devakoshtas".

The "Prasthara" has been structured with full decorations and is along with nearly several kudus. Under the "Prasthara" the beautiful "Padmas" are found in good workmanship. The "Prashthara" is in the developed stage, than in other temples. The 'Prasthara' and the 'Pada' are nearly more than seven feet

tall. The 'virakanda' that links the 'Prasthara' and the 'Pada' is clearly carved in the beautiful "PusphaPothikai". Next to this are the 'Griva', 'Sikhara' and the 'Sthubi'.

The 'Artha Mandapa' and the 'Maha Mandapa' in the sanctum has the same 'Upana', 'Athistana', 'Pada' and the 'Prasthara'. The pilasters found on the northern and southern sides bear various carvings in the form of different flowers. Besides in the northern and southern sides the 'Karpagruha Devakoshta' and the 'Artha Mandapa' are being sculptured. Similarly the 'Prasthara' also found here are in the form of torana on the top.

This 'Mandapa' which is in the architecture of the "Maha Mandapa" bears the "Vahana". The Pillars found here are with the variety of designs. They are nearly ten in number at the height of fifteen feet tall. The Ashwapada, "Nagapanda", "Brahmakanda", structures are found on the pillars. The "PusphaPothikas" are structured to the height of the pillars. The very sharp "Naga Pandas" and the "Brahma Kanda" portions are of the relief sculptures. The other "Brahma Kanda" portions found here are beautifully designed in flower shapes. The "Pushpapothikas" found on the pillars are carved facing the east western side. The beams on the "Vidanas" are nearly five feet in circumference with a length of ten feet.

The gaps between the pillars are also sculptured nearly 10feet towards the north western direction and also eight feet towards the north southern direction. There is a variety in the floral structures found on the pillars. The other pillars are also found with highly aesthetic designs.

The six pillars found in the west "Prahara" bears the architectural skill of minute craftsmanship. Similarly the same architecture can be seen in the south "Prahara" also. In the north eastern sides of the first "Prahara" there are various bronze based figures. In the south "Prahara" also the statues of the 63 Nayanmars are found. At the entrance of the "Mahamandapa" there are many relief sculpture. In between the 'Prasthara' and the 'Thala' there is an artistic relief sculpture.

### **The Sub-Shrines of the first Prahara**

In the Sub-Shrines of the first 'prahara' the famous Vinayaha who founded Kaveri (Kaveri Kanda Vinayaha) is found. On the Upa Pida the figure of Ganapathy can be seen. At the entrance of this simple sanctum there is an artistic 'Torana'. In the 'Sannathi' found beside this is a metal sculpture of Somaskanda in the sitting posture. Besides Agastheeswara with his "Vahana" near is also seen. Sun shrine of the Gajalakshmi Subramaniyam shrine. Beside this there is another sub-shrine. The 'sub-shrine' quoted above are seen in the first 'Prahara' (west). There is no "Vimana" structures or Ornamentation. The four pillars found here bear the specific architectural designs and also various relief sculptures.

### **The Architecture of the Chandikeswara Sannathi**

One can see the skillfull architecture in the "Sannathi". It has "Upana", "Athishtana, pada", "Prasthara, Grieva", "Sikara" and "Sthupi". The main features found here are the 'Padapanda Athishtana and the Madapuram with no statues'. From the 'Upana' to the 'Prasthara' the workmanship is in stones while the other elements are in the form of stucco designs.

### **The Lord Nataraja Shrine**

The Sannathi is carved in the north 'Prahara' and it faces towards the south. The deities namely Nataraja and Umami Ammai are sculptured in metal. Here the simple 'Upana' and the 'Pada Panda Athishtana' are shown. In the "Pada" portion there are several pilasters. Beneath the 'Prasthara' very simple sculptures have been carved.

### **The Architecture of the Maha Mandapa**

The "Maha Mandapa" of this temple, adds greatness to the temple. In the midst are the "Vahana, Palipeeda" and the "Kodimaram". There are installed morethan fifteen pillars. The speciality about these pillars is that each pillar bears the artistic greatness which is not found in the other. The pillars are carved along with the sub-pillars. Each pillar consists Brahmakanta part with Kalasa, Thadi, Idhal Palakai, Mathalai, Ashwapada and Nagabanda, Along with these on the same sides the 'Pothikas' bearing the flowers at the tip is dexterously carved. Along with the 'Pothikai' various Kodikkarukku design are seen. The pillars found in this 'Mandapa' also have various ornamental decorations. On one pillar there are two 'Pothikais' facing towards the east western direction and another two towards the north. Each 'Pothikai' is a specimen of skilfull artistry.

Each pillar bears the peculiar relief sculptures, along with the craftsmanship, Kodikarukku and 'Padma' designs. Along with the main pillar of this "Mandapa" there are seen sub-pillars that are more than 10in number. These pillars are a little short in comparison to the main pillar and bears the "Pushpapothikai". Its beams are nearly 10 feet in length and carved in the centre of the "Mandapa". These pillars are also constructed at a gap of nearly 15 feet. This kind of "Mahamandapa" with the artistic designs cannot be seen elsewhere. The "Kodimaram", "Palipeeda" and the "Vahana" can be seen in the sedatory posture. Generally in the "Upapeeda", "Jagadhi", "Padma" "Viruddhakumutha" are also seen. The "Vidana" p[ortions have been structured according to the form. In the north 'Prahara' of this temple are many sub-shrines. It is to be understood, that they belong to an earlier period.

### **The Sub-Shrines of the North Prahara**

In the north, 'Prahara' of the Magudeeswara Temple the Sani Bhagavan "Sannathi" faces to the west and the Kalabairava "Sannathi" faces to the south. There is a "Mahamandapa" constructed in general eight pillars are engraved on it.

The two pillars before the Kalabairava 'Sannathi' exhibit the artistic grandeur of the days of yore. The figure of the Kalabairava belongs to the ancient days. Hence in accordance with that the sanctum also has been planned. Adhistana, Devakoshta, Pada, Prasthara, Griva, Sikara, Sthubi. From the 'Upana' to the 'Prasthara' the works are made of stones, while the "Grieva", "Sikhara" and the "Sthubi" are of good workmanship<sup>6</sup>. The Sani Bhagavan "Sannathi's" "Vimana" is structured in a simple manner. Near this is the "Yagasala". The Sani Bhagavan Sannathi is made of hard stone. "Here the pilasters are normal elements.

Prasthara kudas, the circular shaped peaks and the "Sthubi" can be seen. In the Maha Mandapa" for the "Navagraha" a separate "Sannathi" has been installed. This belongs to the present, craftsmanship. Beside this the Chandra sculpture

belongs to the ancient days. It is seated in the “Sub-Shrine”. The two pillars found here are also a replica of fine artistic cult.

On the pillars the “Aswapada” including the “Nagapandas” are carved and the “Vishnukanda” portion is seen. Near it is the circular shaped pillar also. Beside it is the four-sided floral tipped ‘Pothika’. Here the “Grieva”, “Sikhara” and the “Sthubi” have been made of stucco art. To the left of this “Sannathi”, before the Moolavar a beautiful “Sannathi” for the Sun God i.e., Suriya has been engraved.

Similar to that of the “Chandra Sannathi”, on the “Upa-peeda” the Surya “Sannathi” has been constructed. The “Sub” which has along with it two pillars reflects the “Chandra Sannathi”. On the pillars the “Ashwapada”, “Bramakanta” portion “Nagapanda”, “Sowmiyakanta” and the “Puspha pothika” portion “Nagapanda”, “Sowmiyakanta” and the “Pushpa, pothika” are engraved. While on the “Vimana” are the “Presthara”. “Griva Sikhara”, “Mahanasi”, kudas small kudas and “Sthubi” are seen. The Surya sculpture in the seated posture belongs to the antique days.

### **The Architecture of the Sanctum of Perumal Temple**

In this “sannathi” the “Upana” has been concealed in the earth. Next to this the important element, Athistana is famous for its novelty. Here the “Jagati”, “Mahapadma”, “Viruthakumutha”, “Kalasa”, “Kapotha”, “Kapothapanda Athistana” and “Vethikai”, “padma” the “Kudas” and the decorative floral craftsmanship are seen. In the “devakoshta” there are no status. At the entrance of the Koshta Budhagana sculptures are engraved. These “Devakoshtas” unlike the ordinary ones are a little bulged in shape. The pilasters on the either side of the “Devakoshta” are of eight-sided ones, and bear the “thadi”, “idhazh”, “Palahai” and the “Veerakanda”. The pilasters seen on the “Pada” portions are of four-Sided and very simple. These pilasters bear the “Puspha Pothika” and the ordinary “Vettu Pothika”.

In the “Artha Mandapa” there is no “Devakoshta”. The “Garpagruha Devakoshtas” are found on the three directions. In the “Devakoshta” specially on the western side “devakoshtas”, sculptures are not be seen. But many donors sculptures are sculptured in the relief panel. On the western “Pada” portions many inscriptions are found. Unlike the other sanctums this sanctum is in a triangular shape. On the northern part of the sanctum, the “Devakoshtas” on either side are of the relief sculptures. The “Pranala” belongs to the art of the later days. Next to the “Pada” portion the “Prasthara” has been carved with various kudas. ‘Padma’ workmanship can be seen underneath of the ‘Prasthara’. The other elements in this ‘Vimana’ like ‘Thala’, ‘griva’, ‘Sikhara’ and ‘Sthubi’ are stucco worked out.

The Vimana of this temple has been structured in the shape of ‘Gajabrusta’. In a novel way the sanctum is in the triangular shape and the “Artha Mandapa in the square shape. In the “Artha Mandapa” the “Deva Kosta” structures can be seen.

### **The Architecture of the Maha Mandapa of Perumal Sannathi**

This Mahamandapa is otherwise known as “Vahana Mandapa”. There are pillars that are more than 12 feet tall bearing the relief panels. The pillars found here are nearly 15 feet tall with the developed “Puspha Pothika”. The “Ashwapatha” of the pillar has been erected and on it are seen

the “Brahmakantha” structures. This pillar has been made taller with the decorative “Naga Panda Vishnukantha” and “Ruthrakantha” structures. There are also various relief statues and plenty of decorative artistry on these pillars. On the pillar the “ashwapatha” is seen gradually becoming broader and the other elements becoming narrower.

### **The Structure of the Pillars**

In this “Sannathi” two types of pillars are constructed. With no ‘Puspha Pothikai’ in the south, north and west of the “Prahara”. The “Ashwapatha” is seen on the four sides and eight sides of Brahmakanta. Such structures can be seen in all the ten pillars. The pillars in north and south “Prahara” face towards the north and south directions, with the ordinary “Pothika”. These pillars are nearly 15 feet in height. Each pillar has been put up at a ghat of eight feet and bears the beam or “Uthara” of same measurement. The ten pillars installed in the “Maha Mandapa”, reveals the growth of the art. These pillars are with the floral edges of the “Pothikas”. The new type of rare sculptures have also been carved on the pillars. In the “Prahara” the 12 Alvars statues can be seen.

### **The Sannathi of Arulmigu Thirumangai Nachiar**

The sanctum of Thirumangai Nachiar has the link with the traditions of the south. The “Upana” with all the organs has been engraved at a height of nearly three feet tall. The “Athistana” like the first level sanctum belongs to the “Pada Panda” artistry with “Kanda”, “Jagathi”, “Thripattaikumutha”, “Kalam and Vethikai”. Next, to these the “Pada”, with the “Deva Koshta”, the pilasters, and the “Artha Mandapa” including the pillars are seen.

The sanctum and the “Artha mandapa” bear the same delicate artistry. The “Devakoshta” without the statues are seen as ‘toranas’ with the face of the ‘Yali’. The ‘Prasthara’ in its finished stage has a splendor of its own. In the first floor along with koshta sculptures the dexterity of the art of architecture is also seen stucco work.

Special mention must be made of the pillars that are in the shape of Stucco Rudrakantha type. The significant elements that are found in the first “Thala” are the “Sala” and the “Kudas”. In the second “Thala” also as already mentioned, the independent pillars made of stucco and the pilasters can be seen. The ‘Griva’ with the ‘Vahana’ bearing many stucco sculptures are also seen”. On all the four sides has the “Sthubi” with the “Mahanasi” Kudas. In all the other directions of the “Vimana” also such craftsmanship can be observed.

The temple has to its credit certain salient features, other than the “Karpagruha”, the “Artha Mandapa”, “Maha Mandapa” and the “MuhaMandapa”. The pillars are more than 10 in number in the “MuhaMandapa” has been regarded as the treasure house of the art and architecture. The pillars are twelve feet in height and the “Pothikais” of these pillars face with the beams to the east western direction. The major part of the pillars has the features of the “Brahmakantha”. Among them are the new relief sculptures and floral work of great craftsmanship. The front pillars of the “Mandapa” are very simple and bears the “Pothika” about it. The decorations found here, have a uniqueness about them. The pillars in the midst are more beautiful for they bear at the tip the Pushpa Pothika”. The pillars have been erected at a gap of 9 feet facing the east

western direction. In all aspects the pillars in the middle of the "Mandapa" are beautiful in ornamentation.

The pillars in the first row of the "Mandapa" have each three Pushpa "Pothikais". The pillars are 12 feet tall and the "Vidhana" structures faces towards the north-southern direction. In this manner, the Annai Mahalakshmi Thayar Sannathi has an excellent "Vimana", and the Muhamandapa is an excellent artistic workmanship.

### **The Architecture of the Vimana of Arulmigu Vadivudai Nayahi**

Though the "Vimana" of Annai Devi is built in the level of the other sanctums, yet it stands the topmost in its artistic excellence. The Upana bears with it, the "Padma" and the "Kapoda". The structure of the "Sannathi" of this sanctum bears the "Neeralipathi". In order to conserve the Moolavar in the sanctum this method has been adopted. This kind of construction makes one to understand of its worldly greatness. Next to the "Upana" the "athistana", has been installed. There are the "Pada", "Devakoshta" structures and pilasters. The pilasters have the beautiful "Kodikarukku" artistry about it, the first in the list is the "Devakoshta" with the lane structures. The "Prastharakudus" have been carved with the face of the "Yali". The other portions are full of stucco workmanship.

### **The Architecture of the Garuda Sannathi**

The Garuda Sannathi which faces towards the Moolavar bears four pillars with excellent craftsmanship. The pillars are circular in shape with the "Pothika". "Prasthara GrivaSikhara and Sthubi are in stucco form. There are circular shaped "Sikhara, Prasthara" kudus and on the pillars the "Aswapatha", "Nagapandas" and newly relief structures can be seen. Near the "Vahana", the "Palipeeda" and the "Kodimara" are carved on the beautiful "Pidas". The significance of the "Upa-pida" are the "Maha Padma" and ther "Kaboda" with the "Viruttakumuda".

### **The Architecture of Arulmigu Aanjaneyar Sannathi**

On the campus of this temple, to the south western corner is the sub-sannathi for the deity Aanjaneyar. This sannathi is surrounded by pillars that are of artistic excellence. These are nearly 12 feet tall with the pretty Puspha 'Pothika'. The "Sannathi" has been made beautiful by the pillars that are more than 10 in number. There are the simple "Athistana", the "Pada" and the "Prasthara". The "Vimana" of this "sannathi" bears the "griva", Sikhara and the "Stubi". Among these the circular shaped "Sikhara" are also seen with "Mahanasi kudu" and small "Kudus" in stucco work. In the "Maha Mandapa" the pillars bear the testimony of the rich architectural designs. The pillars are all made of the developed workmanship.

### **Conclusion**

Finally we can consolidate the entire themes and theories of the manuscript. The Raja Gopura's "Upana" has been engraved at a very great height. The "Padapanda Adisthana" is also here. The "Pada" portion stands on pillars that are four sided. In the ratio of three pilasters for each side namely the left and right sides, it possesses six pilasters. The "Prasthara" and the "Pusphapothikas" on the other thalas of the "Gopura" the "Stucco" architecture has been followed. The statue and ther "Karna" "Kudus" are pillars made of "Stucco" art. Besides the "Gajabrusta Sikhara" and the five Kalasas are found here. The

Gopura of this temple consists of floors. Likewise the AnnaiDevi "Gopura" has been engraved to the left side of the chief gopura; one can see the ordinary "Upana", "Athistana", "Pada", "Salai", "Karna", "Kudu" and besides the pancha thalas, the "Sikhara" and the "Kalasa", which are the main elements of the Gopura. The architects and the sculptors of this period followed strictly the agamas and vasthu sastras.

### **References**

1. Arokisamy M. The Kongu country, Madras, 1956.
2. Arunachalam M. Festivals of Tamilnadu, Thanjavur, 1980.
3. Arunachalam M. An Introduction to Dravidian Philology, Asian Educational Services, New Delhi, 1929.
4. Balasubramaniam SR. Middle Chola Temple Arts, Chennai, 1978.
5. Basham AL. (ed) Cultural History of India, Oxford University Press, Delhi, 1975.
6. Champakalakshmi R. Vaishnava Iconography in the Tamil country, Orient Longman, New Delhi, 1981.
7. Dharendra Singh. Indian Heritage and Culture, A.P. H. Publishing Co., New Delhi, 1998.
8. Edith Thomory. History of Fine Arts in India and the west, New Delhi, 1989.
9. Gilert Slater. The Dravidian element in Indian Culture, Asian Educationl Service, New Delhi, 1987.
10. Gopinatha Rao TA. Elements of Hindu Iconography, Vol. I, II, Part I, II Motilal Banarsidass, Delhi, 1985.
11. Harshananda, All about Hindu Temple, Ramakrishna Math, Chennai, 2001.
12. Henry White Heal. The Village gods of South India. Asian Educational Services, New Delhi, 1983.
13. Herbert R. The Meaning of Art, Faber & Faber Ltd., London, 1951.
14. Kandaswamy. History of Dindigul District, Kodaikanal, 1996.
15. Krishnamurthi SR. A study on the Cultural Developments in the Chola Period, Annamalai University, Annamalaiagar, 1966.
16. Kulanthai Pulavar. Kongu Nadu, Erode, 1968.
17. Manonmani T, Aivarmalai Kolumam, Komaralingam, Chennai. 1998.
18. Manickam V, Kongu Nadu, Chennai. 1992.
19. Meister MW. Encyclopedia of Indian Temple Architecture, Oxford University Press, Chennai, 1982.
20. Murthy, Biradar. Indian Culture and Civilization, S.Chand &Company, Delhi, 1980.
21. Nachimuthu K. Cholan Purvappattayam Kurum Kongu Urgal, Nagar Koil, 1970.
22. Oddie GA. Religion in South Asia, Manohar Book Services, New Delhi, 1977.
23. Percy Brown. Indian Architecture, Bombary, 1983.
24. Rajkumar Pruthi, Rameshwari Devi. History of Indian Culture, Pointer Publishers, Jaipur, 2000.
25. Ramachandra Rao SK. The Icons and Images in Indian Temple, IBH Prakashana, Bangalore, 1983.
26. Ramaswamy T, Thirumullaivayil Masilamaniswarar Temple, Mathi Publications. Chennai, 2000.
27. Rishabanandar Hinduism. Chennai, 1999.
28. Ray Faulkner. Others, Art Today, Newyork, 1941.
29. Sathianathaiar. History of the Nayaks of Madurai, Manivasahar Pathippagam., Chennai, 1980.



30. Subramanim N, Early Cholas, Raman. & Raman Private Ltd, Kumbakonam, 1980.
31. Shyman DD. Tamil Temple Myths Princeton University press, Preinceton, 1980.
32. Sivanantha. All about Hinduism, Ramakrishna Math, Mylapore, Chennai, 1977.
33. Srivatsava AL. Medieval Indian culture, Shiva Lal Agarwala & Company Agra. 1964.
34. Subaramanian N. Social and Cultural History of Tamilnadu, (AD1336) Ennes Publications, Udumalai, 1973.
35. Subramaniam, Veerasami. (ed), Cultural Heritage of the Tamils, International Institute of Tamil studies, Chennai, 1988.
36. Swami. Facets of Brahman or the Hindu Gods, Ramakrishna Tapovanam Triupparaithurai, 1971.
37. Swaminathan A. Social and Cultural History of Tamilnadu, Deepa Pathipagam, Chennai, 1984.
38. Sunitha Kumar. Others, Indian Culture, Universal Book & Publisher, Delhi, 1966.
39. Usha Sharma. Festivals in Indian Society, New Delhi, 2008.
40. Vincent JA. History of Art, Barnes & Nobel inc., New Delhi, 1955.

#### **Primary Sources**

1. Annual Report on (South Indian) Epigraphy -1909- 1968
2. Annual Report on Epigraphica India, New Delhi, 1980
3. Census of India, 2001.
4. Journal of the Indian Art History Congress,
5. Mayamata Tanjore, 1980
6. Manasaram, 1980
7. Memoirs of Archaeological Survey of India, New Delhi, 1982
8. Sakalathikara of Sage Agastya, Tanjore, 1985. Saraswathiya Sitrakarma Sastra, Tanjore, 1978
9. South Indian Inscriptions
10. South Indian Temple Inscriptions, Madras, 1957
11. Srithathuvanithi, Part I & II, Tanjore, 1978
12. Thirukkoil Thalavaralaru, Kodumudi, 2008.
13. Velvikudi Copper Plates