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Review Of Research



ARCHITECTURAL SIGNIFICANCES OF SRI CHOZHEESWARA TEMPLE AT AYYAKUDI IN PALANI.

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ABSTRACT:

The ancient village Ayyakudi is located 3 km east of Palani, the well known Lord Muruga Temple and South of Palani-Dindigul National Highway. This place houses the architectural wonder. The architectural significances of Sri Chozheeswara temple is very notable one. With special



reference to Vimana's adhistana, the artists of that day who have shown the Kumuda and have shown the Kala an element in a simple way. Next to the Kumuda showing such craftsmanship can be considered as the days of the cholas. Moreover the 'Kabotha' has been carved accordingly and on it simple kudus have also been chiseled.

On the southern portion of the sanctum more kudus have been carved without decoration. This paper also highlights the mandapas and sub sannathies architecture.

KEY WORDS: Mahapadma, Upana, Adhistana, Pada, Prasthara, Sikhara, Sthupi, Kapotha, Devakostha, Kanda, Pattihai, Grieva, Torana, etc.,

INTRODUCTION:

The entrance porch known as the "Artha Mandapa" in this temple is beautiful. The Walls are simple with the height of 12 feet and width of 15 feet. The entrances have been widened. The stone work of the Artha Mandapa is in a auster style. The rooftop of the Vidana is in the north-south

direction. This temple has withstood the ravages of time and has been renovated. Many stone inscriptions were found in a damaged condition on the floors of the Artha Mandapa. The front portion of the Mandapa is elegantly developed with simple pillars. Thoranas and Kodikarukkus embellish the entrance to this Mandapa.

METHODOLOGY

To prepare the manuscript Analytical, Comparative and Descriptive methods have been used. The Vahana Mandapa which has the architectural designs of the later age, adds to the beauty of the Temple. Nandi, the sacred Bull the Vahana of Lord Choleswara is in the sitting position on a beautiful plinth. The four pillars present here, illustrate the various stages of development of South Indian Architecture.

The base of the first pillar has the Brahma Kantha parts, Vishnu Kantha parts and in between Rudhra kandha parts. The architectural patterns of the Nayakas are found in the podhigas. This could be the influence of the later Pandyas. The Vidhanas are present in the north south direction and with Utharams in the right position.

The other parts of the pillars are found in the similar architectural patterns as mentioned earlier. The prasthara present in the vahana Mandapa is very beautiful. Two Kudus are present in each side summing up to a total of eight Kudus. Yali face is engraved in the tip of the kudu. The base of the kudu has simple lotus shaped structure.

ANNAI DEVI SANNATHI ARCHITECTURE

Though the prime sanctum sanctorum of the temple is very austere in style, the shrine of the Goddesses houses sculptures of many intricate architectural designs.

The Athishtana rests on the hidden Upanas and the Jagathi too is hidden where as rest of the parts of the Athishtana are visible. The Tripatta Kumuda present here is skillfully carved. Such similar parts of the Athistanas are found in the temples that were built during the Kongu Chola period and also in the temples that were built during Vijayanagar and Nayaks. Ambal sannathi in this temple is stunning beautiful.

Such architectural marvel is seen in the Artha Mandapam and Sanctum Sanctorum. As per the Nayak style of architecture, right from the entrance of the Athistana, the temple displays rich architectural designs. The Devakostas are present next to the Athistana. The Devakostas are embellished with rich floral designs. It has wall pillars which are slightly smaller than the pilasters. In that the Malasthana which comprises of the Palagai and the Padhma are facing downwards and the same are reciprocally placed at the bottom. This is an innovative pattern found here. Above the Malasthana Puspha Pothikai are carved as a tiny structure which is a salient feature of Nayak style of architecture. It could be learnt that many of the integral parts of the structures are built by the later Pandyas.

The Devakosta which is 5' feet high does not have any sculpture in it. However, it is embellished with beautiful wall pillars on either sides. It has parts like Varimana, Thaadi, Kudam, Ithazh and Palagai engraved in it. Among these the base structure extends up till Athishtana. The sanctum sanctorum wall has two pillars, the corners of wall pillars have four Pothikas, above which the Veerakandas are shown.

The eight wall pillars in the western side added to the beauty of the sannathi. The Prasthara is sculptured neatly, its kodus are holding the Yali face and the kodikarukku carvings are shown as a decoration there. The pada portion of this Sannathi has all the above said artistic principles are presented pairly in the Arthamandapa and Sanctum Sanctorum.

On the upper portion of the Prasthara no such series of carved sculptures are present like Choleeswara sannathi. But it is neatly placed in order. The face of the Yali shown here reminds us the Goddess Periyannayaki Amman temple and few Vaishnava temples around this place. The embellished stone structure parts Upana, Athishtana, Patha and Prasthara of Vimana and the kumba panchara structure presented here relates few other surrounding temples. The parts other than Prasthara are not seen, the above said architectural principles are present in northern and eastern walls.

The Pranala present in the east of this sannathi reminds us of the Vijayanagar and Nayak age. The idol of mother deity is facing eastwards in the sanctum sanctorum. Arthamandapa is a little bigger and entrance looks like devakosta and it has decorative carvings and thoranas. The vidana of the Arthamandapa is in the east-west direction and it has very simple designs.

Similar artistic designs and Simhamugha kodikarruku decorations are seen in the entrance of the Arthamandapa. Lotus like designs are found in the Vidhana of the entrance of the mandapa. The petals of the lotus are shown in the same position as the kodikarukku decorations are inserted. The decorations, carvings, kodikarukku designs and other intricate artistic patterns present in the Goddess sanctum sanctorum edify the progress of contemporary architecture.

SRI SANI BAGAVAN SANNATHI

This sanctum stands apart in the temple with its simplicity displaying Nayak's architecture. This secondary sanctum has a beautiful mandapa with simple Athishtana with its wall pillars and the patha parts. The podhigas are plain and are devoid of any floral patterns. The simple prastharas are present above the base structure. This has mock-ups of kodus in it. But for Athistana, patha, prastharas, the other parts are not visible. As time went by this disrepair would have occurred. Two beautiful pillars are present in the mandapa of the sanctum. The Brahma kantha portions.

Though the Vishnu Kantha portion looks very simple, it adds to the beauty of the pillar. The podhiga portions of this pillar seems to belong to an earlier age. Uthira portions are also present here. Vidhana portions are facing east-west. The unique feature of this temple is that, apart from Lord Choleeswara and Goddess Sundaravalli, only the Sani Baghavan has exclusive sanctum. The Sani Baghavan is in the western side of the temple and the Lord is facing eastwards. This Sannathi does not have any kodikarukku or any designs in it.

SRI VINAYAKA SANNATHI

The Vinayaka sannathi is present in the south western side of the temple, facing east. This sannathi does not have Athistana or any feature of the South Indian architecture. Instead, Upana like structure is made on which four pillars are built and above that there is a stone roof top. This entire looks like a mandapa. The designs in these pillars is novelistic. All the four pillars exhibit similar architectural pattern. Though the pillars remind the later Pandya architectures it has various other features too. The base part, centre and the top part of the pillars have Brahma kantha shape. The rest of the parts that are in between exhibit Vishnu kantha pattern. They have Nagabandhas, kodikarukku and floral designs. The Podhigas in the pillars are fittingly carved. The lucid exposure of prastharas on the outside of Utharas is a unique artistic endeavour. The Kodus and Pushpa Podhigais are also present. The greeva, Sikhara and Stupi are not seen here. The Sthala Vriksha is Vilva Tree.

CONCLUSION

Finally the manuscript presents the following suggestions. The researcher has tried to explore every part of this temple belong to artistic excellence. Vimana of this temple possesses the south Indian

style of temple architecture. The elements of vimana are built properly. The upana, adhistana, pada and prasthara have built block stone and the remaining parts are in the form of stucco. The mandapas of several sannathies are also built aesthetically.

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