



## SRI IYARAPPAR TEMPLE ARCHITECTURE OF THIRUVAIYARU IN TANJORE DISTRICT OF TAMIL NADU

**Dr. K. Manivannan**

**Assistant Professor , Department of Indian Culture & Tourism ,  
Govt Arts College (Auto) Kumbakonam.**

### ABSTRACT:

*The famous Sri Iyarappar temple is situated near Tanjore. Most of the structural temples in Chola period are constructed in stone form. The age of these temples are related to sangam period. Renovation work was done by early Cholas in Architecture particularly during the reign of Aditya-I Chola (871-907 AD) however it is the renovation work of architecture. The Upana is hidden inside the soil. Next to Upana, Adhishtana is structured. The first element of Adhishtana is Jagathi which is beautifully shaped. The next elements of Adhishtana is mahapadma, Vrta Kumuda, Kapota with varimana and the Pattikai. Here innumerable inscriptions are carved. The vritta kumuda which possesses small padma petals in the top and bottom part of Adhishtana. This is one of the new ornamentation in the early chola period. The entire Adhishtana was decorated by the Yali friezes. Here the Yali friezes are fighting with each other. The height of the Adhishtana is not less than five feet. Present study highlights the architectural importances of Sri Iyarappar temple.*

**KEYWORDS** – *The Utsava mandapa, Sri Kailayamudayar Temple Architecture, Western Prahara, Dandayuthapani Sannathi, Sri Iyarappar Temple KamalaMandapa.*

### INTRODUCTION

The another part of vimana architecture in Dravidian art is Pada. The Pada which is more than nine feet with full of inscriptions. The Pilasters of each side possesses some similarities with ornamentation and decorations.

Every pilaster which consists wonderfull malasthana ie, floral decorations. Next to Malasthana, the kalasa, thadi, Idhal, Palaka and ends with Virakanta. The height of the Pilaster is about seven feet and its Palaka is formed in a narrow line. Between the pilasters of each side a devakosta is carved. Each devakostha consists suitable sculpture which mentioned in the Agama and other Silpatexts. On top portion of the devakosta, torana is formed with various kodikkarukku designs. However we can assume this is called Maharatorana. The centre part of the torana, its small Kudu with relief panel is notable one.<sup>1</sup>



### METHODOLOGY

To structure the manuscript both analytical and descriptive methods are used. The palaka of each pilaster is decorated with various Kodikkarukku designs and three side of the pada part devakosta is carved with suitable sculpture and it is more ornamental one.<sup>2</sup> The prasthara is found here with full of bhudagana sculptures. Every bhudagana is carved with different actions. This is one of the tremendous works of early Chola period. The beautiful prasthara which preserves the elements like Upana, Adhishtana and Pada ie, entire garbhagruha. This

is the impact of Pallava style of Architecture and latter it has been adopted by Chola with their own innovative ideas.

The remaining parts of vimana's Griva, Sikhara and Sthupi are stucco works. Here it is an ekatala Vimana, which possesses three kostha in each side. The grivakostha also possesses sculpture with agamic background. The sikhara of this prime vimana is in circular form. The sthupi is also found here. So we can say that the temple consists of Dravidian elements like upana, adhishthana, pada, prasthara, tala, griva, sikhara and sthupi. So such a style of Vimana is called Ekatala style.

### THE UTSAVA MANDAPA

In the first prahara or around the garbhagruha the Utsava mandapa is structured. The Upana and Adhishthana of the utsava mandapa is more embellished one. The Upana possesses the jagathi, kanta, padma, kala and kapota. The adhishthana consists Mahapadma, Urtta Kumuda, Kala and Kapota. The Utsava mandapa also stand with beautiful pillars. Each pillar is borned with furious simha. More decorations are undertaken here. In every pillar we can see small structure of Vimana. The top portion of each pillar is highly decorated with pushpa pothika. On the basis of the style of pillars we can classify it with later Chola period as well as Vijayanagar and the Nayaks. The prasthara of the Utsava mandapa is otherwise called Kodungai, like Avudayar temple Kodungai in Pudukkottai District.<sup>3</sup>

The Utthara of Utsava mandapa is also very ornamental because new type of Kodikarukku designs can be seen here. The central parts of Utsavamandapa, more pillars are found later Chola architectural style.

Near the Utsava mandapa the second prahara is found. Here we can see the double storeyed pillared prahara mandapa. The pillars of the prahara mandapa which possesses different style of architecture. These pillars are the product of Pallavas as well as early Cholas style. Mahapadma, Vrttakumuda, Kala and Kapota are the main elements of this mandapa adhishthana.

### SRI KAILAYAMUDAYAR TEMPLE ARCHITECTURE

The Early Chola Architectural implication is also found as Kailayamudayar temple Vimana. Dravidian style of Architecture with finished structure and suitable measurement as well as traditional patterns are adopted carefully. Equal to Sri Iyarappan temple garbhagraha, it also possesses the same Architectural features.<sup>4</sup>

Upana, Adhishthana, Pada, Prasthara, Griva Sikhara and Sthupi are Structured properly. The Adhishthana is built with several elements. Jagathi, Vrttakumuda, Kala, Kanda, and Pattikai which bears the entire structure of Vimana. Here Mahapadma is carved beautifully. The Jagathi part of Adhishthana Pranala can be seen. Pada is carved here with several pilasters and more devakostha. In between Devakostha prahara and kostha are also found. Pilasters with palakas and padmas are feast to our eyes. Above the Devakostha and Artha Mandapa, devakosthas toranas are found. The temple possesses beautiful panchara kosthas. Each side three Panchara Kosthas are carved. But kumbha panchara is not found here.

The Prasthara and its Kudus are seen with great craftsmanship. More kudus as well as different types of Kodikarukku designs are also carved. Beneath the Kapota or Prasthara Budhaganas are appeared. The dances and different actions of Budhaganas are creating pleasurable moods. Some times they are doing poojas to Lord Siva i.e Iyarappan. Next to prasthara tala can be seen. This Vimana consists two talas. Such a Vimana is called Dvitala Vimana. Sala and Karanakudus are found here. In between the Prasthara and the tala Yali friezes are carved aesthetically and it beautifies the Vimana. The Sikhara is circular form with various floral designs. The four sides of the Sikhara, mahanasi Kudus are found with Yali heads with sikhara, sthupi is also installed here.<sup>5</sup>

Both Ardha mandapa and Mahamandapa the same features of architecture are found from Garbhagraha to Mahamandapa. Padabandha Adhishthana is dominated here. The length of the temple is seventy feet and breadth is twenty five feet also. Mahamandapa Kailayamudaiyar sannathi architecture is highly ornamental one. Eight pillars are installed here. Except the two pillars in the front side, the remaining are structured with simple manner. All are brahmakanta based style with vettu pothika in the

east west direction. Beautiful torana is carved with the panel of Lord Siva and Parvathi. Vidhana of this mandapa is very plain and with proper measurement. Vahana and balipita is structured towards the Moolavar. It is called Vahana mandapa. Here simple gopura is formed with Padabandha type of Adhistana which extends up to Garbhagruha, Arthamandapa and Mahamandapa can be seen.

This is the only shrine where Appar Swamigal gets Lord Siva's grace. Separate sannathi for Thirunavukkarasar Swamigal is also built here. This is the only temple where we can see more than forty eight prahara pillars. Each pillar is about eight feet height built on Pallava style of Architecture. The pillar with round shaped tadi and Kalasa, Malasthana and the Brahmakanda part is carved with polished block stones with vettupothika.<sup>6</sup> From garbhagruha to Gopura uniform architectural features are followed with out any mixture. The entire sannathi its vimana, Prahara pillars, kodungai of Mahamandapa and the beautiful torana of Arthamandapa is one of the best specimen of south Indian Architectural features. This temple was renovated by Rajendra's wife Panchavan Madevi in 1014- 1042 AD.

### WESTERN PRAHARA

In the central part of the western prahara, hundred and twenty feet height Gopura is found. It has seven story with Kalasas. The structure and style of the gopura is older than the Rajagopura. Inside the gopura Chola period inscription are found but some of them are dilapidated. Seven storeyed gopura is having Saiva and Vaisnava stucco sculptures. The Upana of the gopura is found with very simple architectural works and its height is five feet. There was no additional decoration and ornamentation or any other Kodikarukku designs. The Architects of those period did not give any ornamentation because it may be hidden in the earth. But simple Jagathi, Padma, Kanda and Pattikai are carved. This is the latter Chola's contribution but Vijayanagars impact is also found. The five feet Adhistana and its elements like Jagathi, Thripattai Kumuda, Kanda, Kala and Pothikai are carved. However there was no Padma petals or Mahapadma.<sup>7</sup>

Next to Adhistana, Pada is structured with twelve feet height. Here pilasters and its padma idhals are with beautiful works. Kosta pancharas with Bhudagana toranas are also carved. The Virakanda which connects the prasthara with pada or otherwise called Kodungai. Above the Prasthara and Kodungai, Yali frizes are carved. The prasthara kudas are found with yali's heads. These all are purely based on black stoned works. The remaining seven talas as well as griva and sikhara are with stucco works.

From first tala to seventh tala same architectural significance are depicted. The different types of Kudus with fine massive yali sculpture is notable one. Every storey we can see a set of pillar with Vishnu Kanta type of style. The remaining storeys are stucco sculptures which are equal to stoned sculptures. The griva kosta of the gopura possesses Mahanasi Kudus with small Kudus. The Sikhara is based on Gajabrusta type with Nasi Kudus. However Kalasas are installed in the later period. Inside the gopura Pushpa pothikas are found with furious Yali sculptures. Like Tanjore gopura this is one of the best works of Architecture.

### DANDAYUTHAPANI SANNATHI ARCHITECTURE

There is a separate sannathi for Swamy Dandayuthapani in this temple. According to the puranic sources it was completed by the Vijayanagar King Acchuthappa Nayak in 1560A D. It is very famous and the architectural wonders are found here. More hundred and sixty four pillars are installed. Separate Sannathi to Dandayuthapani Swamy is constructed. Its left side we can see Vinayaha Sannathi.<sup>8</sup> Architectural beauty, more ornamentation various proportions of pillars, innumerable floral designs, sixteen terrific Yali sculptured pillars, beautiful pushpa pothikas, different styles of kodikkarukku designs, yali Mandapa, massive Uttaras, painted Vidhanas, Upana and Adhishtana styles are the best example of Thiruvaiyaru Sri Dandayuthapani temple architecture. There is no architectural significances and pillars of the mukha Mandapa itself. In every pillar we can see Aswapada and Nagabanda. This is otherwise called like Museum of pillared architecture of Thiruvaiyaru Iyarappan temple. This Mandapa is located near north eastern side.

A pillar is joined with sub pillar in one stone with different designs and four petal flowers. Each pillar consists the following parts. They are brahmakanta part, Nagabanda, with Kodikkarukkus, Idaikkattu, Vishnu

Kanta, Bramakanta with four petals flower Vishnu kanta, Idaikkathu, Vishnukanta and various Kodikkarukku designs with pushpa pothika etc., However the entire mandapa is decorated with pillars of Pushpa pothika. In front of the Dandayuthapani sannathi eight pillars with various sculptures are carved. The Dandayuthapani Mandapa upana and adhishtana is noted one. The adhishtana is more beautiful with Jagathi, Virttakumuda and kanta with potikai. Both internal and external appearance of this mandpa is aesthetically nice.

### THE INNER PRAKARA SANNATHIES

Separate sannathi to Sri Bhavaninathar is found in the temple. Near this sannathi panchabhutas are found different Linga forms. Because Lord Siva is the Pathi for Panchabhutas. Here separate sannathi to Vinayaha and Navagraha are formed. In front of the sannathies more than twenty pillars are installed with different styles. Most of the pillars are found with Vettupothika. Round shaped pillars are carved here with or without pushpa pothika. Here inscriptions are also carved with separate stone. Generally, Panchabhutas are found in every Siva temples in Kongu Nadu.

In the western side of the inner prahara various Sub shrines are built. All the sub sannathies consists of Pada bandha adhishtana. In the western prakara alone more than sixty pillars are carved and which are the impact of Pallavas contributions. But all the pillars are having both Vettupothika and Pushpa Pothika of Chola period.

In the central part of the western prahara, Subramaniam sannathi can be seen. Near the sannathi Sri Kasiviswanatha and Vishalakshi sannathi is also built. Different size of Lord Iyarappan is also found in the same prahara. The inner prahara of northern side near the main garbhagruha, Saraswathi and Gajalakshmi sannathi are built. Its architectural significances are very notable one. Here, Upana, Padabandha Adhishtana, Pada, Prasthara, Griva, Gajabrushta Sikhara and three Kalasas are found. Sri Chandikeswara sannathi is found here also famous because its adhishtana is Sribandha type with beautiful Mahapadama. Pada and Prastharas are carved with block stone. Other parts of the sannathi is made up of stucco and it is called Ekatala vimana with round shaped sikhara and a sthupi. Lord Siva is called here as Siddhar and a separate sannathi is built. With special reference to the north inner prahara more than fifty pillars are installed in two rows. The height of the each pillar is nine feet with Vettupothika and Vishnukanta style.<sup>10</sup>

In front of the northern side of the Mahamandapa of northern side Lord Nataraja sannathi is built. Beautiful six pillars are carved in the Mukhamandapa. Left side of the mandapa Kalabairava sannathi, Thiruppalanam Apathsahayanathar sannathi, Sri Othavaneswarar of ThiruChorruthurai sannathi, Thiruvadhikudi Sri Vedapuriswara sannathi, Thirukkandiyar Sri Brahma Siva Kandeewara Thirupunthuru, Sri Pushpavaneswara sannathi, Thiruneithanam Sri Neyyadiappar sannathi and Thirumulapadi Sri Vaidhya Nathaswamy sannathi are found. Near the shrine, Nandhiamperuman with Ambal and MeikandaSivam, Arulnanthi Sivam, MaraignanaSivam and Umapathi Sivam sannathies have built.

### SRI IYARAPPAR TEMPLE KAMALA MANDAPA ARCHITECTURE

Dravidian Style of Architecture is reflected here. The Kamala Mandapa is located in between the dhvajasthamba and the Rajagopura, where twenty four Pillars are found with the height of fifteen feet. Each pillar of this mandapa possesses different style of architectural significances. Most of the pillars are having Brahmakanta style. At the top of the pillars we can see pothika which is related to the early Chola architecture and such type of architectural style based Pothikas are called Vettupothikai.<sup>11</sup>

Pillars are also possesses Vishnukanta type of style and we can see minimum decorations and Kodikkarukku designs. Each pillar also consists of floral designs and the breadth of the pillars are about four feet and the distance between each pillar is not exceed nine feet. On the Brahmakanta part of the pillar donars sculptures as well as several designs are depicted. The Utthara of the mandapa is very huge one. Its breadth is six feet and its length is more than twelve feet. However the Kamala Mandapa's length and the breadth is thirty feet and fifty feet respectively. In this mandapa proper measurements and proportions are adopted very minutely. The vidhana part of the same mandapa is very neat and noted for its execution. Each pillar is having finished works with some relief panel. Because of the height of the Vidhana, the Kamala

Mandapa is always with cool air. The style of the donars sculptures and their anjalimudra depicts their bakthi towards the ultimate entity.

In the central part of the mandapa, Lord Panchanadhiswara's Vahana can be seen. The twenty four pillars are possessing twentyfour style of architectural innovations. But the works of the mandapa architecture is not made by human beings. However kamala mandapa connects both the Muhamandapa of Lord Panchanadhiswara and the Vahana Mandapa of the same temple. The works of mandapa architecture is belongs to the period of the imperial cholas. The dwara Vinayaha and Subramanya sannathies are built near the mukha mandapa.<sup>12</sup>

### **GOPURA OF KAMALAMANDAPA**

The significant works of Dravidian architecture is also found here. The gopura is aesthetically fine art works. Here we can see the six elements of South Indian style of architectural executions. The basic element otherwise called Upana which bears the entire architectural elements. In the Upana part, the famous Mahapadma is flourished here. Its petals are very beautiful which gives an attractions to the entire gopura architecture. The height of the Upana is five feet with padma, Kanda, adhopadma and Pattikai which divides the Upana and Adhishtana. Next to the Upana, Adhishtana is carved. It possesses several elements like jagathi, thrippattaikumuda, Kanda, Kala, Pattikai and with Kapota. There is no relief panel as well as Kalapada sculptures. But very nice artistic works have done by the artists of those periods. Beneath the kapota and next to Pattikai small sized Padma petals are carved. This type of Adhishtana is called Padapanda type in very simple manner. The Adhishtana of this gopura bears the remaining parts of Pada, Prasthara, the Kala, Griva, Sikhara and Sthupi.<sup>13</sup>

But the Pada part here is with more decoration than the Adhishtana. The Pada possesses different elements. Here the prime elements is called decorative pilasters. The beautiful Nagabandha is carved. Each above the same part Malasthana, Kalasa, Thadi, Idhal, Mahapadma and Palaka are also found here. Both side of the rows of Palakas makes a narrow line which is one of the architectural innovations of Chola Nadu. Each side consists of seven Pilasters and above the Pilasters decorative Virakanda is carved. The rows of Virakanda which bears the weight of the Prastharas. Beneath the prasthara, relief panels like Budhaganas, Yalis figures are carved aesthetically and it is a feast to the real artisans. However the Yali friezes are more beautiful than any other architectural innovations. We can also see different types of kosta pancharas with decorative mode.

Another very vital part in south Indian art is the prasthara, which is a completed and finished works of architecture. Because it possesses several Kudus with floral and Kodikkarukku designs. Each side of the Prasthara half dozen Kudus are carved.

Above the prasthara talas are formed with stucco. The first tala consists of sala, Kuda with stucco sculptures. Here also stucco based pillasters and Kostas can be seen. The same architectural features are found on the second Tala also. The third tala which is otherwise called griva but both side of the sala upto griva, stucco sculptures are carved. The four corner of the griva kosta budhaganas with vahana sculptures are carved. The sikhara of Kamalamandapa gopura is in the form of Gajaprusta style. Both side of the sikhara beautiful stucco sculptures are carved and its stupi had seven kalasas. Generally if a gopura possess three storeyed structure, we can see three kalasas but here seven Kalasas are installed which is highly researchable one. The architectural works, its symmetry artistic expression and its proportions are depicting the later Chola period.<sup>14</sup>

Decorative upana, beautiful adhishtana, ornamental pada, nice prasthara, gigantic sikhara with kalasa are the chief character of the gopura.

### **RAJAGOPURA ARCHITECTURE OF THIRUVAIYARU IYARAPPAR TEMPLE**

After the Chola imperialism, the south Indian architecture is formed in a new way which is called gopura style of architecture. Here also proper architectural elements are used systematically. The Upana of

the gopura is hidden in the earth. But little bit of upana is found here and there. The height of the upana is about three feet. The upana consists of Kanda and Kapota with small Kudus.

The Adhishtana of the Rajagopura is one of the finest work of the temple. Because a single adhistana possesses different type of Kumuda. Generally an adhishtana possesses jagathi, thripattaikumuda, Kanda, Kala and pattikai. But here after the Jagathi, three type of Kumuda has been used. They are thripattai Kumuda, vrtaKumuda and Kadaka vrttakumuda respectively. The famous temples in Tamil Nadu have this type of Kumudas. The same pattern is adopted here also. However this type of mixed works beautifies the appearance of the gopura.

Another part of gopura is the pada. A beautiful Kumba Panchara is one of the chief elements in the Pada. Decorative pilasters are carved with malasthana kalasa, tadi, idhal and palaka. Above the Virakanda Pushpa Pothika is formed. This is the typical impact of Vijayanagar and Nayaks. In the pada part devakostha and its sculpture are installed. But near the devakosta Panchara Kosta is also carved beautifully. Around the gopura more than six devakostas are found. Within the Pada a dozen of pilasters can be seen. The prasthara is having full of small Kudus with Yaliface. The height of the Pada is not exceeding seven feet and adhistana is five feet. From Upana to Prasthara of Rajagopura we can see the works of black stone. The remaining parts of the works is full of stucco type architecture. The height of the seven storeyed Rajagopura is above hundred and fifty feet height.<sup>15</sup>

Each tala is full of stucco work with sala, Kuda, Pilaster and Karna Kudus. It consists both saiva and Vainava religion based sculpture which decorate the entire gopura structure. One of the very massive structures of this gopura is the Sikhara. It had very big nasi Kudu in both side and small Kudu is also found.

With special reference to chief character of the Raja gopura is the unimaginable Kumuda with kumbapanchara. On the Pada part beautiful pilasters are carved. Up to Prasthara we can see black stone works. The massive gajabrusta sikhara is famous in this gopura.

### **MUKHA MANDAPA OF THIRUVAIYARU TEMPLE**

In between the Kamala Mandapa gopura and Raja Gopura a lengthy Mandapa is built with modern stucco work. It had more than twenty pillars in simple manner. In each pillar of the mandapa we can not see any Naga banda or Brahma Kanta, Vishnu Kanta and Rudra Kanta style of pillared works. Pushpa Potika is frequently found here and there. Vahana of Subramanya is found with separate sannathi.

### **The North Gopura Architecture**

In the northern side of the Thiruvaiyaru Iyarappan temple three storeyed gopura is built. The same massive gajabrusta Sikhara, five Kalasas, Mahanasi Kudus and small Kudus, Kapotabandha Upana, huge Adhistana, pilastered Pada and prasthara are chief characters of this gopura. Ramayana and Mahabharata based stories are formed with sculpturistic way. Near this mandapa there is a sannathi to Kalasamharamurthi with more than eight pillars. This is the mixed Chola works. In the same north Prahara another three storeyed gopura is built.<sup>16</sup>

### **Purappaadu Mandapa Architecture**

The most significant mandapa of this temple is the Purappaadu mandapa or Vasantha mandapa. Here the famous Vahana Nandhi is installed. Otherwise it is called hundred pillared mandapa. Here different types of pillars are found. The structure of the pillars are varied from each other. The left side of the Mandapa which possesses more than sixty four pillars. Each pillar is not less than fifteen feet. This is the contribution of later Chola period. Yali sculptured pillars are also found aesthetically. It is also called Vadhya mandapa adjoined with Yaga sala. It is also used as Utsava mandapa periodically.

### **The special features of the pillars are as follows:**

Some pillars are found with two more pushpa pothikas. Nagabandhas are carved at the edge of the Brahmakanta part. In between Vishnu Kanta part Idaikkattu is found. Along with the pillar a small pillar is



also attached here. In the Brahma kanta part several Kodikkarukku designs are carved beautifully. The utthara part is about ten feet length and its breadth is four feet. Yali sculptured pillars are also found here. The Uppar part of the pillars yali can be seen in a furious way. A single pillar possesses more than three Yalis. So it is called Yali mandapa. To the right side of the same mandapa brahma kanta, Vishnu kanta, brahma Kanta, vishnu kanta and with brahma kanta styled pillars are installed. Most of the pillars are belonging to the period of later Chola dynasty. In the first row of the mandapa pillars thudhi Yali with elephant figures are beauty fully carved. But every thudhi Yali is different from each other. However this mandapa consists more than hundred and fifty pillars with different styles. Pusha pothikai, Vettupothikai and Matalai are also found here.<sup>17</sup>

Around the Dvajasthampa mandapa sixteen pillared mandapa can be seen. Its height is more than twenty five feet. Each pillar possesses Naga bandha, Vishnukanta and Rudrakanta styles. The pothika of the each pillar is not less than three. The initial stage of Anivottu pillar style is originated here. Here Vahanas are also found.

## CONCLUSION

Present study gives the following suggestions. In the eastern prahara separate sannathi for four Nayanmars have been built with beautiful Mukha mandapa. In the Mukha mandapa two decorated pillars are installed with fine architectural works. Right side of this temple, Ganapathi sannathi is built with separate mukha mandapa and also with two pillars. Eventhough Ganapathi sannathi possesses beautiful torana with a different designs.

The left side of the sannathi or north east corner, Yaga sala is found. The height of the north Prahara wall is about twenty five feet and its length is hundred and thirty feet only. Madappalli is located in the south east side. In the first Prahara at the north eastern corner separate sannathi for Pasumada Vinayaha is built. A black stoned garbhagruha is very notable architecture. Near the garbhagruha, mukha mandapa is also found. The architectural style of the sannathi belongs to the Vijayanagar and the Nayaks. Like wise in the south east, a sannathi for thirukula Vinayaha is built. From Upana to sthupi, it consists full of Dravidian style of architecture. In the north west corner, Subramanya sannathi is found with Sikhara, MahanasiKudu with Kalasa. These are the significant architectural features of this temple.

## FOOT NOTES

1. Meister. M.W., Encyclopaedia of Indian Temple Architecture. Delhi.1982 P.160.
2. Balasubramaniam, S.R. Early Chola Temples. Chennai. 1950. PP.221-223.
3. Subramanianar. G. Yelursthavaralarau. Thanjavour.1990, PP.6-7
4. Ibid., P.8.
5. Balasubramaniam, S.R., Op.Cit., P.224
6. Thiruvaiyaru Sthalapurana. Op.Cit., P.27.
7. Ibid., P.28
8. Interview with R. Rangaraj. Temple Researcher. 19.6.2018.
9. Meister.M.W. Op.Cit., P.160
10. Subramanianar. G. Op.cit., PP.20-21
11. Ibid., P.22
12. Interview with A.Kalyana Sundaram. 20.8.2018.
13. Sthalapurana. Op.Cit., P.33.
14. Subramanianar .G. Op.Cit., PP.21-22
15. Meister. M.W. Op.Cit., PP.153-154.
16. Subramanianar .G. Op.Cit., PP.23-27.
17. Mayilai Seeni Vengatawamy.Nunkalaigal, 1980.PP.13-17
18. Thiruvaiyaru Sri Iyarappar Temple Sthalavaralaru. Thiruvaiyaru . 2000.pp.212-13
19. Dhinamalar .Trichy. 20.8.2018

20. Thiruvaiyarusthalapurana. Op Cit., pp.13-14  
21. Ibid., pp.14-15



**Dr. K. Manivannan**

Assistant Professor , Department of Indian Culture & Tourism ,Govt Arts College (Auto)  
Kumbakonam.