

**HISTORY OF SRI VARATHARAJAPERUMAL SWAMY  
TEMPLE AT KADALANGUDI (MAYILADUTHURAI)  
TANJORE DISTRICT - A STUDY**

DISSERTATION SUBMITTED TO THE BHARATHIDASAM UNIVERSITY  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF MASTER OF PHILOSOPHY IN HISTORY

By

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Regd. No. P.T. 521

1997 - 98 BATCH (Full Time)

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**TRANQUEBAR BISHOP MANICKAM LUTHERAN COLLEGE (TELIC)**  
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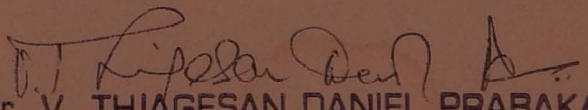
Date 30-5-1989

**CERTIFICATE**

This is to certify that the dissertation was done under my guidance and the Dissertation entitled HISTORY OF SRI VARATHARAJAPERUMAL SWAMY TEMPLE AT KADALANGUDI (MAYILADUTHURAI) TANJORE DISTRICT - A STUDY.

Submitted by  
A. SEENIVASAN, M.A.,

in partial fulfilment of the requirements of the M.Phil. Degree Course in History for the academic period 1987-88 in the subject of History is the original work of the Candidate.

  
(Mr. V. THIAGESAN DANIEL PRABAKAR)

Signature of the Guide 30/5/89.

## A C K N O W L E D G E M E N T

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LIST OF ABBREVIATIONS

**A.R.E.**            **Annual Report an Epigraphy.**

**S.I.I.**            **South Indian Inscriptions.**

METHOD OF TRANSLITERATION

VOWELS

ā	-	ia
ē	-	ih
ē	-	iz
o	-	oi
o	-	io

CONSONANTS

h	-	h̄
g	-	ḡ
l	-	d̄, t̄
h	-	h̄
h	-	h̄
h	-	h̄
h	-	h̄
h	-	h̄

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## Statement of the Problem:

Temples are the holy shrines where the sacred deities are housed for worship. Temple worship is as old as rocks and mountains. The human civilization flourished rapidly as a result of the emergence of higher religions. Even during the ancient past, there were primitive religions called Toemism, magic with full of supersitions. In course of time, due to the advancement of human civilization and culture, higher religions came into existence. Faith plays the capital role in all the higher religions. In India, the 6th century B.C., Experienced a great religious unrest which resulted in the birth of two new religions from the ancient religion called Brahmanism. The two new religions are Hinduism and Vaishnavism. "Hinduism and Vaishnavism are the two revolted daughters of Brahmanism." After the emergence of these new religions, the Indian religious life gained a new impetus. Enriched with a lot of rites and rituals, religions began to attract people towards them and the Indian spiritual history gained a new momentum.

Religion and Literature had flourished hand in hand in Tamilnadu. Art and Architecture were patronised by the kings, queens and reputed chieftains with their patronage, religion gained a new momentum and great and elegant holy shrines came into existence. The temples of Tamilnadu has had a hoard past and there are references in the early Tamil literatures to the existence of temples. Tolkappiam, the ancient grammatical work in Tamil makes a clear mention about these temples. The five fold geographical divisions of the land and their chief god Seyon, Mayon, Indran, varnan and korravai are mentioned in the work.

In the early days, as there was no temples, the holy image might have been simply enshrined under the trees. The early reference to God as "Alamar Selvan" may simply refer to god enshrined under a Banyan tree.

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1. Tolkeppiam, - Porul Adikaram, Sutra No:11
2. Kalithogai, Verses 82 and 83.

The sthala virukshas or the sacred trees of the temples emphasize the fact of their association with the temples. Sangam Literatures also speaks of the Gods and their temples. Some iconographical features of Siva, Vishnu, Muruga are referred to in purananuru, <sup>1</sup> pattinapalai, <sup>2</sup> Mullaipattu, <sup>3</sup> perumpanarrupadai, <sup>4</sup> Madurai kanchi, <sup>5</sup> Thirumurugarrupadai <sup>6</sup> and paripadal, <sup>7</sup> which make a mention of several Gods and temples.

The two epics silappathikaram and Manimekalai also establish the fact of the existence of temples in the sangam period. Tevaram hymns also refer to many types of temples namely, Ilankovil, Alakkovil, Menikkovil, Madakkovil, kurrakkovil, kokudi kovil and Gnanakovil. <sup>8</sup> But, unfortunately these buildings had been built with perishable materials like wood and bricks. Hence, all such ancient shrines prior to the pallava period could not be traced.

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1. Purananuru, Verses No.82 and 83.
  2. Pattinapalai - line No. 89
  3. Mullaipattu - line No. 3
  4. Perumpanarrupadai - line No.75
  5. Madurai Kanchi - line No.9
  6. Thirumurugarrupadai - lines 250,258 and 269.
  7. Paripadal - verses Nos. 1,2,3,4, 13 and 15.
  8. Thirunavukkarasar Tevaram, 6th Thirumupai, Pathigam No.71, verse No.5.

The construction of temples, both rock-cut and structural was patronised by the Pallava kings. The contributions of the Pallavas to the field of temple art and architecture was magnificent. The Pallavas were followed by the pandyas. During the rule of the Pandyas also rock-cut architecture flourished. When the cholas rose to prominence, they showed greater interest in constructing temples and they had been great patrons of art and architecture.<sup>1</sup>

Right from the time of king Vijayalaya, down to Rajaraja, the great, the art of constructing structural temples gained greater impetus. Even during the Vijayanagar period, and Nayak's period, many beautiful and elegant temples came into being. These temples were built for different purposes. Kings and conquerors had built several temples just for the purpose of faiths. They had built such holy shrines according to their taste and according to their religious faith.<sup>2</sup>

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1. R. Nagaswamy, Tamilaga koil kalaikal, P.24

2. ibid, P.25.

Temples were also built for the purpose of the subject people. In order to fulfil their needs, desires and other accomplishments, such temples were built. A few temples were built as commemorative temples just to proclaim the conquests of great rulers. Such temples came into existence in large numbers during the rule of the East Chalukya king Vijayaditya II.<sup>1</sup> Lastly, temples were also constructed by queens. Queen Rangapathagai, Queen of the Pallava king Rajasimha built a very beautiful temple just opposite to the Kailasanathar temple at Kanchi. Hence, it is quite evident to observe that kings, queens, rulers and chieftains had contributed their might towards the growth of South Indian Temple Architecture.

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1. R. Nagaswamy, op. cit., P.27.

2. ibid, P.28.

Temples differ in size and shape according to the nature of the deities. There are stipulated rules and regulations pertaining to the land and soil, materials to be used, pigments that are to be used etc., and they are prescribed by different books called "Manai Noolkal."

<sup>2</sup>There are two popular traditions in building temples in Tamilnadu. one tradition is called as "Mayamatham", the technique followed by a gifted divine carpenter called "Mayan" and the second tradition was introduced by another divine carpenter called "Viswa Karma". But, generally in the Tamil Hindu tradition, the style Mayamatham has been popularly followed in the process of building temples.

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1. R. Nagaswamy, op. cit., P.27

2. ibid., P.28.

The celebrated "Bhoja Raja" had composed a popular book called the "vastu sastra" which furnishes the details and techniques that are to be adopted in building temples. For the techniques of carving sculptures and icons, there are specific books which deal with the rites and rituals that, are to be followed while carving out sculptures and icons. The Agamas are specific works which deals with the various rituals that warrents while installing deities in the temples. Such Agama books are called by the term "Tantra Sastras".<sup>2</sup> The Builders or the craftsmen stapathis and silpins, who belonged to the same guilds of artisans had common principles and set methods of design and construction, and they worked in collaboration with the priest hood, which knew the rituals, the nature of the objects of veneration and the methods of their worship. They together determined the forms of the temples with such modifications as suited to the respective cases and also the fixation of the features of the Principal deities and the decorations of the structure with iconic and sculptural embellishments.

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1. R. Nagaswamy, op. cit. P.30

2. ibid. P.31.

These temples are called by different names in south India. They are koil, Neyamam, Nagaram, kottam and palli. These names can be found in the Tamil Literatures. Inscriptions also refer to the names of the Saivite and vaishnavite temples as "Easwaram" and vinnagaram" respectively. In the Tamil tradition, those temples built with bricks and other perishable materials are known as "Manthali" and those constructed with granite stones are called as "Karrali"<sup>2</sup> some temples bear the names of kings and queens who had laboured for building temples. Some of them are "Lalithangura" and "Rajashimeshwaram." There are a variety of temples according to their size, shape and style. Some temples are called as "Poonkoil" and "Thoongani Madam, some of them are called as "Kudisai koil" because of their shape as a hut those temples with the sanctum sanctorum in the upstairs are known as "Madakkoil".

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1. R. Nagaswamy, op. cit., P.25.

2. Ibid., P.25.

The vimanas or the superstructures of the temple differ from each other in shape and style and hence, based, on this difference, temple styles are classified into three broad categories. They are Dravida, Nagara and Vesara styles. According to the dravida Style, the vimanas and the tower will have eight sides. Those vimanas with four sides are called as the Nagara style and those vimanas which are round and circular in shape are called as the vesara style vimanas.

The Hindu temples have, in general, some important structural components. They are vimana, Idaikkattu, Munmandapa, Thiruchurru, Pariveran koil, and kopura vayil. The structure of the temple have been divided into various sections called Adisthanam, (base) suvar (wall), Prastharam (roof), Kaluthu (neck), sigaram (head) and kudam (tower).

The structural components of the temples changes slightly according to the nature of the deities, Thus, to the Indians, the indigenous architecture remains basically and essentially Indian. <sup>1</sup>

Temples are not only sacred places for worship, but they are also museums of art treasures. Beautiful sculptures, master carvings, wonderful icons, alluring paintings, massive constructions are all the belongings of every temple and they stand majestically as evidences of the mastery of ancient south Indian temple art and architecture. <sup>2</sup>

Temples also have played a very responsible role as social agencies, as they have provided labour, food and shelter, education and culture to the poor and downtrodden. To a student of history, a temple does not remain merely as a sacred place of worship. But they speak volumes of historical information. The economic prosperity of a particular dynasty can be well judged by the number of temples that came into

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1. K.R. Srinivasan, "Temples of South India" P.5.

2. ibid, p.6.

existence in their period. The technological expertise of that age can be well understood from the structures of the temples. The art and achitecture of these temples are also can be considered as the measuring chord of that period's civilization and culture. The epigraphical details that are found on the walls of the temples have unfurled several historical puzzles.

The temple selected for the study is an old structure built during the 14th century. It has an inscriptions in the cellar and also have several alluring sculptures and icons. Hence, the Researcher has aptly selected this topic for his research. Besides the art and architecture, this temple has rich puranic and legendary backround, which has been unexplered on historic perspectives still this time. hence the topic has been selected.

Review of Literature:

Though there are a number of informative books on various aspects of the topic selected for research, but each deal with only a particular aspect. Viewing it from

this angle, none of them is a complete treatise on the whole features of this temple, comprising of history, architecture, sculpture and iconography". Tamil literary hymnals sung by the Alvars in praise of the Lord varadaraja Perumal furnishes scanty references of the past history of the temple and the place where the temple exists. "Tamil Temple Myths" (sacrifices and Marriages in the south Indian Saiva tradition) of David Dean Shulman refer to the Gods and Goddesses of the area. A notable person in the field of Temple survey of Tamilnadu is S.R. Balasubramanian. In his work "Early chola Temples" he furnishes a general idea of the content and characters of those temples belonging to the early chola period. P.V. Jagadeesans's "South Indian shrines" and N. Jagadeesan's "History of Sri Vaishnavism in Tamil Country" are the two informative bookes on the topic. H. Krishna Sastri's "South Indian images of Gods and Goddesses" also furnishes valuable informations about

the temple. "The Hindu Temple" is another work written by Kramrisch which gives a general idea of the structure and components of a Hindu temple. K.M. Munshi is another notable author of the subject who has written the book "Indian Temple sculptures" which is highly informative in character with regard to the development and mastery of Indian temple sculptures. R. Nagaswamy, the former director of Archaeology, govt. of Tamilnadu has written several books on Art and Architecture and notably the book "Kalvetiyal" written in Tamil describes the character of the study of epigraphy. "Tamil Epigraphy - A Survey" written by Venkatraman is yet another book on the study of Tamil epigraphy which furnishes valuable details about Tamil epigraphy. K.R. Subramanian is an important author whose work "Temples of South India" furnishes very valuable information about the temples of South India.

Swamy Harshananda's work "All about Hindu Temples" also speaks about the general characters of Hindu temples. Apart from these works, there are primary Sources for the study in the form of District Gazetteers, Annual Report on Epigraphy, south India Inscriptions published by the state department also help the researcher to undertake the work authentically.

All the works mentioned above do not give much information directly relevant to the History of the temple selected for the research. About the other features of the temple, no serious study has not yet been made either by a historian as by a research worker. Therefore, this study is an attempt to trace the history of the temple in historical perspectives.

### Source and Methodology:

The primary sources of this study are in the form of inscriptions found in the temple. Books, views, articles and comments relevant to the subject which appeared in journals form as the secondary sources. The Methodology adopted in this study is Descriptive Method of the research Methodology.

### Delimitation:

The dissertation entitled, "Sri Varadaraja perumal temple, No:2, Kadalangudi, Mayiladuthurai Taluk - A Study" - for the M.Phil., degree course of the Bharathidasan University, Thiruchirapalli, covers only those aspects that are mentioned in the objectives of the study. This limitation has been necessitated the research worker to do the work in the prescribed period permitted by the University and of the non availability of sources pertaining to the origin of the temple.



Temple worship is an integral part of every believer, whether he is a Hindu or a Vaishnavite, it is quite immaterial. In Tamilnadu, almost in every small village and in big cities, there exists a variety of temples. The abundance of temples is a clear proof of the religious oriented life of the Tamil People. Both Saivism and vaishnavism flourished in the soil as a result of the Patronage of the kings and Queens. In the Thanjavur district, the fertility of the soil and the economic Prosperity of the people, helped the constructions of huge and elegant temples. Kadalangudi is a small village in the Mayiladuthurai Taluk has been a place of Veneration, because here exists the famous Vaishnavite temple called Arulmiku Varadharaja Perumal temple.

No.2 Kadalangudi is situated in the Mayiladuthurai Taluk and it is located same twenty kilometres away from Mayiladuthurai. The Village is well connected by road. There are frequent buses operated by the cholan Roadways Corporation and Private agencies connect the Village with the nearby towns like Mayiladuthurai, Kurtalam, Kumbakonam and Chidambaram. The Village has a fertile soil suitable for the cultivation of

Paddy, Pulses, Sugar cane and other crops. The village has been surrounded by two rivers in the south and the north called the Manniar and the coleroon. These two rivers are the source of irrigation to the Village Now a days, farmers also use the ground water by means of crecting borewells and pump out the water with electric Motors and oil engines. They raise the crops atleast two times a year. A variety of people live in this village. There are Hindus, Muslims and christians. People belonging to different communities also live here. But, to a greater extent, they live peacefully respecting each others community and religion. The Village has a Village Panchayat Board with elected representatives. There are Elementary schools under the control of the Panchayat Union. Parents are very particular to send their wards to the Schools. Poor students are fed by the chief Minister's Nutritious Noon Meal Scheme. For higher education, students have to go either to Mayiladuthurai or Kurtalam.

There are a few branches of the Nationalised banks and cooperative banks to cater to the needs of the people. There is a small dispensary and one or two medical shops. As Kurtalam and Mayiladuthurai are the nearby towns, people

who become sick go to these towns, get medical consultation with qualified doctors. The Government hospitals of these towns also help the poor people by providing free medical assistance. The Village has a small bazaar with a variety of shops, such grocery shops, Vegetable shops, stationary shops etc., There is no cinema theatre in the village and for that purpose, the Villagers have either to go to Kurtalam or Mayiladuthurai, where, there are a number of theatres.

Agriculture is the main occupation of the People.

Side by side, some of them also engaged in business such as maintaining a variety of shops. The villagers are able to avail bank loans under different schemes and with the capital, they engage themselves in business and boost their economic standards. In spite of all these things, the people are not economically well off and most Villagers live under the poverty line.

The Village Kadalangudi has been noted for its temples. There are Siva temples, Vaishnavite temples and mosques and churches in and around the Village. Arulmiku Varadharaja Perumal temple is an ancient Vaishnavite temple which stands quite elegantly and majestically in the middle of the Village.

The village Kadalangudi is having puranic and legendary history. The etymology of the name of the village has been closely associated with this puranic background. Once, the village has been called as "Kadal thangum Kudi" meaning that, the place where the sea or ocean stayed in. As per the puranic story, the northern ocean called the "Uthira Sagaram" once got flooded and the waters of the ocean got stagnated at the village, and thus got the name Kadal thangum kudi," which later got corrupted in to "Kadalangudi, "The puranic story that has been associated with the name of the Village cannot be established on logical grounds, since the source materials available for that purpose seems to be mostly deceptive in character.

Arulmiku Varadharaja Perumal temple at Kadalangudi is a noted vaishnavite temple which stands in the middle of the village. The Village has been a place of veneration because of its association with this temple. As per the Vaishnavite tradition, there are as many as one hundred and eight holy Vaishnavite shrines in Tamilnadu, which have the unique distinction of being worshipped, praised and sung very

beautiful pious holy hymnals by the twelve vaishnavite saints called the Alvars. Those vaishnavite temples which had been in possession of the pious hymnals of alvars has been regarded, as per the vaishnavite tradition, as holy shrines having been adorned with "managala Sasana" rendered by the alvars.

Arulmiku Varadharaja Perumal temple at Kadalangudi is one among such one hundred and eight holy vaishnavite shrines, that are located in Tamilnadu. The temple has been dedicated to Lord Vishnu and has been popularly known as Sri Varadharaja Perumal temple. The temple is an old one and as per tradition, it is believed that the temple belongs to the 14th century A.D.

The origin of the most Hindu temples in Tamilnadu is quite shrouded in mystery. It is due to the lack of authentic sources to establish the fact of the date and origin of the temples. Inscriptions help a lot to construct the history of temples. The style of art and architecture, the details of sculpture, the details found on the pillars, the personalities associated with the temple are the vital source materials to

establish the date of the origin of temples. But still, some of the above sources are deceptive in character, hence it is difficult to establish the date of the origin of the temples. In this respect, the question of the date of origin of Sri Varadharaja Perumal temple is also shrouded in mystery, but the general accepted assumption is that the temple belongs to the 14th century A.D.

The Modaver of the temple has been called as Sri Rajagopala Swamy and the urchever of the temple has been called Sri Varadharaja Perumal whose image has been sculptured in beautiful bronze image. The Arch aeological department of Tamilnadu has registered the bronze image and as per the notification of the department that the bronze image of Sri Varadharaja Perumal belongs to the 14th century A.D. Based on the notification, it has been well assumed that the temple must belong to the 14th century.

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1. Archaeological Department, Reg.No.6329.

There are a few inscriptions found on the walls of the Sanctum Sanctorum of the temple. It has been assumed that these inscriptions were issued by the Maratha Raja of Tanjore Shri Thulajaji Maharaja. They also have been studied, listed and registered by the Archalological department of Tamilnadu. Hence, with the help of these inscriptions also, the date of the origin of the temple has been fixed at 14th century A.D. The architectural style, especially the pillars and the mandapas of the temple have a striking similarity with that of other temples which have come into existence during the 14th century A.D. Again, the association of the Vaishnavite saints called the Alvars also give greater scope to fix the date of the origin of the temple at 14th century A.D.

Arulmiku Varadharaja Perumal temple at Kadalanguḍi is a Vaishnavite shrine. The Moolavar of the temple has been called as Sri Rajagopala swamy and his divine consorts are Sri Satyabama and Rukmani devi. The urchevar of the temple has been called Sri Varadharaja Perumal and his divine consorts are called as Sridevi and Boodevi. The temple Professes the "thenkalai Samprathayam"<sup>2</sup> and give prominence to the tamil veds and mantras. The holy tank

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1. A.R.E., Nos: 6331, 6332, 6333, 6334, 6335, 6336, 6765, 6768 and 6769.

2. Sthala Varalaru, P.2.

of the temple has been called as "Uthira Sagaram". The Sthala Viruksha of the temple is the "Mahizha tree". In this temple, there are separate Shrines for Sri GarudaIwar, "the Periya thiruvadi" and Sri Anjaneya, "the Siriya thiruvadi."<sup>1</sup>

The most notable feature of the temple is that, the temple has a Separate shrine for Sri Naradha<sup>2</sup> Sri Naradha has been regarded as the son of Sri Brahma, and it is not usual or a familiar tradition to construct holy shrines for Sri Naradha. But Sri Varadharaja Perumal temple at Kadalangudi is the only Vaishnavite shrine in the whole of Tamilnadu to have a Separate shrine for Sri Naradha. The special reason may be the association of a puranic episode of Naradha with this temple.

#### The Puranic Episode:

Once in the Devaloga (holy heavens) the Lords Siva, Vishnu, Brahma and other were sitting quite casually and chatting. They were talking about different matters while Sri Naradha, who was a cronic bachelor was also present. The talk suddenly turned to the subject called

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1. Sthala Varalaru, P.3.

2. *ibid.*, P.3.

"love for women" or "lust for women." Lord Vishnu, quite casually passed a remark that in the "booloka" or earth there are very many beautiful damsels whose beauty is quite allwing and attractive and also quite tempting. He further continued that it would be quite impossible to check and control ones feelings not to fall in love with them. He also passed a comment, that not only very average human beings, but also the celebtial beings like the devas and gods even could not control themselves, on seeing the allwing beauty of the damsals of the earth.

Suddenly, Sri Naradha, a cronic bachelor stood up and quite pridly retaliated to the comment passed by Lord Vishnu, stating that as he happens to be a cronic bachelor, has the capacity to control himself, and he could not be lured by the physical charming of the damsals of the earth. Lord Vishnu replied that Sri Naradha will fail to keep up his challenge which further infuriated Naradha who had reported that he can prove his virtuous character by a test which was also accepted. Hence, as per the challenge, Sri Naradha rushed to the 'boologu' or the earth to prove his challenge. Every body in the devaloja were quite anxious to see whether he could keep up his challenge or not.

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1. 3Thalavaralaru - P. 5
  2. 9bid - P. 6.

Lord Vishnu wanted to prove the weakness of Naradha and also wanted to teach him a lesson. so , he went to the bcologa, selected a beautiful location and with the help of "Maya" he had created a garden with very beautiful Mandapas, brooks, trees, flowery plants, cute animals and a charming simosphere. He, with the help of 'maya' had created very beautiful damsals who had allwing charm and tempting beauty. Lord Vishnu, who himself transformed into the most beautiful damsal among all. Lord Naradha, who had challenged Lord Vishnu that he alone can withstand any temptations caused by beautiful ladies had entered the beautiful garden with allwing and attractive ladies created by Lord Vishnu with maya.

Sri Naradha, who entered into the garden was greatly attracted by the loving atmosphere. Further, on seeing the beautiful damsals, Naradha could not control himself and fell in love with the ladies. He had completely forgotten about his challenge to Lord Vishnu and began to request the ladies to marry him. Naradha was greatây attracted by the allwing beauty of the most beautiful damsal, the centre of attraction of all, who was none other than Lord Vishnu, who got himself hransformed into a beautiful damsal.

Lord Naradha was greatly attracted by the alluring beauty of that particular damsai and began to beg her to marry him. But she replied that she would marry a person who has got the handsome appearance of Lord Vishnu. On hearing this, Naradha rushed to the 'develoga' and met Lord Vishnu and made a fervent appeal that his figure should be changed as that of Lord Vishnu, who also had conceded to his demand and changed the figure of Naradha as that of himself.

With this new figure, Naradha rushed to the earth where he had met the beautiful damsai, but to his utter surprise and shock, the damsai who promised to marry him, if he had the figure of Lord Vishnu. Then only Naradha realised the fact that he had failed in his challenge and was greatly ashamed. With a broken heart, he again went to Lord Vishnu and begged his pardon. Lord Vishnu got very much infuriated towards Naradha, hence cursed him to turn to be an eunuch. Naradha felt very bad about the curse and requested Lord Vishnu to relieve him from the evil curse. Lord Vishnu took pity on him and advised him to go to Kadalangudi and to undertake a penance under the "mahile tree" and worship him. He also advised him to have a holy dip in the holy tank of the temple called Uthra Sagaram.

As per the advise of Lord Vishnu, Naradha was doing a ferocious meditation under the matila tree. The ferocity of the meditation had attracted the attention of Lord Vishnu, who appeared before Naradha and advised him that his curse will be revoked and Naradha should take a holy bath in the holy tank called Uthra Sagaram. Accordingly, Naradha had a holy dip in the tank and got relieved from the curse and regained his original figure. As per this Puranic legend, that Sri Naradha could regain his original figure only after doing meditation under the mahila tree and after having a bath in the holy tank of the temple. Hence, a separate shrine has been seen in the temple only because of the association of this legend with Naradha and the temple.

Sri Varadharaja Perumal temple at Kadalangudi has such unique features and hence proclaims the vaishnavite faith through out the area. The temple has been attracting a large crowd of devotees during the festivals and especially those who belong to the pillai communith of Mayiladuthurai Revenue division attach a sentimetal relationship with the temple and take active participation in all the activities of the temple.



Arulmigu Varadharaja Perumal temple, at No.2, Kadalengudi, Mayiladuthurai Taluk is one among the 108 holy vaishnavite shrines, worshipped and Praised by pious hymnals of the vaishnavite saints called "Alwars". The temple is noted for its art and architecture. It is believed that the temple should have come into existence during the 14th century A.D., since there is no specific evidences to fix the date of the origin of the temple. A study of the structural details of the temple along with its art, architecture and iconographical details may reveal vital facts pertaining to the question of its origin. The general assumption is that the temple may be built during the later period of the Nayak rulers of Madura, Tanjore and Gingee.<sup>1</sup>

The temple has three Pragaras or the circulatory paths which emphatically symbolises "the Anna Mayam", the Anantha Mayam" and " the Poorana Mayam." The compound walls of the Pragaras are built with burnt bricks. At the entrance of the temple, there is an elegant Rajagopura in seven tiers.

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1. Sthala Varalaru, P.3.

At the top of the tower, there are Seven kalasams made out of lime mortar. The entire tower has been adorned with a variety of lime mortar figures and figurines depicting different scenes of Ramayana. The broad base of the huge tower is made out of black granite stone. The base of the tower contains a large number of embellishments. There are steps in the tower with which one can reach the top of the tower. The "thenkalai thirunamam" and "the sangu chakkara" are seen on the top of the tower. This sangu or the conch is called as the "Pancha chanyam." The chakkara is known as "the Sundarsana chakkara."<sup>1</sup> The total height of the tower from the base to the top is sixty four feet.

After passing the Rajagopuram, there are "the Palipita" and the shrine of the Garudalwar who is otherwise known as the "Periya thiruvadi." Here is located the second entrance of the temple which leads to the snabana Manadapa. The roof of the Mandapa is supported by twenty

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1. Sthala Varalaru, P.4.

beautifully decorated granite stone pillars. At the entrance of the Maha mandapa, two celestial beings called "Sanganithi" and "padma nithi,"<sup>2</sup> who are fixed at the entrance in such a way as if they are watching the shrine of Sri Varatharaja Perumal. These Dhuvarabalagas have a conical shaped crown on their head and they are also seen with a variety of ornaments. Each of them have four hands. The right hand symbolically shows "Succhikhastan" and the left hand holds a Gathai. The remaining two hands are holding the lotus. After passing these deities, one can reach the Mahamandapa. The roof of the mandapa is supported by six granite stone pillars. The roof of this Mandapa is also built by granite stone. Floral designs are seen in and around the ceiling. one Altar is found inside the Mahamandapa. The images of the twelve Alvars are being kept in the altar. At the right side of the Mahamandapa, a subway is found. In front of the subway there is a mandapa with a four pillars. The subway leads to the inner pragara. There is a square stone altar is found in the

centre of the mandapa which has been used to perform the rites and rituals. Next to the Mahamandapa, is located the Arthamandapa. The ceiling of the Arthamandapa is fully decorated. There are drawings showing a lake with lotus flowers and water birds.

Next to the Arthamandapa is located the Sanctum Sanctorum of Sri. Varadharaja Peruma, who is seen in standing posture with his two consorts namely Sri Devi and Boo Devi. According to the tradition of the temple, the "Moolavar" is called as "Lord Rajagopala swamy" while the "Urchavar" is called as "Sri Varadharaja Perumal. The consorts of Lord Rajagopala swamy are known as "satyabama" and "Rukmani devi". They are seen in standing posture in the sanctum along with the Moolavar Sri. Rajagopala swamy. The consorts of the Lord are seen with two hands each; and the hands are holding the lotus. Sri Rajagopalaswamy

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1. Jagadeesam. p. v. South Indian Shrines.

is seen with four hands. His upper right hand he holds the Sudharsana chakkarā, while the lower right hand shows the abayamutre. In his upper left hand he holds Pancha Sanyam, while the lower left hand shows the varadha mutra. There is an inscription in the rightern side of the sanctum. To the left and right side of the sanctum, there are two stone windows. The main shrine of the temple is a full granite stone structure. on the top of the sanctum, there is a beautiful vimana. The vimana has three thala vimanas with a copper kalasa in the finial. The entre vimana has been decorated with beautiful lime mortar figures. These figures describe the Dasavadhara Scenes of Lord Thirumal. The Scene of krishna leela has been depicted around the outer wall of the sanctum. There are also scenes depicting kalinga Nardhanam, Rama, Laksmans. Hanuman, and Sri Ramar pattabishetam (Coronations) side by side to the main sanctum, in the inner pragara, there are

two separate shrines for the deity Sri Perundevi thayar and Andal. In the shrine of Sri perundevi thayar, there are one Maha mandapa, one Artha mandapa and a sanctum. In the Sanctum, Sri Perundevi thayar is seen in sitting posture. She holds her right leg and the left leg in hanging posture. she has four hands, the upper right and left hands hold lotus flowers while the lower left and right hands showing the abaya and varadha mudras respectively.

At the entrance of the Artha Mandapa there are two figures of divine maids called Vanamalini and Balagini, who are kept there to watch the entrance. The two images are made out of lime mortar. They have four hands each. In the upper right hand, they hold "Succhikhasta mudra", and in the lower left hand holds the "Kothaikhastam". The upper left hand has the lotus flower and the left hand has the Gathai. The roof of the Maha mandapa and the shrine of Sri Perundevi thayar are having Valtured roof. on the top of the Sanctum of Sri Perundevi Thayar, there is a

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 1. Jagadeesam. P.V. OP. cit. P.

"Thuvithala Vimana". The bottom of the vimana is built in eight angular shape and each in each of the angle one garudu is seen. In the second layer of the vimana, a dome shaped ornamental portion is built with a 2.5 feet copper Kalasam in the finial. In the dome shaped portion there are four coostams and each sustains the images of the deity Sri Perundevi Thayar. Lotus is the main ornamental work of all the Vimanas.

Next to the shrine of Sri perundevi Thayar is seen the Neerashi Mandapa. The shrine of Sri Andal is located next to the shrine of Sri Thayar. The shrine of Andal is having one Mahamandape, one Artha mandapa and a sanctum. In the sanctum Sri Kothainachiar is installed in a standing posture and also in Dhuvipangam Posture. She has two hands. In her right hand she holds a lotus flower, and the left hand is in hanging Position.

Vaishnavism speaks about two Agamas called "the Pancharathram" and "the Vaikansam". Sri Varadharaja Perumal temple is based and upholds the rites and rituals as envisaged by the Pancharathram agama. Vaikansam also speaks about the

1. Krishnasastri. H

South Indian temple is  
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"Thenkalai Samprathayam" and "Vadakalai Samprathayam." Vaishnavism also deals with the concepts of soul and God and also about their relationship. "Nalayira thirya prabandams." written by the twelve alvars and the "Thiruvaimozhi". are regarded as the "Tamil Vedams." Though there were many saints who had contributed to the growth of Vaishnavism, the major contribution was made by these Alvars. Sri Perum puthur Sri Ramanujar who was born in the 10th century A.D. had contributed much to the growth of Vaishnavism. He has been regarded as a Vedantin.

Sri Ramanujar had manifested himself as "Manavala Mamunikaḥ", according to the Vaishnavite tradition. His birth place is Kettumannarkoil, a village in the South Arcot district. The Shrine of Sri Manavala Mamunikal has been situated in the snabnamandapam. once in a year, his birthday is very grandly celebrated in this temple. The image of Manavala mamunikal is seen in the Poisture of Thavams with Padmasana. Next to the Sanctum, situates the shrine of

1. Krishna Dasari-H. op. cit. p. 36

Sri Lakshmi Narasimha. His image has been installed in the middle of the Sanctum. His right leg is hanging towards the ground while his left leg is folded and he is seen sitting on a lotus. To his left, Shri Lakshmi Narayana is sitting and he is seen just trying to touch his hip with his left lower hand. On his head, he wears a Karanda Magadam. He and his consort Sri Lakshmi are wearing a variety of ornaments. Sri Lakshmi is wearing a crown on her head. She has two hands. Her right hand holds a lotus and her left hand shows the Varadha mudra. Narasimha is a combination of Lion's head and human body. In the Sanctum of Narasimha he is in sitting posture. He has four hands and in his upper right and left hands, he holds the chakkara and the conch. His lower right hand shows abaya mudra. His lower left hand is touching the hip of his consort Lakshmi. Next to the shrine of Sri Lakshmi Narasimha, the shrine of "Senai Muthalwar" has been found. Next to this is located the Kolumandapa. On the top of the mandapa, a conch, a chakkara

1. Jagadeesam, P. V. OP. A. A.

and Thenkalai Thirunamam" have been engraved. In the Kolumandapa, there are drawings depicting the entire Sthalapurna of the temple. Sri Varadharaja Perumal, with his two consorts migrates to this mandapa to give dharsan to the devotees on special festivals like vaikunda Ekadasi, Vijayadasami, vaikasi visakam, Masi Magam etc., Next to the Kolumandapa, the shrine of Thirumangai Alwar is located. The image of Thirumangai Alwar is seen in standing Poisture with Jadamagadam on his head.

The image of Yoka Narasimha, is seen in Othikasanam. He is seen with four hands. In the upper right hand, he holds the chakkara and in the upper left hand, he holds the conch. His lower right hand touches his right knee and his lower left hand touches his left knee. Around his four legs, Yogapatha has been arranged. To his right and left side, his consorts Sri devi and Boodevi are seen in sitting poisture. They are seen in Padmasana with the Karanda Maguda on their head. Viswaksena is the divine warrior and so to say, he is regarded as the Padmarasana to Lord Perumal. He is seen in a sitting poisture in Padmasana. He has four hands. In his

1. Jagadeesan, P.V. Op. cit.

upper left hand, he holds a conch and his lower right hand shows Abayamudra. In his lower left hand he holds yankio Pavidram and Kandaparanam. Karantha magudam adorns his head.

Manevela Mamunikal is found sitting in Yohasanam of Padmasanam. He wears his blank head with Lingopavidram. In his right hand, there are three thandams. He wears Kandaparanam and a karanda Maguda.

The image of Thirumangai Alwar is seen with a Jadamagudam on his head and he wears engyopavidam and Thulesimalai. He holds in his right hand a sword and a shield in his left hand. on the rightern side of the sthabana mandapa, there are two rooms and in those rooms are kept the articles meant for Pujas. Jayam and Vijayam are conical shaped crowns which adorn his head. His body is adorned with thavadam.

The western wall of the Snabana mandapa is decorated with a number of Pavalakal kudus, karnakidus and Mahara Kudus, Lakshmi Narayana is seen installed in a coastam. Goddess Lakshmi is seen in the sitting poisture on the leftern side of Sriman Narayana. He has four hands. In his upper right hand, he holds a conch. with his left hand, he touches the

1. Jagadesan, N.

History of Sri Vaighnavitar

hip of his consort Lakshmi. He wears a Karantha magudam, yankiopavidham and Thulasi malai.

In the inner Pragara, there are twentyfive steps in the stair case which leads to the top of the Vimana of Sri Varadharaja Perumal. Here in this temple the Practice of Vimana Pradakshanam is quite remarkable. After reaching the upper floor through the staircase one can have a full look of the vimana of Sri Varadharaja Perumal shrine. This Vimana is called as the Thirthala vimana which has been adorned with more than five hundred lime mortar images. They are very neatly arranged depicting the scenes of Ramayana, the scene of the churning of the milk ocean, and the scene of Kalinga Nardhanam. On the top of the vimana, the finial is decorated with a copper Kalasa measuring about 3.5 feet. At the bottom of the vimana, the images of Sri Varadharaja Perumal with his consorts Sridevi and Boodevi have been installed in standing postures in four coostams around the Vimana.

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1. Jagadesan. N. op. cit.

The Vimana of Andal should have been a later addition and it has been assumed that it should have been built after the 16th century because of its structural and iconographical differences. The style of the Andal Vimana is Yathala Vimana with four coostams. In each coostam Sri Andal is seen in standing posture with the divine garland. Her head is adorned with the "Sayal Kondai".

The shrines of Sri Varadharaja Perumal, Sri Perundevi Thayar, Sri Andal, Sri Visvaksaner, Sri Narasimha Moorthy, Thirumangai Alwar, Manavala Mamunikal, Snabana Mandapa, Maha Mandapa, Artha Mandapa are well protected by five huge wooden three iron gates and a huge compound wall. The compound wall is built with burnt bricks. The structure of the compound wall is quite remarkable as there is no hole is found as the wall. Only lime mortar has been used for the construction of the compound wall.

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1. G. S. D. - P. 32

The outer Pragara of the temple can be reached by stepping out of the main building. In the leftern side of the main building is located the Vasantha Mandapa. The roof of the Vasantha Mandapa is being supported by eighteen burnt brick pillars. This Vasantha Mandapa has been used for the functions, especially "the Veediula" functions such as Vijaya dasami, Vaikasi Visakam, Masi Magam, Thirukalyanam etc., The entire structure of the Mandapa is built with burnt bricks. In the northern end of this mandapa, is an altar which has been used to store the decorated idols during the times of festivals. Some times, the altar has been used for performing the abishekams. Five rectangular shaped steps are used to reach the mandapa.

In front of the Mandapa, there is a small shrine for Garudalwar. His image faces Sri Varadharaja Perumal's shrine in a worshipping poisture. Sharp nails are seen in his fingers. Two huge wings are seen on his back. His forehead is adorned with Thenkalai Thirunamam. He is also seen with a sharply curved beak. He wears a conical shaped crown on his head.

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1. Ibid. - p. 38

Garudalwar has been regarded as the "Periya Thiruvadi" <sup>1</sup> According to the Vaishnavite tradition, he has been regarded as the divine vehicle of Lord Vishnu, hence Vishnu has been called as "Garudath Vasa". Behind the shrine of Garudalwar is the Flag Mast and next to the Flag Mast is the Palipitam. The Palipitam has been built with granite stone. At the centre of the Pavilion, there is one main Palipitam and around this Palipitam, there are eight small Palipitams have been arranged. Next to this, the image of Thumbikkai Alwar has been installed, who has been described as "Mothaka Priya". A variety of ornaments adorns his body, but his big potlike belly has been adorned with a snake, which has been used as the "Aringen Kayiru" or "the Pambu Kayiru". He also wears Yankiopavidham and on his forehead wears the Thenkalai Thirunamam. His head has been adorned by a Karantha Magudam. According to the vaishnavite tradition, it has been notified that before offering worship to lord Vishnu, the devotees should worship first the Thumpikkaiyalwar. Infront of his image, his vehicle, the mooshi has been installed. Above the sanctum of Thumpikkaiyalawar, copper Kalasa measuring 1.5 feet has been fixed. The copper Kalasam bears the details of its donor namely "Thavil.K.Seenivasan".

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1. T.A. Gopinatha Rao, Elements of Hindu Iconography, P.370

The sthala Virusha of the temple, the "Mahizha Maram" has been seen just behind the shrine of Thumbikkaiyalwar. Near to this tree, the kitchen or the Pakasalai has been located. The Prasadams of the temple are being cooked here. According to the Vaishnavite tradition, "Madappalli Thayar" who is none other than the consort of Lord Vishnu is cooking here for her divine husband Lord Vishnu and also for his parivarams. The eight palipitams are symbolically represent the "Ashta Palagas". These Palagas are (i) Indiran (ii) Eman (iii) Varunan (iv) vaya (v) Kuberan (vi) Esan (vii) Agni and (viii) Niruthi.

The structure of the Palipitam has been divided into three sections. The bottom is of square shape, the middle portion is of eight angular and the top portion is of square in shape. Around the top portion, Six kudu shaped ornamental work has been engraved. In the rightern side of the palipitam, the shrine of the Thumpikkaiyalwar has been erected. The architectural structure of his shrine has a very close resemblance of the Thrawpathi Ratha located at Mahapalipuram. Thumbikkaiyalwar is in sitting poisture with " Abaya, Varatha, Angusa, Pasa Khastems". Next to his shrine is located the Pakasalai or the Madapalli.

Madapalli or the kitchen has some special features to mention. As per the Vaishnavite tradition the entering inside into the Madapalli has very strict reservations only those belonging to the Iyyengar community are entitled to gain entry into that. The Madapalli has been divided into three portions, as Varandah, hall and kitchen. In the cooking portion, a long harth is built in the eastern side along with a padaikal. The walls of the Madapalli has been built with burnt bricks and the roof is of Vaultered structure. There is a well near to the Madapalli, which supply water for cooking purposes. The well and its water could not be used by anyone else other than the Paricharagan. The well and its water has been maintained quite orthodoxically. Almost, every Vaishnavite temple has a separate well at the Madapalli for cooking purposes.

In the southern outer pragara of the main temple and just next to the Madapalli, the shrine of Sri Naradha has been built. Sri Naradha, who utters the word "Narayana" quite frequently plays a major role in the sthala purana of the temple. He has been housed in a separate shrine and the vimana of the sanctum has the yahathala Vimana. The shrine was renovsted and the Kumbabishegam to that shrine was conducted in 1965 by the efforts initiated by Mr. Thiagarajan Pillai, one of the trustees of the temple.<sup>2</sup>

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1. Mayilai Srinivasan, Thamizhar Valartha Azhagu Kalaikal, P.46

2. Phamplat published an the occasion of Kumbabishegam.

The shrine of Naradha has one Artha Mandapa and a sanctum. It is entirely built with burnt bricks. Sri Naradha has been installed in a standing Poisture. He has two hands, and in his right hand he holds the "thala Kattai" and in the left hand a "tambura". He wears Yankiopavidam on his left shoulder, uthiratcha malai and Thulasi malai around his neck. On his head, he wears a Jadamagudam, and wears on his forehead the Gopinamam. The shrine of Sri Naradha has a Vimana over which is a copper kalasa measuring 1.5 feet.

The outer Pragara has been encircled by a huge compound wall. In front of the Rajagopura is a small temple dedicated to Sri Anjaneyar. Like the shrine of Sri Naradha, this 'Shrine also have an Artha Mandapa and a sanctum, Inside the sanctum, Sri Anjaneyar has been installed in a standing poisture. He used to utter the mantra "Ram, Ram" quite frequently. According to the vaishnavite tradition, Sri Anjaneya has been regarded as "Siriya thiruvadi".<sup>1</sup> He is facing directly the shrine of Sri Varadha Raja Perumal. Sri Anjaneya wears Kalal bracelets on his wrists and he is seen in a praying poisture. His eyes are closed and on his forehead, he wears the thenkalai thirunamam.

At the main entrance of the temple, the Rajagopuram stands quite majestically with seven tiers.

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1. H. Krishna Sastri, op. cit., P.241.

In the finial of the gopuram, there are seven kalasams made out of lime mortar. The entire gopura has been richly decorated with a variety of alluring images made out of lime mortar. The seven layers or tiers of the tower has more than five thousand lime mortar images wearing a lot of ornaments and depicting different Scenes of Ramayana and other traditions pertaining to Sri Vaishnavism.

In the first layer of the tower, in the northern side, the scene of churning the milky ocean using the divine serpent vasuki, by the devas and the asuras has been very beautifully depicted. In the southern side of the first layer, Sri Varahamoorthy is found in Goraform. Behind him, there are the figure of the Earth Goddess Bhoomi devi in standing poisture and Praying Sri Varahamoorthy. In front of Sri Varahamoorthy, Eranyak shan is seen in standing position. In the eastern and western side of the layer, in each entrance, Dhuvarabalagas are Seen in standing position.

In the second tier of the tower, the Scenes depitting the "Vamana Avatara" of Lord vishnu has been described very beautifully. The emperor of Mahabali is seen praying vamana aw well as Thiruvikrama. In the third layer there are figures of the celestial maids, yakshikals, devadhas and kandarvas. In the next tier the scene describing the coronation of

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1. Krishnasastri. H. O. P. A.

Sri Rama has been very beautifully depicted. All these images have been made out of lime mortar and are quite alluringly made out. The vedikai of the Rajagopuram has been built with granite stone. In the inner left side of the vedikai, the image of Yoganarasimha is found and the sculpture is in base relief. In the outer eastern side of the vedigai, the images of Sri Ramanuja and two more saints are seen in the meditation posture. In the left and right side of the eastern side of the Vedigai, there are the figures of conch, chakkara and the thenkalai thirunamam. Around the Vedigai, there are lotus flower embellishments.



Arulmiku Varadharaja Perumal temple at Kadalanguḍi at Mayiladuthurai Taluk has beautiful icons made out of granite Stone. These stone images are seen with a lot of physical expressions, executed as per the vaishnavit agamic rituals. A study of the iconographical details of these images can help the general readers to understand the agamic rites and rituals lucidly.

### 1. Thumpikkai Alwar:

As per the vaishnavite tradition, Lor Ganapathy has been regarded as Thumpikkai Alwar.

As per the Sanskrit slogan:

"அஹ ஜாநந பத்மாளீகைம்

கௌண்ட மகரிஸிம்

அநேகதம் தம்பகீநாஸாயம்

ஏகே தநீதம் உபாஸீமகே," 1

The worship of Lord Thumpikkai Alwar has been emphasized. He has been installed in sitting poisture in the sanctum; He is facing towards the east. He folds his right leg and the left leg is hanging. His head has been adorned with a karanda Maguda. He has five hands . In his uper right hand, he

possesses the "angusa" . In his lower right hand he possesses the "thanktham" and in his lower left hand possesses the "mogatham". The fifth hand is the "trunk" or the "Thumpikkai". His body has been adorned with a variety of ornaments. His belly is pot shaped and has been adorned with a "Gopura" or a sanke. In front of him, his divine vehicle "Mooshikham" has been installed. The mooshikham is found in standing posture and wears a variety of ornaments around its head. A silk cloth covers the back of the mooshikham. Pillaiar has been described by different terms such as "Mooshikha vahana, Modhega Kastham, chemarakarna, Vilambitha Sudhra and vikra vindyaha. The Sanskrit sloka reads as:

\*முடிசை வாகனா மோதக கந்தம்  
 சாமந கரிண விழிப்பித சூதிரா  
 விசீர விநாயகா பாத நமஸ்தே\* 1

Sri Thumbikkai Alvar wears the yungkho pavidham.

## 2. Sri Naradhar:

According to puranic tradition, shri Naradhar has been regarded as the son of Sri Brahma Deva. He has been regarded as an ardent worshipper of Lord vishnu, hence often utters the mantra, "Narayana, Narayana". Arulmiku Varadha Raja Perumal temple at Kadalangudi is the only temple in the whole of Tamilnadu to have a separate temple for Sri Naradha. The image of Sri Naradha has been installed inside the Sanctum in a standing poisture. He has only two hands. In his left hand he holds the "thala Kattai" and in the right hand holds a "tampura" which has been fastened with his body. He wears a thulasimalai and a beautiful garland around his neck. Jada Makudam adorns his head. In his waist he wears panchakatcham and wears the Padakoradu in his feet.

### 3. Sri Garudaalwar:

Sri Garudaalwar has been regarded as the divine vehicle of Lord Vishnu. As per the Vaishnavite tradition, he has been regarded as the "Periya thiruvadi". He has been installed just opposite to the main shrine of Sri Varadha Raja perumal. He has been installed in the standing position and his hands are postured in a worshipping form. His head has been adorned with a greeda mukuda. On his chest, he wears a variety of ornaments. He wears kallas or the kappu on his foot. He wears a well decorated cloth around his waist. His legs, hands and nails are very short to look at. On his forehead, he wears the thenkalai thirunamam. He has a sharp nose and his eyes are reddish which present a very fearful look. Under his foot, he pins a snake, the Gobura.

1. Gueha, J.P. Introduction of Indian D

#### 4. Sri Anjaneyar:

As per the vaishnavite tradition, he has been regarded as the "siriya thiruvadi". He has been housed in a shrine in front of the Rajagopura. His image is seen in a standing pose. On his head, he wears a greeda maguda. On his forehead, he wears the thenkalai thirunnam. He stands in a worshipping pose. Around his head, he wears Thulasimalai and Rudratsha malai. He wears kappu on his foot, and a well decorated cloth adorns his waist. He has a long fail.

"ஆஞ்சனாய நந்தமம்

வீரம் ஜாஸதி சோகனாசகீம்

கம்பீர மகிசாசூரம் வந்தேககீகா பயகீரம்,"

This sloka explains the characteristics of Sri Anjaneya.

#### 5. Sri yoha Narasimha:

According to vaishnavite tradition, Lord vishnu has taken as many as ten avatars or incarnations just for the purpose of destroying the evil forces.

1. Guha. J.P. OP. cit.

Narasimha avatara is one among the ten incarnations of Lord Vishnu. The details of the avatars are (i) Macha avatara, (ii) Kurman avatara (iii) Vamana avatara (iv) Narasimha avatara (v) Varaha avatara (vi) Raman avatara (vii) Parasu Raman avatara (viii) Krishna avatara (ix) Buddha avatara and (x) Kalki avatara. The Narasimha avatara is the fourth avatara taken by Lord Vishnu. Through this incarnation, Lord Vishnu had destroyed Kiranyakshan Kiranyakasipu. He was pleased with the infant Pragalathan. After destroying kiranya kasibu, Sri Narasimba uphold yoha, hence called as "Yoha Narasimha." The image of yoha Narasimha has been installed in the sub temple of Sri Varadha Raja Perumal temple. In his shrine, he has been installed in yoga poisture along with his consorts Sri Devi and Boodevi. He has four hands and in his upper right hand he holds the conch Sudharasana Chakkara. In his upper left hand, he holds the conch and pancha sanyam. In his lower right hand he shows

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I. Jagadeesan p.v. South Indian Shrines. p

the Abayamudra and in his lower left hand shows the Varadha Mudra. Around his knees yoga patha has been seen and his head is adorned with a Jada Magudam. He also wears the yunkyopavidham. On his left shoulder and on his chest, he wears the Thulasimalai. His two consorts sridevi and Boodevi are seen sitting side by side. Sridevi has four hands and the upper two hands she holds the lotus flower and in her lower two hands she possesses the abaya and varadha mudras. She wears a karantha magudam and her head. She wears a variety of ornaments like ear rings, bangles, bracelets, Necklace and also a pair of anklets. Boodevi is also seen in a sitting pose. She also have four hands. In her upper two hands, she holds the lotus flower and in her two lower hands the abaya and varadha mudras are seen. She also wears a variety of ornaments like earrings, bangles, bracelets, necklace, anklets etc., She wears a karanda maguda on her head. Both Sridevi and Boodevi are seen as sitting on the lotus flower.

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 1. Jagadesan. p.v. O.P. cit.

### 6. Manavala Mamunikal:

He has been considered as the rebirth of Sri Ramanujar and he had written the "Bashyam" on "Vishishtadvitha". He was born at kattumannarkoil in the south Arcot district. He has been installed in a separate shrine in the main temple. His shrine faces the south. He is sitting on a high altar in Padmasana Pose. His head is balled one and on his fore head he wears the thenkalai thirunaman. He has two hands. In his right hand he holds the "Thri Thandam" and in his left hand, he holds a thulasimalai. He wears the yankyo Pavidham on his left shoulder and his chest has been adorned with thulasi malai.

### 7. Thirumanagai Alwar:

Thirumanagai Alwar is one among the twelve alwars who have contributed sacred hymnals and the anthology has been called as "Nalayira Thivya

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Munishi. K.M.

Indian temples & Co

Prabhandha" Saint Thirumangai Alwar had written the beautiful poem starting "செய்யுள் சி சம்பு". He is installed in one of the shrines. He is in standing position. Jadamagudam adorns his head. He wears the thenkalai thirunemam on his forehead. He wears the thulasimalai and the yankyo Pavidham. His right hand holds a sword and his left hand holds a shield.

### 8. Sri Andal:

She has been regarded as the "சூழி சொருந்த  
சுடர் சொரு" as per the tradition. She is also one among the twelve always. "Thiruppavai" is the name of her Poetic work. She has been installed in an elegant shrine she is facing the east and she has two hands. In her right hand she holds a lotus flower and her left hand hangs freely with three beads. Her entire body has been decorated with a variety of ornaments such as bangles, bracelets, necklace, and anklets. Her head has been adorned with a "Sayal kondai".

1. Memishik. M. O.P. C. A.

### 9. Sri Perundevi Thayar:

Sri Perundevi thayar, the divine consort of Lord Varadha Raja Perumal has been installed in a separate shrine. She has been seen in sitting posture in Padmasana. Her body has been adorned with a beautiful "Vasthirakathu". She wears a variety of ornaments such as bangles, bracelets, necklace, anklets etc.. Around her fore head also she wears some ornaments. She has four hands. In her upper two hands, she holds the lotus flower and her two lower hands keeps the abaya and varadha mudras. Her head has been adorned with a karanda maguda.

### The iconographical details found on the lime mortar images of the temple

Arumiku Varadha Raja Perumal temple has been noted for its art and iconography. As a part of iconography a study of the Sculptural details of the lime mortar figures seems to be quite interesting.

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1. Jagadeesan, P. V. South Indian Shri

There are two lime mortar female figures at the entrance of the Artha Mandapa of Sri Perundevi Thayar's shrine. They are known as vanamalini and palakani. Both statues are well painted. Vanamalini is in blue colour. She has four hands. Her upper right hand holds the "Succhi khasta mudra" and her lower right hand holds a Gatha. In her upper left hand she holds the varadha mudra. Her body has been adorned with vestra kattu and a karanda Maguda adorns her head. Vanamalini image has been painted in red colour. Her head is adorned with a karanda Maguda and she wears a variety of ornaments. She also has four hands. In her upper right hand, she holds succhikhasta mudra and in her lower right hand holds a Gatha. In her upper left hand she holds a lotus flower and in her lower left hand she holds the varadha mudra. These two celestial ladies watch the shrine of Sri Perundevi Thayar.

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 Jagadeesan. C. P. A. A.

VISVAKSEANA:

He is the representation of lord Vishnu. His consort has been called as Deva sundravathi. He wears a karanda Magudā on his head. There is no ornamental decoration over his body. He wears on his left shoulder the yaniko Pavitham. On his chest, he wears thirumani thevidam. He has been seen in alaukare asana and also in purva khasatham. Sanskrit slogans describe about his nature as follow:

"தேவ சூத்திரவதியாவதா, சர்வதேவ நமஸ்கிருதா  
உபதிராந்திதா மாய கசிசா,  
வாச தேவய்யியா அகக்ஷியா,  
நிரீயாலி வைஷ்வனா சாரீதம் மொசீசை,  
சிரகஸ கருவி". (இராமாயணம்)

"சர்வதர்மால் பரித்திரிசீயர் மாமேக  
சரணம் பிரஜா அகம்ஸ்வா சர்வ  
வாமேப்ய மோகில ஸ்சாயி  
மால் அதகா (பகவத் கீதை)

"தநீஶ்ரஶ்வாமி சநீஶ்ர சந்தாரம்  
மகிரீஶ்டி நஸம் கக்ரபவம்  
பசவஶ வரீத்தா வைதேவி வரீத்தாதகம்  
பரிஶகப் பதே". (இராமாயணம்)

### Sanctum Sanctorum:

The Moolavar of the temple is Sri Rajagopala Wamy and the Urchevar is Sri Varadha Raja Perumal. Sri slatya Bama and Sri Rukmani devi are the divine consorts of moolavar Sri Rajagopala sany. He has been installed inside the sanctum sanctorium along with his consirts. He wears a ychanda Magudam on his head. He wears the thenkalai thirunaman on his forehead. He has two hands. In his right hand he holds the pavakhastham which is known as sudarsana. In his left hand, he hdds vadhza khashtan. Sri Rukmani, his divine consort stands by his side. Her head is adorned with a yehandha maguda. Sri varadha Raja perumal is the urchevar. His image has been used to be taken out in procession etc., The image of urchevar Sri Varadha Raja Perumal has been made out of bronze image of Sri Varadha Raja Perumal is said to belong to the twelfth century A.D. The image has four hands. On his head he wears a yehandha Maguda.

In his upper right hand he holds a sudarsana chakkara and in his upper left hand holds the conch, which has been called as "Pancha sanyam". In his lower left hand he holds varadha mudra and on his broad chest, he wears "Kavusthuba mani". He holds the yanko pavithan on his lower right hand. On his forehead he wears the kasthuri thilagam. His divine consorts sridevi and Boodevi are seen standing to his left and right. Yehandha Magudam adorns their heads. They are seen with Ambuja khashtham and Aravindam. They also wear a variety of ornaments.

### Images of Alvars:

Alvars are the holy saints of Lord Vishnu who have composed beautiful hymns in praise of Lord Vishnu. They are twelve in number. Their images of some of the alvars has been kept in the temple.

1. Perialwar:

He wears a yehandha Mahuga on his head. He has two hands and is in standing posture. He wears the yankyo Pavitham. His hands are holding lotus flowers. He wears kandaparnam and sama Asanam.

2. Thirumizhisai Alwar:

He is in standing posture and he has two hands which are seen in a worshipping pose. His head is left free and there is no megudam, but poorvasika alankaram adorns his head. He wears kandaparnam, yankyo pavitham and pavidram.

3. Nammalwar:

He is in standing pose with padmasana. He is also seen in meditation from. He has two hands one of his hand holds the abaya mudra and the next had is touching his foreleg. He wears the Pavidra malai. His head is adorned with the Jada Mahudam. He wears on his forehead the thenkalai thiru namam.

4. Thiruppanalwar:

He is in standing posture with Padmasana. His two hands are in a worshipping pose; Jada magudam adorns his head. He wears kandaparnam, Pavidra mala on his chest. On his left shoulder, he wears the yankio pavidham.

5. Madura kavi Alwar:

His head is adorned with Jadamaguda. On his chest, he wears Kandaparnam and pavidhra malai. On his left shoulder, he wears the yankyo pavidhram. He is in standing Pose.

6. Thondardai Podi Alwar:

He is in standing Pose. He has two hands, which are in a worshipping pose. Poorvasika alankaram adorns his head. On his chest he wears kandaparnam and pavidhra kalai. On his shoulder, he wears the yankyo Pavitham. He also wears the "Magara Kundalas" in his ears.

### 7. Poikai Alwar:

He is in a standing Pose. He is also seen in Padmasana. He wears the Magara Kundalas, Kandasa malai and on his shoulder the yankeye P<sub>a</sub>vidham. He has two hands which are in Anjali Khastham Pose. In his ears, he also wear the majara kundalas.

Like wise, the images of Boothathalwar, Peyalwar and kulasekara alwar wears almost the identical ornaments as seen as the images of other alwars. These three alwar images are also seen in standing postures.



## PUJAS AND FESTIVALS

Before describing the methods of the pujas and festivals of the temple, it is necessary to mention about the agamas and Thenkalai Sect of the Vaishnavism.

### Thenkalai Sect:

In the religion of Vaishnavism, there are two Sects namely "Vadakalai and Thenkalai". The Varadharaja perumal temple belongs to the Thenkalai Sect. The Controversies between these two rival camps are due to doctrinal, ritualistic and social differences. The Vadakalai Sect follows Sanskritvedas as religious texts for worship and gives great emphasis to Obtain divine grace but the Thenkalai Sect adopts the Tamil Prabhandas (1) as religious texts for worship and has faith in the free flow of divine grace. The Vadakalai Vaishnavaites use this

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1. N. Jagadeesan, History of Sri Vaishnavism in the Tamil Country (Post-Ramanuja) Madurai Pup. pp-176-188.

2. ' ' Mark on their forehead and the Thenkalai Vaishnavites wear this Shaped nama.

**Agamas:**

Commonly in Vishnu temples, two agamas are followed. They are Vaikhansa and Pancharatra. Of these two the Pancharatra is more popular. It is not only a tantra but also a Mantra sastra. In the Varadharaja Perumal temple the Pancharatra agama is being followed.

**Pujas**

In a Hindu Shrine, the daily offering of Puja<sup>1</sup> to the various deities at different times in the day of basic significance. 'The term puja<sup>2</sup> is derived from 'Pu' flower plus 'ey' to do meaning thus, a flower ritual 'puja' appears to have been originally a Dravidian form of worship, just as 'homa' was Aryan. In general, the pujas are classified into two namely Nitya puja and Naimittika puja. The daily conduct of worship is known as Nitya puja and worship done on special occasions like Vaikunda Ekadesi, <sup>Krishna</sup> Narasimha Jayanthi and Gajendra Moksham is called Naimittika-Puja.

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1. Almost all the details about the pujas are given after keen observation.

2. Ibid

The Chief deity Varadaraja Perumal is anointed with sambarathis thailam and <sup>ni</sup> Punugu instead of abishekam because the image of the deity is made out of mortar. But abishekas are done to the Utsavar. In this shrine the Pujas takes Place <sup>FOUR</sup> ~~two~~ times in a day. They are called <sup>Usha Kalam</sup> Uchikala Puja and <sup>Uchikala</sup> Samaka la Puja, *Sayaratsai and Ardi*

Uchikala Puja OR USHAKALA?

The first Puja starts exactly at 12.00 O' Clock in the keen which is known as Uchikala puja For this puja three quarter measure of rice is cooked and with the cooked food, tamarind paste is mixed which is known as 'Puliyotharai. The puliyotharai is a favourite food<sup>1</sup> of the deity. The food is first is Offered to the mulaversa and then to other subsidiary deities. When providing food to the gods the doors of the sanctum are closed and after offerings, the doors are closed and after offerings, the doors are opened. Then campher and wick light are shown. The priest gives tirtham to the devotees and 'honours them by placing the <sup>Sadasi</sup> ~~stagonam~~ on their head. The setagopan is a metallic crown like Ornament on which is stamped the impression of the Lord's <sup>Rama</sup> feet. <sup>2</sup> Sacred <sup>Saffron</sup> ~~ash~~ and <sup>Thulasi</sup> flowers are given to the devotees.

1. Information given by the priest, Rahavaiyengar.

After Puja is over, the Puliyotharai feed is provided to only <sup>Some</sup> ~~five~~ pilgrims (every day as arranged).

### Samakkala Puja:

Samakkala Puja is carried out at 8 O' Clock in the night. During this Puja, daily a <sup>three litres</sup> ~~quarter~~ measure of rice is cooked and ghee, paper, and cumin are mingled. This food is called <sup>white</sup> samba sadam. After the worship is done; the food is distributed to temple servants and other devotees who have assembled for service. With this Puja the temple is closed for the day.

Besides these regular worships, special Pujas and abishekhas are performed for the devotees. For these, they pay some extra fee to the temple. Kavadi, Palkudam, palashishekam, Thailam Sattutal and Mavilakku are some of the Offerergs (Cvendudal) of the people. These are undertaken by them for their benefits. Usually, the

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2. N. Jagadeesan, Op.Cit., P.378.

Thailam sattudal to the Varadharaja Perumal by the devotees are done once in a week or in a month.

Flowers:

Tulasi, Malligai, Sembanki, Nanthiyavattai, Sathippu, Seppakam, Sevvanti and Thamarai are the favourite flowers<sup>1</sup> of the Varadharaja perumal and are used at the time of Pujas. In non-availability of these flowers, Roja, Marukolurthu and lily are used.

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1. Information given by the priests, V. Virakagaraiyengar.

## FESTIVALS

Festivals occupy a prominent place in the life of the people and also on attractive feature of the functioning of the temples. It raises the popularity and sanctity of temples. In the Varadharaaja perumal swamy temple, the festivals such as Gajendra Moksham and Narasimha Jayanthi are performed.

### Gajendra-Moksham:

This is one of the most popular puranci legend known almost to every Hindu. According to this legend once an elephant was caught by a crocodile when it was plucking lotus from a tank. When the elephant cried "Oh" the Creator, (the fundamental Cause of universe) it was lord vishnu who came to its rescue and saved it. This is known as gajendra Moksham.

There exists relationship between the Thirumogur kalamega perumal. The Gajendra Moksham festival is conducted every year on the full Moon day of the month of Masi in the Varadharaaja perumal temple. The God varadaraja Perumal, that is Utsavar is taken out in Peocession from

Kadalangudi. Where he gives Moksham to the elephant. After this, the God returns next day to his abode of the Varadharaja perumal temple.

### Kallar avatara:

The Utsavar is dressed well and ornamented with various kinds of costly jewels and weapons. About 10 O' Clock in the Morning, the deity is taken out in procession on a flower palanquin which is adorned by so many flowers like jasmine, roses, and other fragrant and beautiful flowers. Huge umbrellas and Chamaras are carried away in front of the deity. Musicians and drummers follow them announcing the lord's arrival and then the priests proceed singing vedic hymns and Divya-prabandams. The Utsavar is taken out from Kadalangudi to Thirumanniar Koil adorned like a kalam. This is called Kallar avatara. In 1775. A.D., the forces of Arcot Nawab British Plundered not only the wealth of Kadalangudi Varadharaja perumal temple, but also the idols of it. When the forces returned from south to north, the

people belonging to kalliar tribe fought with the forces, recovered and handed over all idols that were taken away from the temple.<sup>1</sup> In memory of this great service, the god goes to the varadharaja perum<sub>al</sub> shrine on this occasion in the kalliar avatara.

### Thirukappu worship:

Generally, at the time of festivals, the devotees come voluntarily and erect pandals or temporary sheds for carrying out the pujas to the deities. Setting up of pandals with the assistance of the dried coconut leaves and bamboos on a large scale are the salient feature of all festivals. These pandals give shade to the devotees. The edge of the ceiling of the pandals are decorated with festoons, pendants banana, mango, leaves and also colourful bobbles. After leaving the mandapa, the puja are performed to the Utsavar in the separately erected pandals here and there. It is called as "Thirukkappu worship" or a place of worship on the occasion of festivals.

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1. Sthalavaralaru, P. 38

### Nadanpureswarar temple:

After the Thirukkapu wershops are over, the Utsavar comes to the Nadanapurces warar temple at Thiruchittamalam about 11 O' Clock. In this temple, special pujas and holy Baths are Offered to the deity. More food is provided to all the priests, temple servants and devotees Every year the family members of Athur S.S.pillai bears all the expenses of effering food to the devotees.

On the way to the Varadharaja perumal temple there are many Thirukkapu. In these thirukkapu, the deity stays for a little while and the pajas are conducted. About five O' Clock in the eveing, the Utsavar reaches the varadharaka perumal temple.

### Incarnation of Mohini:

In front of the Varadharaja Perumal temple is a four pillared open Mandapa which is known as known as "Ennaikkapu Mandapa". At nine O' Clock in the night, the Utsavar appears in this mandapa in the from of goddess mbhini avathara. The jewels and rings of the god are remarved one byons. A wig is attached to the head of the god. Thus the taking of oil bath (thalaionyluku) drying of the hair (thurvattudal), knotting of it (Medichipudutal)

all are done for formalities. Next, the utsavar comes around this Mandapa. At that time the god is shaken up and down which is locally called paththiula.

The oil used for the god is brought from Kumbakonam every year. After this "Ennaikkapu" or oil bath to the god, the remaining oil is supplied to the devotees. After dispersing the mohini avatra, the utsavar enters in the varadharaja perumal temple. In the temple, "thirumanjanam" is carried out to the utsavar and then He is decorated.

#### Utsavar on the Garuda vahana

About 2.00 O' Clock in the night, utsavar Comes out of this temple on the Garuda vahana and appears in a four pillared hall near the lotus-tank. This hall is called "Gajendra moksham mandapa". Fairly huge puppets of elephant and crocodile are placed on the steps of the tank.

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1. Ibid - p.45

Moksham to the elephant:

One of the pillars of the manadepa and one of the legs of the elephant are tied with a rope and the remaining rope is fastened just like catching of the elephant by the crocodile. Then crackers are tied with the rope. One priest recites the Gajendra Moksham purana and the pujas are conducted. Afterwards, the crackers are fired with speed to the whole of rope, making loud noises and thus separates the fastened rope between the elephant's leg and the mouth of the crocodile. This event is described as Gajendra Moksham.

About 3,000 devotees from far and near attend and enjoy the festival. Particularly, the people of pillai communities come in a large scale, staying at their respective mandapas and enjoy the festival. These people make contributions on the occasion for the conduct of the festival in a grand manner. In the whole night, dramas, karakattam, Mayilattam and therukuthu are performed. On this day, some devotees bring kavadi and paakudam to the temple. In the morning about 5.00 O' clock the utsavar

leaves the Varadharaja perumal temple to Thiruchittaramblam on the way, the utsavar stays at the Nadana pureswarar temple where the morning food is provided to all the devotees. After that, the god starts from Karugudi and reaches about 90' clock to the Nadana pureswarar temple. With this the Gajendra Moksham festival ends.

### Narasimha Jayanthi:

The avatars of Lord Vishnu are numerous, but the Narasimha avatara is most important. In the Narasimha avatara, Lord Vishnu killed Hiranya Kasipu, a formidable enemy of Vishnu. To the Vaishnavas, Vishnu is the Ultimate Reality, the benign force of cosmos. So Hiranyakasipu represents the dark forces of cosmos, or the anti-god. In commemoration of this great event, the birth day of Narasimha is celebrated in the Vishnu temples. In the Varadharaja perumal Shrine, the Narasimha Jayanthi.

1. Ibid. p. 52

**GODS FOUND IN THE TEMPLE**

1. Varatharaja perumal
2. Perunthevi Thayar
3. Boomi devi
4. Sri Devi
5. Rajagopalasamy
6. Andal
7. Viswaksenar
8. Yoha Naresimma
9. Enjanayer
10. Manavala Mamaikal
11. Naradhar
12. Always

MOOLA VIKRAKHAS

<u>Name</u>	<u>Total</u>	<u>Hight</u>
1. Rajagople Samy	1	116 c.m .
2. Bukanu thayar	1	85 "
3. Sathyabamathayar	1	87 "
4. Periyalwar	1	59 "
5. Thordaradi Podiyalwar	1	59 "
6. Nammalwar	1	43 "
7. Madwa kavilawar	1	51 "
8. Thiruppanalwar	1	52 "
9. Thirumazisai Alwar	1	56 "
10. Seai Muthalwar	1	59 "
11. Payalwar	1	45 "
12. Poothathalwar	1	48 "
13. Kulasekara Alwar	1	61 "
14. Dhuvara Plagas	2	140 "

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 Temple record.

15. Palipeedam	1	17 cm.
16. Narayana perumal	1	48 "
17. Narasimma perumal	1	93 "
18. Sri Devi	1	83 "
19. Beemi Devi	1	77 "
20. Manavala Mamikal	1	39 "
21. Thirumngai Alwar	1	86 "
22. Sengamale thayar	1	70 "
23. Andal	1	83 "
24. Karudalwar	1	95 "
25. Palipeedam (Long)	5	41 "
26. Varadha Raja Perumal	1	32 "
27. Narachar	1	64 "
28. Garudan	1	61 "
29. Vinayathar	3	76 "
30. Anjanayr	1	56 "

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Temple Record.

VAHANA'S

1. Horse vahana	1
2. Perumal (Sattam)	1
3. Manjam	1
4. Sri Devi, Andai	2
5. Mamunikal	1
6. Karuda Vahanam	1
7. Chariot	1
8. Ayyakoal	1
9. Pallakku	1
10. Sarangal	1
11. Stand	1
12. Theevety	1
13. Kudai	2
14. Mahara Thoranam	1
15. Vashai Malai	1
16. Samaram	2
17. Magara Kandapathakkum	1

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 Temple Record.

GOLDEN VIKRAMAS

		K.	G.	H.
1. Perumal	1	50	680	87 cm.
2. Sri Devi	1	19	700	72 "
3. Boomi Devi	1	19	800	68 "
4. Kanan	1	11	900	50 "
5. Selvar	1	8	680	43 "
6. Variselvar	1	3	800	29 "
7. Senai Muthalwar	1	25	200	50 "
8. Podialwar	1	14	420	54 "
9. Nammalwar	1	17	360	38 "
10. Thirumenjai Alwar	1	23	240	65 "
11. Kulasekara Alwar	1	12	320	57 "
12. Manavala Mamunikal	1	17	780	40 "
13. Perunthevi	1	30	800	55 "
14. Andal	1	27	440	64 "

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 Temple Office Record.

**HUNDI COLLECTION**

Hundi income rarely gained one in two years. Out of hundred percent income, forty percent must be spent on the maintenance of the temple. Forty percent is being spent on the payment of the temple staff. The balance of twenty percent must be paid to common good fund. From the yield and action the income of the temple is increased gradually. Some times fees levied from the devotees for some special functions, such as kavasam sudhuthal, Santhankappu, maujal kappu Viputhi Alangaram etc.

ARCHANAS

Archana is another way of worshipping the deities by the devotees on any day which they feel special and sacred. The temple Administration sell tickets for such archana's. The devotees who have special reasons and vows offer fruits, flowers, camphor pellets sandal sticks Co-conut and this worship their favourite deities on special occasions by means of these archanas. The Temple administration is also able to collect a good amount of money by providing them this facility. On sacred days and on tuesdays and Fridays devotees visit the temple, Officer worship by these special archana's and obtain the blessings of the deities.

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1.

OFFERINGS

The Hundi collection is an important source of income to any temple. Temples at Thiruppathi, pālani are noted for this hundi collection. Devotees offer very liberally towards. These deities both in cash and kind. These temples collect annually through this hundi several thousands of ruppees. Sri varadharaja perumal at Kadalangudi also receive a handsome amount by means of this hundi collection.

The Timing of the daily Poojas are:

Name of Pooja	Time	Naivethiam
1. Kalaisanthi	8.30 - 9.00	am. <del>white rice</del> polyjod
2. Uchi Kalam	11.30 - 12.00	am. Polyodarai curd
3. Sayaratchai	6.00 - 6.30	pon
4. Ardhasamam	8.30 - 9.00	pm. Sambasadhan - whi

Daily special Pujas are offered to Lord Varadharaja perumal Sany. Apart from these deities, Pujas have been offered to all the other deities daily.

Devotees throng in large numbers in the shrines during the time of the pujas, worship the deities and receive their grace and blessings. (2)

2. Temple Record



## ADMINISTRATION AND FINANCE

The Administration of temple itself is an art. It is impossible to run and maintain temples with out a proper and efficient administrative machinery. As temples are public properties with rich art treasures, equal importance should be attached towards the administration of temples whether they are big or small. During the ancient past, kings and rulers had been the patrons of these temples. They took the initiative to build several temples from the public funds. They also have donated very librally in cash and kind towards the maintenance of the temples.

There are many inscriptions which fall under the category of donative inscriptions which spell out very clearly the extent of wet and dry lands donated by these kings. (1) such iscriptions can be found on the walls of some temples. There are a variety of copper plates which also provide very valuable informations

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1. Tamil temple Art, R. Nagasamy. P.30.

towards such donations made by kings and rulers. These great personalities had personal interest in the well being of these temples, so had personal contacts with the temples then and there, and hence temples flourished during their period. These rulers were not only great builders, but also had been their care takers. They took every step to maintain the temples in proper forms and under took periodical renovatory works.

They also have shown greater interest in adding new portions. Hence, under their able guidance, there existed an effective administration which paved the way for the growth of the temples. As time passed by, the religious mutts or monasteries showed interest in the administration of the temples and under the patronage of these mutts also, temple administration flourished. Some temples are being administered by private bodies by forming elected or nominated or hereditary body of

administrators. The Board of Trustees, Members, Fit persons are all the Components of the administrative machinery of the temples. In the course of time, the Government felt the need to create a separate department to have control over the administration of the temples. As a result of the move, the Government had constituted a separate department called the "Hindu Religious and Charities Endowment Board"<sup>1</sup>. This Board has been put under the control of an I.A.S., grade official with the designation called "Commissioner". Under his control, there are Deputy Commissioners and Assistant Commissioners. Below them are Executive officers in different gradings. In Tamilnadustate, there is a separate Ministry called "The Hindu Religious Charitable Endowment Board Ministry" to look after the administration of the Hindu temples of the state. The commissioner of H.R.& C.E.,

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1. I bid.

department in exercise of the powers vested in him under section 45 (2) of the Madras H.R. & C.E. Act (Madras Act 22 of 1959) appoints the Executive Officer and the Non-Hereditary trustees". According to the H.R. and C.E. Act of 1959 and according to the section 45 that is mentioned in the H.R. & C.E. act of XXII (22) 1959. an Executive officer can be appointed.<sup>1</sup>

The Rules also permit to the appointment of Assistant and Deputy Commissioners to the temples which have been classified as listed and non-listed temples depending up on their income etc."<sup>2</sup> As per the notification of the Act, Sri Varadharaja perumal temple at Kadalengudi has been put under the control of an Executive officer. This temple fall under the category of listed temples hence put under the Control of Deputy commissioner of H.R. & C.E., and there are Executive officers to assist him to run the administration of the temple.

1. Extract taken from the H.R. & C.E. available in the Deputy Commissioner of H.R. & C.E., Mayiladuthurai.

2. H.R. & C.E. Act.,

List of E.O.S. Served

Table shows the list of E.O.S. Served in the temple from 1970-88.

No.:	NAME	PERIOD SERVED AS E.O.
1.	Mr. K. Theyagarajan B.Com.,	07.06.70 - 11.10.70
2.	" K. Natrajan, M.A.,	12.10.70 - 23.06.75
3.	" B. Badananaban, B.A.,	24.06.75 - 20.05.76
4.	" K.S. Sekar, M.A.,	21.05.76 - 06.10.78
5.	" S. Jothi, B.A.,	07.10.78 - 10.03.81
6.	" M. Elangoan, M.A.,	11.03.81 - 03.06.81
7.	" K. Parameswaran, M.A.,	01.07.87 - 27.01.82
8.	" P. Chandrasekaran, M.A., B.Ed.,	30.07.82 - -- 1

1. Extract taken from the temple Establishment Records.

The Executive Officers who served the temple in the above cited periods have laboured for the progress of the Temple. Apart from those Executive Officers there is another exclusive body called the "Board of Trustees". These Trustees are being appointed in accordance with the Hindu Religious and Charitable Endowment Department Act and as per rule XXII (22) of 1959 (8). The Deputy commissioner of Mayiladuthurai, as per the above cited section of the H.R. & C.E. Act, appoints the "Board of Trustees" of Sri Varadha Raja perumal temple at Kadalangudi. The members of the new Board of Trustees and the details are furnished here in the form of a table.

NEW BOARD OF TRUSTEES

Sl.No.	NAME	DESIGNATION	
1.	K. Shanmugam	Trustee	1985 - 1988
2.	V. Rajendran	Trustee	1985 - 1988
3.	V. Pichaimuthu	Trustee	1985 - 1988 <sup>1</sup>

1. Extract taken from the H.R. & C.E. Act with the B.O. Office Records.

The temple had such a Board of Trustees from time to time and as per the H.R.&C.E. Act. The members of the board were either appointed or nominated by the Deputy Commissioner of H.R.&C.E. Mayiladuthurai. The list of the old Board of Trustees has been included here for information.

OLD BOARD OF TRUSTEES

Sl.No.	NAME	Designation	period
1.	N. Subramaniam Pillai	Managing Trustee	82 - 85
2.	A. Seenivasan Pillai	Trustee	"
3.	G. Thiyagarajan Pillai	Trustee	"
4.	M. Arumugam Pillai	Trustee	" 1

1. Extract taken from the temple Establishment Record.

These Trustees were either appointed or nominated for a specific period as per the rules and regulations of the H.R. and C.E. Act of 1959<sup>1</sup>. These trustees extend their help to the Executive officers in carrying out the administration of the temple quite effectively. They also coordinate with the Executive officer in planning the temple activities such as functions, festivals, new buildings, finance of the temple, appointment of temple officials etc., These local persons who generally hail from the influential section of the society may play an important role in the administration of temple. During the time when the temple authorities contemplate to raise public donations, these members use their personal influence and help the temple to receive a sizeable amount as donation<sup>2</sup>. They also play the role of guardians of the temple assets both movable and immovable and take care of the lands and other valuable properties.

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1. Extract taken from the temples Establishment Records.

2. The Candidate's interview with the E.O. dated 12.3.1989.

of the temple <sup>1</sup>. They also take care of the Hundi collection, and maintain the record along with the Executive officer. They also play the role of "check and balance" and pave the way for the smooth administration of the Temple. The Administrative machinery of the temple has been ably assisted by a set of temple officials appointed by the temple authorities as per the rules and regulations of the H.R.& C.E. Act. A list of the temple Officials employed in this temple has been furnished here.

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1. The candidate's interview with the Managing Trustee on 4.11.88.

TABLE SHOWING THE OFFICIALS OF THE TEMPLE

Sl.No.	NAME	Designation
1.	P. Pannirselvam	Accountant
2.	V. Krishnadass	Collection clerk
3.	R. Veeraragavan	Archakar
4.	R. Sundarrajan	Paricharakar
5.	T. Nagarathnam	Security
6.	K. Ponnusamy	Gardener
7.	S. Sampandan	Malam
8.	Mrs. Marimuthammal	Panipen
9.	Panchanathan	Security
10.	Rethingam	Salavai 1

1. Extract taken from the temple Establishments Records.

These temple officials help to run the administration of the temple very efficiently. They are getting their monthly salary from the H.R. & C.E. Department. Apart from these officials, there are other officials also to look after the different functions of the temple. A list of these officials employed in the temple has been furnished here for information:

OTHER OFFICIALS OF THE TEMPLE

Sl.No.	Designation	Number
1.	Priests or archakar	1
2.	Malam	1
3.	Paricharakar	1
4.	Cook	1
5.	Extra Labourer	1
6.	Thirumalai	1
7.	Thirvadi	1
8.	Balkavadi	1
9.	Madvadi	1
10.	Watch man	1

TABLE ISALARY PARTICULARS OF THE OFFICE STAFF PER MONTH

Sl.No.	Occupation	Rs.	P.
1.	Accountant	140	00
2.	Collection clerk	100	00
3.	Kurukkal	065	00
4.	Paricharakar	065	00
5.	Malam	055	00
6.	Kaval	095	00
7.	Panipen	023	00
8.	Salavai	009	00
9.	Maniam	008	00
10.	Extra Labourer	075	00
11.	Thirumalai	075	00
12.	Thiruvadai	075	00
13.	Balkavadi	050	00
14.	Cook	025	00
15.	Madavadi	050	00
16.	Watchman	098	00
	<b>Total</b>	<b>1003</b>	<b>00</b>

1

1. Extract collected from the income and expenditure Register of the Accounts Record.

TABLE IITable showing the income of the temple from 74 to 87:

Sl.No.	Pasali	From	To	Rs.	P.
1.	1384	01.07.74	20.06.75	2,66,730	00
2.	1385	01.07.75	20.05.76	17,438	00
3.	1386	06.07.76	30.06.77	14,895	00
4.	1387	01.07.77	30.07.78	11,888	00
5.	1388	04.10.78	30.06.79	15,188	00
6.	1389	01.07.79	30.06.80	20,351	00
7.	1390	01.07.80	10.03.81	18,681	00
8.	1391	28.01.81	30.06.82	28,778	00
9.	1392	29.08.82	24.09.83	25,836	00
10.	1393	30.11.83	29.04.84	18,151	00
11.	1394	30.06.84	01.07.85	35,086	00
12.	1395	24.09.85	17.12.86	27,620	00
13.	1396	01.07.86	30.06.87	31,406	00
				4,98,448	00

1

1. Extract collected from the income and expenditure

Accounts Registrar of the Temple.

TABLE SHOWING THE EXPENDITURE OF THE TEMPLE FROM 1974-87.

SlNo.	Passai	From	To	Rs.	P.
1.	1384	01.07.74	20.06.75	23,528	00
2.	1385	01.07.75	20.05.76	16,502	00
3.	1386	06.07.76	30.06.77	11,162	00
4.	1387	01.07.77	30.07.78	15,188	00
5.	1388	04.10.78	30.06.79	10,351	00
6.	1389	01.07.79	30.06.80	18,360	00
7.	1390	01.07.80	10.03.81	28,478	00
8.	1391	28.01.81	30.06.82	22,836	00
9.	1392	29.08.82	24.09.83	18,100	00
10.	1393	30.11.83	29.04.84	33,599	00
11.	1394	30.06.84	01.07.85	26,998	00
12.	1395	24.09.85	16.12.86	30,858	00
13.	1396	01.07.86	30.06.87	14,035	00

1. Extract collected from the temple Accounts Register.

Table showing the income of the temple from different sources for the period of 1987 - 88.

Sl.No.	DESCRIPTION	TOTAL AMOUNT	
		Rs.	P.
1.	Hundi collection	606	26
2.	Rent from building	2,060	40
3.	Income from the land (Plot)	4,624	19
4.	Archna ticket sale	0,350	50
5.	Income from lease of fish Ponds	0,600	00
6.	Income from Lease or trees	2,800	40
7.	Income from special offerings	0,100	90
8.	Paddy sale	4,931	90
9.	For paddy cash	5,619	40
		<u>21,593</u>	<u>95</u>

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1. Extract taken from the temple Accounts records.

TABLE V

The particulars of Various type of Expenditure for  
the year of 1987 - 88.

Sl.No.	PARTICULARS	AMOUNT	
		Rs.	P.
1.	Staff salary	233	31
2.	E.O. T.A. Bill	2,247	00
3.	Staff Travel Bill	350	00
4.	T.A. for Trustees	100	00
5.	Land Revenue	3,000	00
6.	Sunday Expenses	150	00
7.	Audit Expenses	400	00
8.	Electric bill	680	00
9.	Postage	125	00
10.	Printing and Stationery	200	00
11.	Publishing of books	75	00
12.	Court fees and Lawer fees	350	00

1

1. E.O.,s office Accounts Record,

Table showing the property of the temple.

Sl.No.	DETAILS	ACRE CENT	INCOME	
			Rs.	P.
1.	Wet Land	6,875	--	
2.	Dry Land	6,970		
3.	Jewels (Worthabout)		1,30,017	03
4.	Charities on deities		4,720	40
5.	Property from trees		2,400	40
6.	Property from house		1,060	40 <sup>1</sup>

These assets enable the temple to derive a good income so as to run the administration of the temple without any difficulty. There are few temples which are under the administration of the executive officers.

They are:

- i) Nadana Pureswarar temple
- ii) Lakshmi Narayan Perumal temple.
- iii) Thirumula natha swamy temple

1. Details collected from the office of the Executive officer.

%%		%%
%%	CHAPTER VII	%%
%%		%%
%%	CONCLUSION	%%
%%		%%

Arulmiku Varadharaja Perumal Swamy temple at Kadalanguḍi, Mayiladuthurai Taluk is one among the one hundreden and eight holy vaishnavite shrines which had been worshipped, sung songs in prasie of the deities by the twelve alwars. The term "Mangala Sasana" denotes the idea that a particular temple visited and praised by means of pious hymns by the twelve alwars. In that respect, Arulmiku Varadharaja Perumal temple at Kadalanguḍi is also one among such temples having the privilege of mangala Sasana. Kadalanguḍi had once been a place of historic interest. It also has puranic and legendary backround with regard to the etymology of the Place. It has been observed that "Kadal thangum Kudi" was the original name of the place which later got corrupted into "Kadalanguḍi" with regard to explanation of the name "Kadal thangum kudi" there are puranic and legendary episodes which needs logical base.

The Moolavar of the temple has been called as Rajagopala Samy and his divine consorts are Rukmani devi and Satya Bama. The Urchavar of the temple has been called as Sri Varadha Raja Perumal and his divine consorts are Sridevi and Boodevi. This temple adopts the "thenkalai Samprathayams" and uses Nalayira Thivya prabanda and Thiruvai mozhi at the Tamil Vedas, in the rites and rituals of the temple.

The temple has an elegant Raja Gopura and a beautiful Structure. The stone images of the deities have been very beautifully carved. Their expressions and style reveal the Skill and ability of the sculptors of that age. The iconographical details which correspond to the Thenkalai vaishnavite sect are worth to study. They various ornaments, and other art waks found on the images exhibit the mastery of art and architecture of the age of their cretaion.

The temple also have an unique distinction of having a separate shrine for Sri Naradha. Sri Naradha, who has been regarded as the son of Sri Brahma and as per tradition building separate shrines for him was not popular. But still, in the whole of Tamil Nadu, <sup>but</sup> Arulmiku Varadharaja perumal temple aḡase have such distinction of having a separate shrine for shri Naradha who has been housed in a separate shrine.

There is also a separate shrine for Sri Andal who has been regarded as the "Soḡlik kodutha chudar koḡi". Although she is one among the twelve always, but she enjoys a special privilege because of love and devotion towards Lord krishna. Like Sri Andal, another alwar namely Kulasekara Alwar also has been housed in a separate shrine. As per the vaishnavit tradition, the divine <sup>vehicle</sup> ~~vehicle~~ of Lord vishnu is Garuda who has been regarded as the "periya thiruvadi" and Sri Anjaneya, has been regarded as the "Siriya thiruvadi" and both of them have been installed just infornt of the sanctum sanetorium. <sup>of vara</sup>

There are a variety of mandapas in the temple and they are there to serve different purposes. The Maha mandapa, the Artha mandapa, the vasantha mandapa, the kolumandapa are some of them which play a vital role in the structure of the temple. The pillars and the roofs of these mandapas are elegantly executed and bears the artistic features of the 14th century. The sanctum sanctorum and the vimanas artistically constructed in granite stone. The moolavar of the temple Sri Raja gopalasamy and his two divine consorts Rukmani devi and staya Bama are elegantly carved and the sculptural details are artistically and skillfully executed.

The temple has an elegant Raja gopura at the entrance decorated fully with lime mortar images numbering more than five thousand. The entire tower has been divided into several tiers and in each tier, it has been arranged in such a way the secuces from Ramayana, churning of the milky oceak and the kalinga narthanam. The lime mortar images have been so beautifully made and they are all suitably painted in different colours. The base of the tower has been made with granite stone with a lot of floral embellishments.

The temple has been notified as a listed temple and has been under the control of the H.R. & C.E., department. The Deputy commissioner of Mayiladurai is in charge of the temple. Under his direct control, there is a grade II Executive Officer exclusively appointed for the temple to maintain the administration of the temple. The Board of Trustees also cooperate with the Executive Officer to run the administration of the temple. It has been observed that the temple owns a large extent of dry and wet lands, but as per the annual financial report of the temple, 1988, in income derived from these landed properties seems to be very <sup>meagre</sup> ~~meagre~~. As a result of the <sup>average</sup> ~~meagre~~ income, it appears that the temple could not conduct the rites and rituals of the temple and the deities quite satisfactorily. Even the conduct of poojas daily to the deities seems to be little bit difficult due to financial constrain. Hence, the authorities of the temple administration should chalk out appropriate plans to boost the finance of the temple, so that the extra amount thus saved can be utilised for the purposes of charities and so on.

A number of festivals have been celebrated in the temple. These festivals can boost the morale and ethical life of the people. Hence, the temple administration must be careful in maintaining the financial position of the temple sound, so as to meet the expenses.

With regard to the question of the origin of the temple, it has been assumed that the temple should have been built during the fourteenth century. This assumption have been arrived at on certain grounds such as the association of the vaishnavite Saints called the always, the style image of the urchavar of the temple Sri Varadharaja perumal etc., other sources which can be taken into account to fix the date of the origin of the temple seems to be deceptive in character. Hence, it has been well assumed that the temple should belong to the fourteenth century.

With regard to the social relevance of the study, it has to be argued that religion plays a vital role in the society and the process or temple worship cannot be alienated from the day to day life of every individual. Hence, a study of temple, its deities, structure, pujas, festivals, administration and finance-all provides

ample scope for a historical study. More over, the style of architecture, sculptures and other iconographical details help a researcher to learn more about the past by physical perception. The epigraphical details of that are found on the walls of the temple is of capital importance to correct and construct the periods and dynastical rules of the ancient post in the perspectives of history.

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**ஆழ்வார்களின் பாடல்கள்:**

1. செடியாய வய் வினைகலி தீர்க்கும் திருமாலே  
நெடியானே வேங்கடவா நிதி கோயிலி லாசல்  
அடியாரும் வானவரும் ஆரம்பயரும் கிடந்தி யாங்கும்  
படியாய்க் கிடந்தலி பவளவாய்க் காங்கேலி

(குலசேகராழ்வாரி)

2. தலிளுளே திரைத்தெழும் தாங்க வெலிடடங்கடல்,  
தலிளுளே திரைத்தெழுந் தடங்குகின்ற தலிமைபோல்  
நின்றளே பிறந்திறந்த நிற்பலும் திரிபலும்  
நின்றளே யிடங்குகின்ற நீர்மை நிக்கலிநின்றதே

(திருமழிசையாழ்வாரி)

3. பச்சை மாமலைப்போல் மேலி பவளவாய் கமலச்செனிகல்  
அச்சையர் அமரர்ஏறே ஆயர்தம் கொழுந்தேளல்தும்  
இச்சைவ தவிரயான்போய் இந்திரலோகம் சூழும்  
அச்சைவ பெரிதும் வேக்டேலி அரங்கமாநகளுளாளே

(தொண்டரடிப்பொடியாழ்வாரி)

4. ஆராவமுதே அடியேளுடலம் நிற்பால் அன்பாயே  
நீராய்லைந்தகரைய உருக்கு கின்ற நெடுமாலே  
சீராரி செந்நெல் கவரிவீசும் செழுநீர்த்திருக் குடந்தை  
ஏராரி கோலம் திகழ்க்கிடந்தாரி கலிடேலி எம்மாளே.

(நம்மாழ்வாரி)

5. சூலமரத்தினில மேல் ஒரு பாலகனாய்  
கூலமேறும் உடலால் அரங்கத்தரவினலையாள்  
கோலமா மலியாரமும் முத்தத்தாமும் முடிவில்லாதோரெழில்  
நீலமேனி ஐயோ! நிறைகொண்டது என் நெஞ்சினையே

(திருப்பாவாழ்வாரீ)

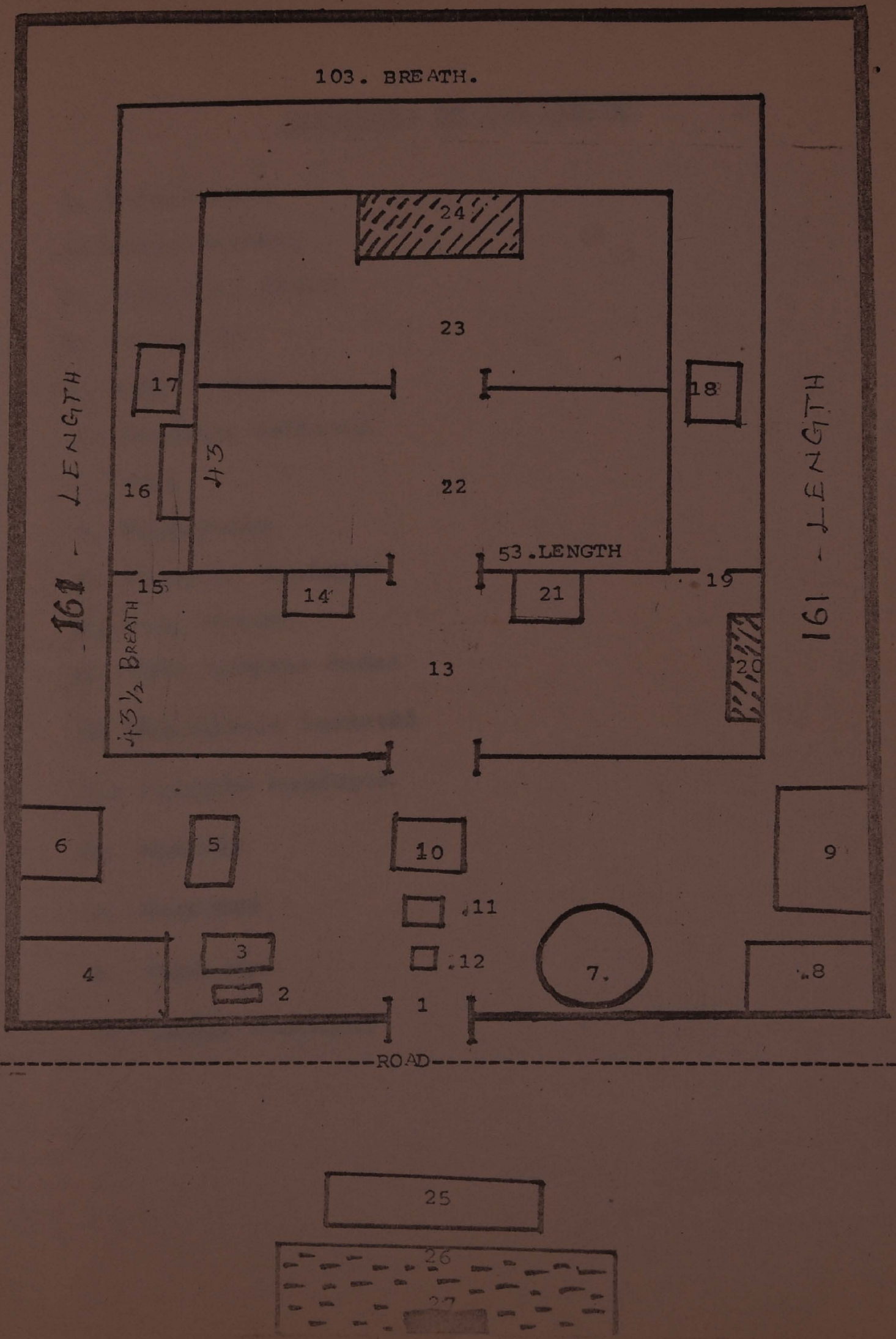
6. அன்பில் தலை அடைந்தவர்கட் கெல்லாம்  
அன்பில் தெரிஞ்சுகர் நகர் நம்பிக்கி  
அன்பினாய் மதுரகவி சொல்ல சொல்  
நம்புவார் பதி வைகுந்தம் காண்பினே

(மதுர கவியாழ்வாரீ)

7. குலந்தரும் செல்வந்தந்திரும் அடபார் பாருதாயராயினஎல்லாம்  
நிலந்தரல் செய்யும் நீலவீசம் பருகியருளொடு பெருநிலம் அளிக்கும்  
வலந்தரும்மற்றும் தந்திரும்பெற்றதாயிறும் சூயின செய்யும்  
நலந்தரும்சொல்லை நான்கங்குகொண்டே நாராயணாளீதம் நாமம்

(திருமங்கையாழ்வாரீ)

ARULMIGU SRI VARADHARAJA PERUMAL TEMPLE KADALANGUDI.



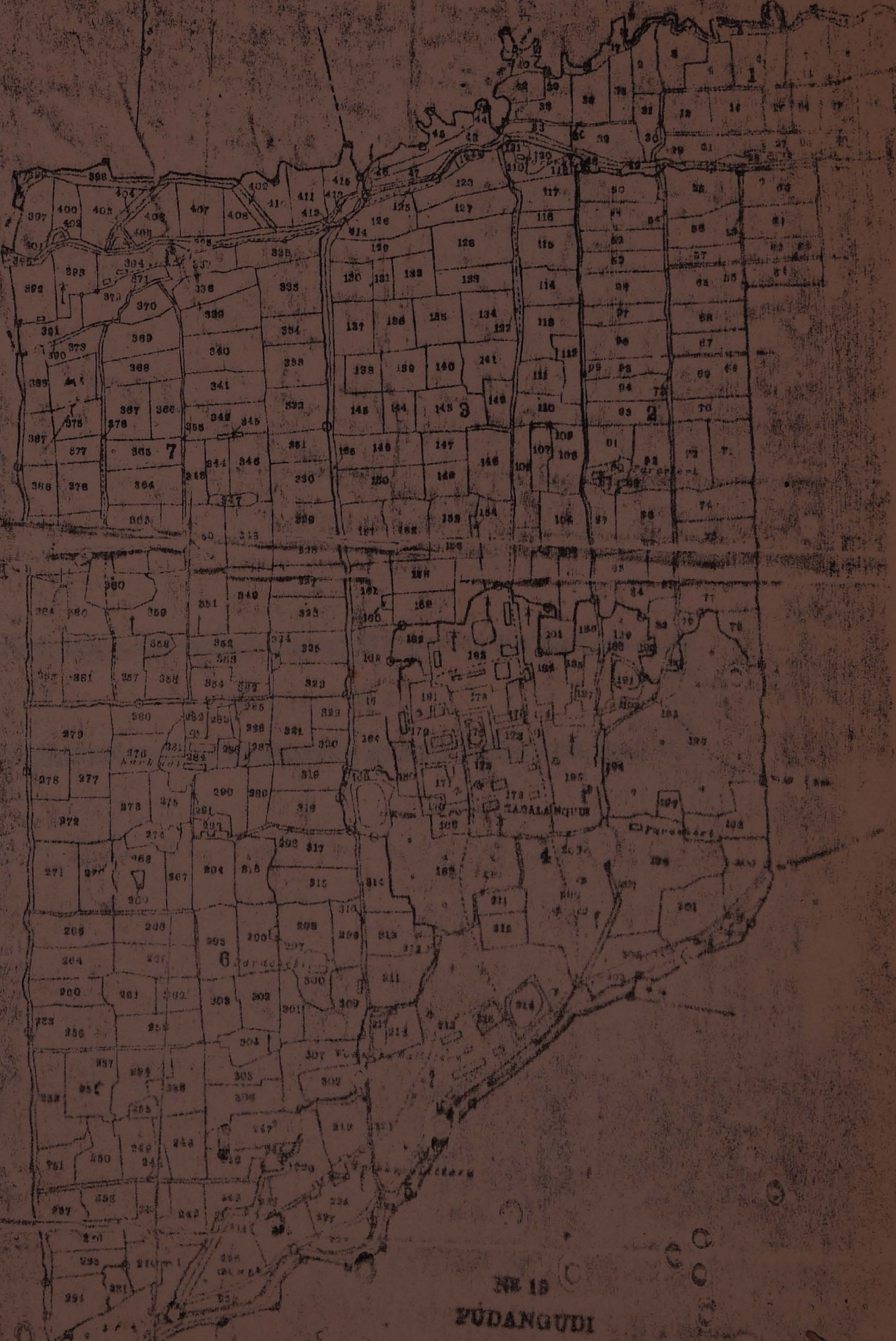
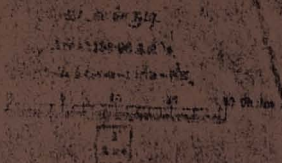
## STRUCTURE OF THE TEMPLE

1. Rajagepuram
2. Munjuruvahana
3. Dhumpikai Alwar
4. Madapalli
5. Mahila Tree
6. Naradhar Sannathi
7. Well
8. Nandavanam
9. Vasandha Mandapam
10. Pali Peedam
11. Kodi Marathu Medai
12. Garudalwar Sannathi
13. Vasandha Mandapam
14. Statues
15. Entrance
15. Mandapam
17. Thayar Sannathi

18. Andal Sannathi
19. Outerway
20. Alwars
21. Statue
22. Maha Mandapam
23. Ardha Mandapam
24. Karpagiraham
25. Anjanayar
26. Thirukkulam
27. Neerazi Mandapam

ANJORE DISTRICT  
WAVARAM TALUK  
KADALANGUDI

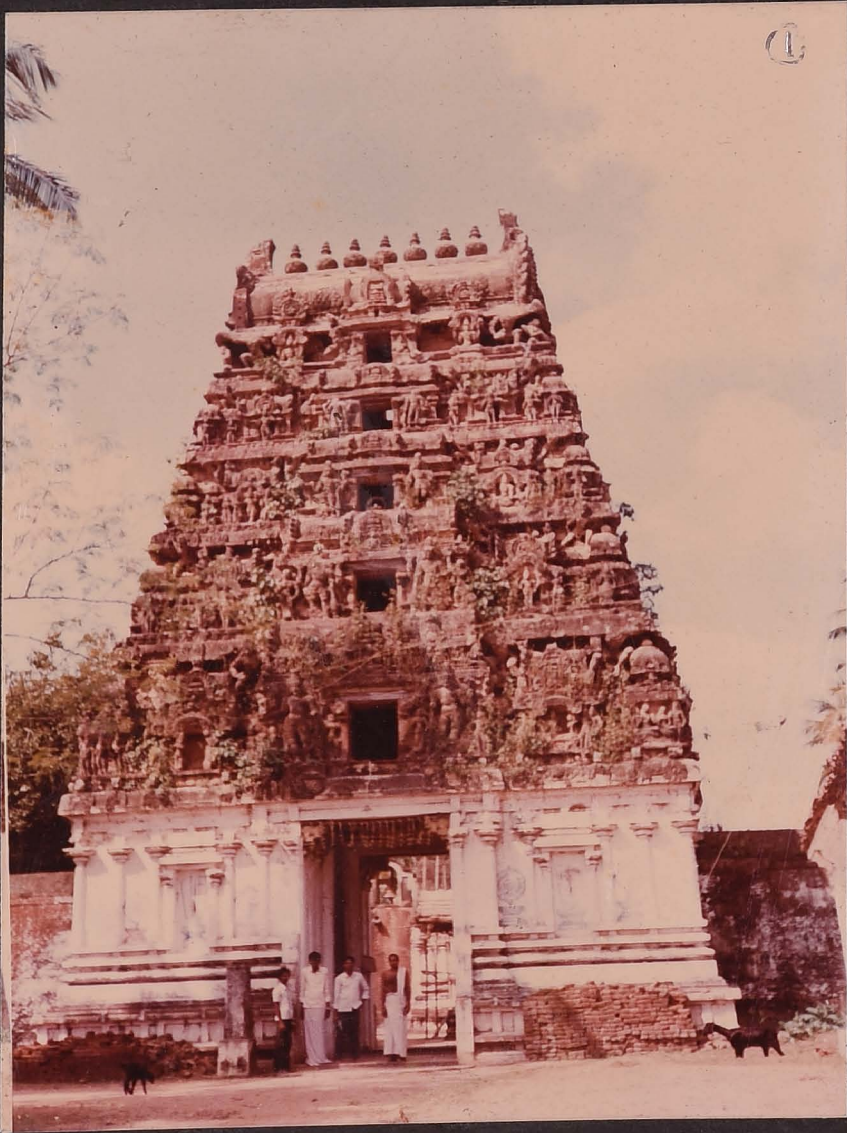
MUDIKONDANALUR



MUNITTAMBALAM

NE 15  
PUDANGUDI

PLATES



3. VIEW OF THE TEMPLE.

4. ~~SRI~~ DRAWING SOURCES SRI  
NARADHA AND MOHINI THE  
MANIFESTATION OF LORD VISHNU.



5. SRI NARASIMMA.

6. STATUE OF NARADHA.



7. SRI VARATHA RAJA PERUMAL AND  
CONSORTS OF SRIDEVI, BOODEVI

8. SRI PERUNDEVI THAYAR.



9. DOWARA PALAGAS.

10. SRI NARADHA.



**Siddhant**  
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