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Chronological - Sculptural – Structural Distinctions of Three Perumal Temples

[Fresh Interpretations on Thiruvehka - Thiruppāḍagam – Thiruvūragam temples through the songs of Ālvārs and
Historical sources – never told]

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ABSTRACT: This paper tries the scattered nodes of a forgotten axis of the Pallava architecture. They have axial distinction being abodes to special forms of deity known with familiar postures of *ninra* (standing) *iruñtha* (sitting) *kiḍāntha* (sleeping). In Sanskrit they have known as *sthanaka*, *asana*, and *sayana* respectively. Therefore; 1.Thiruvehka – Yathokthakari temple, 2. Thiruppāḍagam – Pāṇḍavathūtha Perumal temple 3.Thiruvūragam – Ulagaḷantha Perumal temple are such specific temples, which on the research has been covered. A first attempt on this particular hypothesis and the effort took to brighten the hidden degrees as much as possible but the result came amazingly. A very early temple and two medieval ones are sequentially kept at their axis and found their original, transformational changes and advancements periodically. However, assigning their chronology made me mad, though minute observations rendered logical essentially through the sources that granted success on what we sought. Therefore, this paper play with much meritable interpretations and magnifies the greatness of art and architectural over eventful concepts.

KEYWORDS: Ālvārs, Thiruvehka, Thiruppāḍagam, Thiruvūragam, Ulagaḷantha Perumal, Nandivarman III.

I. INTRODUCTION - I

The three Perumal temples we taken to study are situated in Kanchipuram. They are **1. Thiruvehka 2. Thiruppāḍagam 3. Thiruvūragam**. These are the special names to the places and their Gods names are **1. Sonnavanṇam seytha Perumal or Yathokthakāri 2. Pāṇḍavathūtha Perumal 3. Ulagaḷanthaperumal** in order, respectively. The hymns we taken as primary sources of *Nālāyira Divya Prabandham* - sung by the *Ālvārs* are follows:

1. வேங்கடமும் விண்ணகரும் வெஃகாவும் அஃகாத

பூங்கிடங்கில் நீன்கோவல் பொன்னகரும் - நான்கிடத்தும்

நின்றான் இருந்தான் கிடந்தான் நடந்தானே

என்றால் கெடுமாம் இடர்.

- முதல் திருவந்தாதி - 77

1. Vēṅgaḍamum viṇṇagarum vehkāvam ahkātha

Pūṅgiḍaṅgil nīlkōval ponnagarum – nāṅgiḍaththum

Ninṛān iruñthān kiḍānthān naḍānthāne

Enṛāl keḍumām iḍar.

- muthal thiruvanthathi – 77

2. இசைந்த அரவமும் பெற்பும் கடலும்

வசைந் தங்கமுது படுப்ப - அசைந்து

கடைந்த வருத்தமோ கச்சி வெஃகாவில்

கிடந்திருந்து நின்றதுவு மங்கு

- மூன்றாம் திருவந்தாதி - 64

2. Isaiñtha aravamum perpum kaḍalum

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Vasainth thangamuthu paduppa – asainthu
Kaḍaintha varuththamō kachchi vehkāvil
Kiḍanthirunthu ninrathuvu mangu

- Munram thiruvanthathi – 64

3. **நின்றதெந்தையூரகத்து இருந்த தெந்தை பாடகத்து**

அன்று வெஃகணைக் கிடந்தது என் இலாத முன்னெலாம்;

அன்று நான் பிறந்திலேன்; பிறந்த பின் மறந்திலேன்;

நின்றதும் இருந்ததும் கிடந்ததும் என் நெஞ்சுள்ளே.

(815)

3. **Ninṛathēnthaiyūragaththu iruntha** theṇthai pāḍagaththu

Anṛu vehkaṇaik kiḍanthathu en ilātha munnelām;

Anṛu nān piṛānthilēn; piṛānthā pin maṛānthilēn;

Ninṛathum irunthathum kiḍanthathum en neṇṇuḷḷē.

(815)

4. **அன்றிவ் வுலகம் அளந்த அசைவே கொல்**

நின்றிருந்து வேளுக்கை நீணகர்வாய் அன்று

கிடந்தானைக் கேடில் சீராமனை முன் கஞ்சைக்

கடந்தானை நெஞ்சமே – காண்

மூன்றாம் திருவந்தாதி - 34

4. **Anriv vulagam aḷantha asaivē kol**

Ninṛirunthu vēḷukkai nīṇagarvāi anṛu

Kiḍanthānaik kēḍil sīramanai mun kaṇṇaik

Kaḍanthānai neṇṇamē – kāṇ

Munram thiruvanthathi – 34

The authors of the songs: 1. Poigaiyālvār (பொய்கையாழ்வார்), 2. Pēyālvār (பேயாழ்வார்), 3&4. Thirumāḷisaiyālvār (திருமழிசையாழ்வார்). Apart from these songs some other too used in this article.

The provided songs often referenced along the research strictly by their numbers and too with their first lines to identify easily. Since, you have to scroll down to refer the songs while.

II. INTRODUCTION(General)

Some of the temples in Tamilnadu are having installed with rare figuration of gods. In fact, this is fits to Perumal (Vishnu) temples. The Vaishnava sect of Vishnu cult has not any symbolic abstract depiction code as lingam of Siva cult. Therefore, it is known that the Siva temples are installed with the Lingams at their karuvaṛai (garbhagrihm). Thus the sect of Saivism depicts the anthropical forms of Siva only on the outer walls of sanctum sanctorum. However, the Pallavas used Somaskhandar relief sculpture at their sanctums' karuvaṛai, behind the lingam probably. Opposite to this, Vishnu temples are equipped with figural form at their karuvaṛai instead of symbolic one, since, their earliest anthropical form was perhaps reclined Vishnu. Besides, the earliest of Perumal temples in Tamilnadu were accounted in Silappathikāram, an anthology of Sangam literature mentions the existence of Thiruvaramam temple near Trichirappalli. Also, and additionally it accounts on the Perumal temple of Vengadam (modern Tiruppathi). [1] Apart this, Perumbāṇāruppāḍai also a Sangam literature has too account on a temple of Kanchipuram, especially of Paḷḷikoṇḍa Perumal. [2] Probably this temple could be an earliest among the Perumal temples of Kanchipuram even prior to the temple of 'aththivaratha perumal. [3] We have another earliest temple according to the legend, of reclining god, near Vellore known as Paḷḷikoṇḍa perumal. The village name also bares the same name of the god as 'Paḷḷikoṇḍān.' It is a pure Tamil name instead of Sanskrit 'Anandasayana murthy'. Because, it was built early by Nandivarman III, a Pallava King before to Cholas, who known as Painthamiḷ āyum Nandhi (பைந்தமிழ் ஆயும் நந்தி) [4] means a scholar in Greeny -Tamil. This was the reason to the name of that god and village. As the same the

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Ulagalantha Perumal (உலகளந்தப் பெருமாள்), means the God who measured the world is a pure Tamil name. If it would be in Sanskrit, is: 'Trivikrama' but strictly the King named it in Tamil. The other our topic temple too named in Tamil, is: Pāṇḍava thūtha perumal koil (பாண்டவ தூதப்பெருமாள் கோயில்). The story from Brahmanical side says that the temple of Pallikondan near Vellore was the first among to such reclining pose. So the second is Pārkaḍal (பாற்கடல்) near Kaveripakkam a village lies at NH 45; the third is the Thiruvehka of Kanchipuram as per the same source. The all three temples are lies on the bank of Pālār River but the former situated on the south bank. Therefore, these three temples were aligned in that built like story. As per the story the last temple was renamed as 'Thiruvehka' (திருவெஃகா) instead of its early name, Nīṇagarvāi (நீணகர்வாய்), a pure Tamil name. [5] In any way the storey goes, however, the temple of Thiruvaramangam had also situated on the bank of Cauvery River, since, such specific orientations strikes to fit conceptually to the entire reclining god's temples are based on water. Moreover, the temples of Perumal are classified with 108 Divyadesam. Why because those all were sung by Alṽvārs / Azhṽwars (ஆழ்வார்கள்) [6] who were the sages of Vai(sh)navism. The temples were having installed with three major types of icons, as said earlier - the standing, sitting and sleeping postures. Of this kind, we have 67 temples in standing posture; 17 of seated posture and 24 of reclining posture. [7] Therefore, we have 24 temples especially to reclining posture but we don't know what kind of stories has been said to these temples' origin, except, those threes which situated on Palar river banks as mentioned previously. However, a cave temple is situated on the top of a hillock at Singavaram near Senji a fort town, for *kiḍantha* that is reclined *Perumal* which is believed to be a work of Mahendravarman I. We don't know about the logic that how the water based God particularly bedded on the serpent 'adhishesha' was situated at the hill top is rising a new question however, the tradition of 'thalasyanam' is comes as reason. Because there are definition in agamas to such reclining postures can be set with 10 types accordingly. Hence; Jalasayanam, Thalasyanam, Pujangasayanam and etc. were among the ten. [8] Therefore, according to our topic now the analysis is continuing on those three temples as follows:

These temples are almost situated in the core city of Kanchipuram. Since, the Thiruvehka in east, Thiruppāḍagam in west and Thiruvuragam is situated at the centre of the city. In those days' the Thiruvehka had been an entrance to Kanchipuram both by road and watery way of Vegavathy River. The Vegavathy is parallelly running river along the stretch of the city which is a tributary of Palar River. Thiruvehka formerly called as 'Nīṇagarvāi' (நீணகர்வாய்) a Tamil name meant an entrance of a long city. I went to see the current status of the river it is being narrowed just having 25 to 30 feet of breadth carrying sewage water since the pigs are busy along. On its bank the Thiruvehka and another temple of 'aṭṭapuyakara perumal' were situated.

III. ULAGAĻĀNTHA PERUMAL TEMPLE – THIRUVŪRAGAM

The oldest inscription in this temple of Nandivarman III is dated of his 18th regional year. [9] Could be it was built by him or perhaps renovated. To think so, we have no any inscriptions that have documented prior to Nandivarman. Therefore, as of my earlier suggestions in previous articles the Pallavas had habit to introduce a new figurations according to their intuitions that made their status finely. Like this, my early article in my first book dealt on an introduction of Hiranyavatham by the Pallavas in a novel way, since, single compositional figures has been layered with three times of events. [10] Besides, for standing posture there is 67 temples have been accounted though the posture of Ulagalanthan might be very few. [11] This could be in striding action instead of standing, since, need logic to erect such a temple thus that been reason perhaps; since, very few temples under this category. Even there is no any new temples of Ulagalantha Perumal are heard in this contemporary years, why because such a figure was suitable to those historical periods only. However, the mythology of 'vamana avatar' (dwarf Brahmin) is earlier one and even known to the great poet of 'Thiruvalluvar' the author of 'Thirukkural' who commented on this in a verse. [12] In this case, we do not know was there any temple to this particular form of Perumal 2000 years before. However, according to the existing sources, we have an earliest one is the temple of Ulagalantha Perumal in Thirukoyilur and then the second can be our topic temple of Kanchipuram probably. Therefore, in prior that is before to Nandivarman III; the Thiruvuragam temple could be with standing postured Perumal but after both Poigai and Bootham. This is ensured by one of the sub shrines that holds the medium sized standing idol of Perumal in the same campus.

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1. According to Pēyālvār...

The Pēyālvār is the third among the trio that is 'Muthalālvārgal' (முதலாழ்வார்கள்) who sung on the Thiruvehka Perumal while he states the status of the figures were been all three. He accounts the new transition of the temple at his time equipped with plus twos that are sitting and standings. However, this was denied and reinterpreted confusingly by a writer as; the saint just mentions orderly the other two temples of the same town. Please refer the song No: 2, provided above – (இசைந்த அரவமும் பெற்பும் கடலும்...) Here we denied the writers understanding and tried to observe the meaning through the mind of the sage, that is; he mentioned clearly as to churn the 'thiruparkadal' to yield 'amizhtham' or 'amutham' that is an ambrosia; to this; the serpent interestingly accepted to participate the event, also, the mountain of 'mandhara' and the sea. Besides, to hold the *mandhara* which used as churning rod, since, to avoid the sinking of the same, to this, the god himself took the *kurma* avatar (Turtle-incarnation) to base out by his strong back? Therefore, the monk casually felt about the gestures of the god because of the three gestural icons been at the same temple not in the same town. Since, he ordered the rhymes as; due to the tired of the huge task; thus the god took rest by reclining; then relaxed with seated manner and further stood briskly in the particular temple of Thiruvehka. As previously mentioned that the new interpretation from (Devarajan, 2009) a new writer who strictly mentions the two other forms of Vishnu from two other temples with this one to the above song. Therefore, the two other temples according him are the Thiruvūragam for standing and Thiruppāḍagam for sitting. This shows the lacking and missing of the fine observation on time. Besides, we can observe the statement of the monk exactly says about the god's final posture as 'ninra' that means standing firmly. Because, he motivates the tired of the god, since, the next movement from sleeping is sitting and the standing is the next to sitting respectively. Things as so, the modern writer why added the striding posture of Ulagalanthaperumal of Thiruvūragam in this list for standing. Addition to this, the saint perfectly mentions the place of *vehka* with its city name as 'kachchi vehka' for easy and exact address. Since, the *vehka* is a part of the city. Although the writer deals the *vehka* and Kanchipuram as two vary places. However, this is a minute one, **"deciphering a perfect meaning of a written literature is like an invention itself and even understanding sometimes falls as invention"**. Therefore, it won't be a view of our own sake for flexibility. So, we should first try to understand the posture of standing that how it has been classified and what is its actual gesture.

2. Naḍantha (நடந்த) / Yānaka / Striding - the Fourth posture

The posture of measuring of the worlds as Ulagalanthaperumal could be a different, being in high action since; never comes under the standing category like some scholars' view. Why because, we have the classifications according to the agamas to the forms of Vishnu as *ninra* (*sthanaka*), *iruṇtha* (*asana*), *kiḍantha* (*sayana*) and too with *naḍantha* (*yanaka*) that is striding. This is evidenced by a poem of another Ālvār. Please refer the song no:1 – (வேங்கடமும் விண்ணகமும் வெஃகாவும் அஃகாத...)

This song has sung by Poygai ālvār, a very senior in the list of twelve who sharply gives the places of the temples, where, what kind of gestures the god took. Therefore, in Vengadam (Tirupathi) he is stood; in Vinnagaram (Oppiliyappan Koyil) he is seated; in Thiruvehka he is recumbed and in Tirukovalur (Tirukovilur) he is strode. [13] From these we have crystal answer that the Tirukovilur's Ulagalanthaperumal listed in striding class so the same postured Perumal of Thiruvūragam at Kanchipuram is also a striding classed one. Since, no need to treat it in the category of standing class, according to our view. Therefore, the striding postured Thiruvūragam temple was not considered by the saint particularly, because of its absence then; even it was early been with standing postured Perumal in medium size. The age of Poygaiālvār has been wrongly said from brahmanical tradition as a style of built-story without any single source since, he was said as belongs to *thuvabara yuga* (4202 BCE). [14] If so, never their hymns going to be understood suppose. Why because they all been with medieval style of writings. Anybody if tries can understand the poems almost. The scholars denied the *yuga*-belonging, however, some of their views mention differing years of contemporary era but the most welcomed and acceptable period was 7th century CE according to us. However, the song of Pēyālvār praising the three forms that sung on the god of Thiruvehka was earlier even to Nandivarman II. Therefore, the same temple would be a reference in some aspect to his beautiful feature temple that known as 'Paramesvara vinnagaram' which was sung by Thirumangaiālvār. [15]

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3. Thiruvūragam - an early temple to Nandivarman III

In fact, the temple of Ulagaṇṭhaperumal had been existed as a living temple as said before, even before to Nandivarman III. This was proven by a song of Thirumāṇṭaiyālvār who mentions the three temples in keen order. Please refer song no: 3 provided far above. Though we given here two of its lines for easiness.

நின்றதெந்தையூரகத்து இருந்த தெந்தை பாடகத்து

அன்று வெஃகணைக் கிடந்தது.

- திருவிருத்தம் - 64

Ninṛathēṇṭhaiyūragththu iruṇṭha thēṇṭhai pāḍagaththu

Anṛu vegkaṇaik kiḍanthathu.

- Thiruvirutham - 64

Thirumāṇṭaiyālvār was not contemporary to the former threes. But seriously we have to concern again on his statement that gained by own experience. Wherefore, he mentions the gesture of Vishnu in standing pose at Thiruvūragam even though he belongs later. The Poigaiyālvār, clearly mentions about the striding gesture as *naḍanṭha*, was a most senior according to history. So there would be generally mind on the difference within standing and striding.

IV. PĀMBAṆAIPAḶḶI AMARṆTHŌN KŌYIL / YATHOKTHAKĀRI KOYIL – NĪNAGARVĀY – THIRUVEHKA

The deity of this temple known by another Tamil name is ‘Sonnaṇṇam seytha Perumal’ (சொன்னவண்ணம் செய்த பெருமான்) according to a legend. Besides, we don’t know what style of architecture early had been dealt by Thondaiman Ilanthiraiyan to this temple. However, it is a simple basic that handled in drawings or paintings by artists who compose the subjects if being rectangular or horizontal; could also their surface dealt as the same rectangular with considerable spaces around. Therefore, there is no need to say as it was an invention that dealing a sala vimana for a horizontally sculptures which were kept as main deity. Why because it was defined later that a specific style of vimana is aptly fit to sitting or reclining postured icons. Since, it too right for Amman shrines since most of them being with seated gestures. This is especially to individual devi temples not of the included ones in Gods temples as consorts because they all were standing. Due to this standing reason their vimana dealt in *kūḍa-vimānam* means the usual pyramidal style.

There is nothing to confuse with the Sanskrit terms those doing very confusion on the categories of vimana like ‘brahmachanda’ for the *kūḍa-vimānam*. *Kūḍa-vimānam* means a square type of thatched roof like temple, that having quadrangular-pyramidal top portion. In general, the houses of proto period have two structural classifications since, the one is square other is rectangular. We can understand this easily else, as the 1-BHK, 2-BHK in contemporary terms. *Kūḍam* means - together while *salai* means - extended like road. In those days elaborating of such *kūḍams* for more members to a family was difficult to stabilize. Hence, it is easy to extending a *kūḍam* as in rectangular proportion to get space according to our wish since the other type of structure of ‘*sālai*’-house came to be introduced. The same *kūḍam* extended like road known as *salai*. The exact Tamil term is being used as Sanskrit word as ‘*sāla*’. Besides, the same structures were taken for palace architecture and temple architecture with highly decorated way. However, the basic structures stood as core, over on the structural ornamentations evolved periodically with advancements. This is easily understandable by the terms we used early or even nowadays to schools. Hence, the frequented two terms of *Paḷḷikūḍam* (பள்ளிகூடம்) and *Paḷḷichālai* (பள்ளிச்சாலை) or *Pāḍa sālai* (பாடசாலை) both are used to the same schools but with two different structures according to me. Besides, this temple may have been as of the same *salai* style of structure even from the very early period. Currently the sanctum’s adjacent prakara is blocked since the inscriptions engraved on its walls are not able to see. However, according to Nadana. Kasinathan a scholar who suggested the inscription found at north wall of the sanctum that traceable from Paranthaka Chola I, Rajendra Chola I and Kulothunga I. All these speaking about donations made but none of them say on temple built.

4. The *Sālai vimanams* in Mamallapuram

When focusing on the vimana type of *salai*, in fact, I am having little regret about the absence of *sālai vimanam* in the out skirt area of the Valaiyankuttai at Mamallapuram; where the prideful the so called Nagara, Dravida vimana styles

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were executed. They were locally known as Valaiyankuttai and Pidari *rathas*. However, this type of *vimanam* is being parted in the familiar cluster of monolithic vimanas that is five *rathas* even in bigger size. Therefore, the third vimana in salai style is bold one; a rectangular structure stood as proto version according to availability. The other is the so called Ganesa *ratha* is actually for Lord Siva, has proven by its inscriptions stated by Paramesvaravarman I (670 -700 CE) the author of the structure. Here again confusion that, on what basis this salai *vimanam* has been used for Siva temple. It is not known as it was converted for Siva but that has proven by its *sikara* which holds the trident motifs on the top of the gable portions. It is assumption or suppose interpretation of me that perhaps the karuvarai may have been planned to set with the Somaskhandar relief sculpture or sculptures in round a seated family as main figuration without lingam indeed. This is again proven by the absence of the Somaskhandar relief in the karuvarai wall. I believe strongly that Pallavas never did mistakes because they have been art minded and their artists – *Thachars* (தச்சர் பெருமக்கள்) been with world class superiority in all aspects. Beside these *sālai* types of *vimanas*, we have three more in the same format but with different measurements due to the three vary postures of their presiding deities. However, they have been designed with two storey *vimanas* respectively. Why we are here on salai *vimana* deeply is that our topic's all three temples were built in the same style. The research follows further.

5. Ālvār's – Mangalāsāsanam

As how we knew that the holy temples of Siva had been sung by *Nayanmars*; especially by the fours; the same tradition too followed by the *Vaishnavite* sages who known as Ālvārs. The four sages of *saivism* are familiarly known as Appar, Sambandhar, Sundharar and Manickavasagar whose songs were said as not composed in prior musically or literally but sung at the spot that is in front of the Lord therefore not by any preparation. However, those being like musically and literally composed ones. Hence, the temples were identified as *Pāḍalpeṇṇa Thalangaḷ* (பாடல்பெற்ற தலங்கள்) means the temples holding the songs of any Nalvar. Like this, the temples of Vishnu is known as '*Mangalāsāsanam peṇṇa thalangaḷ*' (மங்கல சாசனம் பெற்றத் தலங்கள்) which means those the temples holding holy hymns of the Ālvārs.

6. The 3+1 early Ālvārs sung on our topic temples

The senior among the ālvārs were three as previously mentioned thus; 1.Poygaiyālvār 2.Boothathālvār 3. Peyālvār. Their origin was said with highly exaggerated and imaginative one even gone towards the early yugas. However, the scholars defined their period as 5th to 6th century CE. The scholars like Mu. Ragavaiyengar who concluded them, belongs to the period of Nandivarman I and Simhavishnu. [16] Both this Pallava kings were been devotees of Lord Vishnu, is to be mentioned here. Besides, also, the Thirumalīsaivālvār could be the fourth accordingly the existing list, who too sung on those three temples. We don't know that how much of genuine efforts had been put to the order followed in the chronology of Ālvārs. Besides, the most of the ālvārs belongs to Tamils; since there, perhaps could be a clash in the order of ālvārs' list. This is also found in defining of 108 Dhivya desam. This seems to be like some important temples have not been enlisted in the list of while some sub shrines kept in counting in 108 indeed. Each period of split activities in those days that restored the superiority within them was been a tradition then. That was why the precisions were missed in our cults; since, may be a reason perhaps this allows the peoples conversion towards foreign religions. Even the western religion too has such splits but the psychology of our people seems on the green of the other bank as according to Tamil proverb (இக்கரைக்கு அக்கரை பச்சை). Since, we need updation to clarify any kind of doubts. If found anything still with blur or unwanted insertions could be those eliminated for the sake of genuine belief and fact. According to me; **"Belief is a not closed external eyes' acceptance but it is realization of opened eyes at internal."** In fact it is beyond the science. On one thing or the whole, the definitions are vast from different perspectives from the different region but their meanings could be same. Therefore, here we have to see first on the basic interpretations to our hypothesis as follows:

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V. BASIC INTERPRETATIONS

- The verse of the Pēyālvār keenly states the god been at the same temple (Thiruvehka) with two additional forms thus three.
- **All the temples were built freshly by the Pallavas except Thiruvehka.**
- **All three temples have been rebuilt by Kulothunga Chola I.**
- The Ulagalantha Perumal was a later installed one since the temple been previously with standing posture of Vishnu as Nediyan (நெடியோன்).
- Thiruvuragam temple was rebuilt or renovated by the King Nandivarman III with new Ulagalanthan sculpture.
- The three temples faced three transitions along the periodic intuitions by events.

These basic Interpretations are analysed deeply in coming pages that how they reacts valuably to our hypothesis.

Now need here to remember again the discussed verses of the ālvārs; thus, please refer the songs of 1, 2 & 3 provided in first two pages.

1. வேங்கடமும் விண்ணகமும் வெண்காவும் அஃகாத... (2158) Poygai

2. இசைந்த அரவமும் பெற்பும் கடலும்... (2345) Pey

3. நின்றதெந்தையூரகத்து இருந்த தெந்தை பாடகத்து... (815) Thirumālīsai

The Poigaiyālvār's song (1) mentions the four forms of Vishnu from four different temples as previously discussed. Even though he belongs to Kanchipuram then why he did not take the Thiruvuragam (do not confuse as Thiruvarangam) of his own town for *nadantha* (striding); instead he mentioned to this for Thirukkivilur. As the same he again referenced from outer source for the posture of *iruntha* (seated) from Vinnagar? (Oppiliappan Koyil) and for *ninra* from Thiruvengadam (Tiruppathi). Thus, he strictly mentioned with presence of knowledge, the *vehka* (Kanchipuram) for *kidanta* (recumbent) posture.

7. Interpretation I (through the view of Poigaiyālvār – a first of the trio)

(a) Therefore, from his song that sung in front of the god or sung alone, then and there were no the temples of Thiruvuragam and Thiruppadagam have been existed in his lifetime. It is to be deeply considered, a person particularly a native man of Kanchipuram why he denied mentioning these two temples and else gone for Vengadam to standing and vinnagar to seated god.

(b) So according to our perspective, in Kanchipuram there was only one temple to that specific posture (reclining) was Thiruvehka, besides, no other temples were existed then for other postures. If perhaps existed in his time could be those with highly ruined not been with the condition of mentioning level perhaps those renovated after him.

8. Interpretation II (thorough the view of Pēyālvār – a third of the trio)

Please refer a song no: 2 – (இசைந்த அரவமும் பெற்பும் கடலும்...) Here, we can try to understand the actual meanings of Pēyālvār but it gives two kinds of views.

The first view:

(a) The song of Pēyālvār that entirely visualize the ambience and transformations of then stateliness. We can understand an individual proud of his, as; he do not need to go anywhere those all three were available at one place was in fact the same Thiruvehka. This looks like a blurry statement however accounts a genuine truth. The temple he took to sing was very old one even from the period of Thondaiman Ilanthiraiyan who a King of Kanchipuram in Sangam era, to *kidantha* (recumbent) posture. It is hypothetical suggestion of us that the temple may have been rebuilt by the later Pallavas, perhaps, the temple was re designed or simply modified even as Mummāḍakkōyil, if so, it could be a proto structural attempt especially structurally built one to that kind. Mummāḍakkōyil is a three functional storied temple. We have a perfect full scale temple of Mummāḍakkoyil is Vaikundha Perumal temple in the same Kanchipuram which was built by King Nandivarman II (732 – 96 CE). Therefore, the temple of Thiruvehka could be as said above modified by his seniors early. So the Pēyālvār could be a contemporary to Rajasimha Pallavan according to our view since the Thiruvehka temple has been modified while.

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(b) Or otherwise the sub shrines to two other forms could be built additionally in the same temple which ensured by the vast spaces seems around the main sanctum of Thiruvehka. This is fit perfectly due to the medium sized sculptures as extras being partied in some important temples show the view of us quite perfect.

The last phrase of the verse strongly holds the historical accounts. That has carefully been sung. Wherefore, the word of – *கிடந்திருந்து...* (*kiḍanthurunthu*) is possess the both historic and aesthetic greatnesses. So it looks like pun, giving two meanings. The one is: if we take the word as it is in full form as *கிடந்திருந்து...* that give the meaning on very long duration of the reclining of the god and further... So the word depicting directly the early status of reclining and too continues to the next shifting.

The second view:

(a) If we take the word for the other meaning that if we split the word as *கிடந்திருந்து* = *கிடந்து* + *இருந்து* *kiḍanthu* + *irunthu* which denote the two postures of reclining and sitting simultaneously. That is *kiḍanthu* means recumbed while *irunthu* means seated.

(b) Hence, here the monk technically accounts the historical data as the lord been with such long relaxing due to the huge task of ‘churning Thirupparkadal’ since, that much of stretched time had taken by reclining. Therefore, the time now rejuvenated god for activity, since, the intermediate natural posture of sitting has effected and then with the brisk of standing. This is brilliantly a great composition with genuine historical messages in fact not composed, sung directly indeed without any dry run as aforesaid.

(c) The continuing word of *நின்றதுவு* *மங்கு* behind to the word of *கிடந்திருந்து* that says on third transformative posture of the - standing that is *நின்ற* means stood. However, the word not being used exactly as *நின்ற* but as *நின்றதுவும்*. Therefore, the meaning of *நின்றதுவும்* / *ninrathuvum* is, as - also stood. Now if we read the full stanza as *கிடந்திருந்து நின்றதுவும்* which gives the perfect understanding of the god’s position of two phase. Hence, the god who had been long reclining then also seated and stood.

(d) Now finally comes to the last word of ‘*அங்கு*’ that being as compound word with *நின்றதுவும்* as *நின்றதுவு* *மங்கு* which serve as the visiting card. Since it is addressing the exact place to all three forms of god were now available at that particular place’s temple.

(e) Therefore the saint not been there while sung the song since might be at other temples somewhere, perhaps nearby that was why he used the word as ‘*அங்கு*’ (*angu*) that means ‘there’ not here.

The other view is the same place was too equipped with two more separate temples those were the ‘*Athigiri varadhar*’ (Varadharaja Perumal temple) and Thiruvēlukkai temples. The total area could be under the name of Thiruvehka. However, the Boothathālvār had sung on *athigiri perumal* as mentioned with *athiyūrān*. [17] This is contradictory one because how the senior could sing on the later temple. Therefore, we can conclude as the *athiyūr* could be another name to nīnagarvai or Thiruvehka, since, he might call the god of Thiruvehka as *athiyūrān*. The fresh temple of varadharajaperumal could be called with that same name afterward.

According to another song of Pēyālvār:- This time he now list outs for the three forms of god which have chosen from the same Kanchipuram but two different temples for three postures; except Thiruvehka. Please refer the poem No: 4 – *அன்றிவ் வுலகம் அளந்த அசைவே கொல்...*

This is the song paralleling the same style of the song no: 2, given far above, mentioning the tiredness of the God by another activity. From this song he classifies now on the three forms of Vishnu, thus, for the reclining category he took the same temple of Thiruvehka. However, for the other two he fixed the temple of vēlukkai from the same Kanchipuram near the former temple by a compound word about two forms. As the same method, that we used previously that if we split the word *ninṛunthu* since, *ninru* + *irunthu* (*நின்று* + *இருந்து*) means stood and seated. This is the word here specifically used for two postures. As to mention for a two forms in a particular temple could be a reason behind; since, perhaps that temple may have been with two sanctums. He strongly says about the ‘rest’ that taken

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due to the god's previous activity of measuring the world that exactly he used it from myth not in fact referring Thiruvūragam, where the god seems even with striding action. What we think is perfectly fit to the view of Pēyālvār that he experienced the transitional -scenario, since, orderly accounts the changes and new comings. Therefore, introduction of striding sculpture in Thiruvūragam obviously was later to him.

9. Interpretation III (through the view of Thirumalīsaivālvār)

⁰ The verse no: 3 has sung by Thirumalīsaivālvār a fourth member among the twelve, entirely in different tone accounts on a new ambience of the three temples to the three forms; as now (then) available in the same city.

⁰ Therefore, the first line that signifies the two places for the specific two forms that as stood at Uragam (Thiruvūragam); seated in Padagam (Thiruppādagam). *நின்றதெந்தையூரகத்து* if we split this phrase from its compounded status will come as: *நின்றது+எந்தை+ஊரகத்து* (*ninrathu+ēnthai+ūragaththu*). Therefore, as said above the first word denotes the standing posture of Vishnu in simple past. The second word suggests that the Vishnu as a father to the sage himself. The third word address the place where his father stood that is Uragam.

⁰ Moreover, the second part of the first stanza that account on the other posture of the god at another place. Therefore, the phrase *இருந்த தெந்தை பாடகத்து*; if we split the words from its compounded status will come as: *இருந்தது + எந்தை + பாடகத்து* (*irunthathu+ēnthai+pādagaththu*). Therefore, as said above the first word denotes the sitting posture of Vishnu in simple past tense. The second word suggests that the Vishnu as a father to sage himself. The third word addresses the place where his father has been seated that is Pādagam.

⁰ Addition to this, Moreover the last stanza that suggesting in past perfect status of a place had been with single aspect. The all three words stood individually and express the meanings. Therefore, they means, of the same father-god who reclined at vehka (Thiruvehka) as *அன்று வெஃகணைக் கிடந்தது*. However, the first word (*அன்று*) strongly point out the tense as once; used to mention the duration worth. In this verse the top two lines says a message on the existence of the three temples before his birth which ensures by the phrase of second line's 'என் இலாத முன்னெலாம்' (*en ilātha munnēlām*) which means the past time without him. Besides, what he trying to say is that the Lord Perumal, who stood, seated and slept in the suggested particular temples until his birth? After then the lord migrated in to his heart. However, the phrase wrongly understood by the writers as; the saint says about the egoism (I-ism). This is again ensured by his another poem numbered as 816 which too mention about his post birth. [18] Therefore, according to Thirumalīsaivālvār both temples of Thiruppādagam and Thiruvūragam were built recently but before his birth, however, the Thiruvehka was ancient one from our point of view. From this analysis now we are going to try to fix the dates for those three temples.

VI. THE ORIGATION OF THE THREE TEMPLES

It is highly hypothetical one nothing available any definite years on them. However, we tried to define a chronology to them on the basis of ālvārs' hymns; then situations and events of historical sources. The temple of Thiruvehka faced plenty of renovations through the long stretch of period and finally rebuilt by the Cholas. Therefore, there is no doubt it has been known from Sangam period. So, the Thiruvūragam Perumal temple may have been a new one built freshly after Poigaiyālvār - a senior most. As well as the Athigiri temple of the extreme east (Varadharaja Perumal temple) and the Thiruppādagam temple (Pāṇḍava thūtha Perumal) were new others built freshly perhaps. [19] These two were sung by Boothathālvār. Therefore, we can suggest roughly the age of Poigaiyālvār who could be a senior elder than Bootham by 13 years; while the Bootham was elder than Pēyālvār could by 12 years different. Why we fix such related ages between them is because they were contemporaries according to the source, since, their first hymn got initiation from Thirukovalur Ulagaṇtha perumal temple. Opposite to this, the exaggerated data about the ages of the trio, accounts as they were born one after one even with difference of a single day to each and particularly born with in the flowers. On this, a scholar (M.M. Govindaswamy) even tried to differ from, the trio who belongs to Dvaparayugas mentioned in the Gurupparambarai manuscripts which accounts on all ālvārs, fixing them into contemporary age as 23-8-539, 24-8-539

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and 25-8-539 for Poigai, Bootham and Pēy respectively. [20] However, the scholar who came out from built story tradition but has partially clung with them since failed to avoid the continuous – ready; one, two, three; start: like - births. However, it is unbelievable that on what basis he assigns them even with date and months. Besides, the effort to seek the date of ālvārs was taken prior by T.A.Gopinatha Rao in his paper at Madras University. [21] We differ from such anonymous data and providing freshly an event based chronological table on logics according to our perspective; it is safe and reasonable to assign them in particular periods that follows:

Name of the temple that sung	Built by	Period	Sung by early Ālvārs	Songs' No	Periods - Ālvārs
Nīṇagar*/Thiruvehka	Tondaiman Ilānthiraiyan	2 nd century CE			
	Renovated by Narasimhavarman I	630 - 668 CE	Poigaiyālvār	2158	632 - 700 CE
	(Rebuilt in stone medium) by Rajasimhan also Built sub shrine with standing Perumal –	(700 –728 CE)	Pēyālvār	2307, 2315	657 - 727 CE
			Thirumaḷisaiyālvār	815	750 - 820 CE
Thiruppāḍagam	Rajasimhan	700 -728 CE	Boothathālvār / Pēyālvār / Thirumaḷisaiyālvār	2275 2311 814,815	645 – 718 CE 657 – 727 CE 750 – 820 CE
			Thirumangai yālvār	1541	770 – 845 CE
Thiruvūragam	Nandivarman II** standing temple of Thiruvuragam	(732-796 CE)	Thirumaḷisaiyālvār	814, 815	750 - 820 CE
	Nandivarman III	846 – 69 CE	Thirumangai	2064, 2673, 2674	770 - 845 CE

* Nīṇagar a word used by Pēyālvār to Thiruvehka in his song (song no: 2315)

The table has been logically created to assign the dates of ālvārs could fulfil our deeds. Besides, the scholar T.A.G. Rao assigns the three ālvārs in the first quarter of 8th Century including Tirumaḷisaiyālvār as contemporary to the formers. This is almost correct accordingly his view. However, we further aided with some untouched data that provided space to assign them with particular period. [22] As well as he too assigns the date of Thirumangai in the first half of 9th century and this is coincide to our date of Thirumangai. [23] However, we are differing to their opinion of coetaneous of Thirumaḷisaiyālvār to those trios.

VII. THE METHODOLOGY OF ASSIGNING THE AGE AND THE PERIOD OF THE TEMPLE BUILT

** The Thiruvūragam temple by Nandivarman II is based on our perception why because, he has overwhelmed all his misfortunes attained much eligible to stand by own leg. Addition to this, he was just twelve years old when he was nominated as the King of Pallava Kingdom. [24] Since, he was incubated by his father until his maturity and self confidence felt own. However, unfortunately the Chalukyan raid made him out; since, he took refuge at Rashtrakuta King Dantidurga. Anyhow, it is believed he gained again his Kingdom at 745 – 46 CE by the aid of Dantidurga. [25] This is the starting point of his career in fact took acceleration in all aspects since, dedicated a shrine with standing

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posture of Vishnu, who saved him to stand by own. Therefore, the temple was Thiruvūragam. Perhaps, it has been built before to Thirumālisaivālvār, the fourth sage, just three to four years to his birth. Since, his song genuinely accounts as the seated and stood Perumal of Pāḍagam and Vūragam was prior to his birth and mentions too the very early worth of Thiruvehka. Besides, Pāḍagam was built much earlier to him.

As the same way, the Pēyālvār sang on the additions of Thiruvehka temple which equipped with new sub shrines for standing and seated Perumal. **It was by Rajasimhan due to his stronghold position as none of enemies since, built the sub shrines.** Besides, a fresh temple by King Rajasimhan who had an experience through his fathers' executions that mentioned previously. Hence, the so called Ganesa ratham of Mamallapuram dedicated to Lord Siva differently with *sālai vimānam*. On this, I have interpreted previously as it could be installed with the Somaskhandar sculpture, a seated group figures. Apart from this, his own magnum opus work of the Kailasanatha that also having a sub shrine which has been set in exterior corridor near to the right side entrance that is in north, where a temple dedicated to lord Vishnu who have associated with his consort. The same repetition in left side that is in south, a sub shrine is dedicated to Brahma who has associated with his consort. Therefore, it is clear to arriving that idea of an individual temple particularly in seated posture for Vishnu could be to Rajasimhan undoubtedly. The sub shrine to seated god in main temples perhaps induced him to erect an individual temple for the same, since, which was resulted as Thiruppāḍgam indeed.

Hence, we assigned the temple of Pāṇḍavathūtha Perumal that is the Padagam (Thiruppāḍgam) to early reign of Rajasimhan. Since we fixed it between 705 to 710 CE. Because, we have series of such small temples in Rajasimhan style in same Kanchipuram, those were namely known as Mathangēsvarar, Iravāthānesvarar, Piravāthānesvarar, Tripurānthagesvarar and Iravāthesvarar temple etc. Besides, a data of copper plate says that the King Rajasimhan who made wars purposively with neighbouring countries in need of wealth to build many temples. This is evidenced from an epithet of him that is 'Dhanasura' means having high wealth and booties from war often on enemies to build temples. [26] **Therefore, the Pāḍagam temple could be built around 705 - 710 CE as aforesaid. Hence, there is no chance to Poigaiyālvār because could be he died before it was built. Else we may analyse it from their Thirukkovalur temple visit together while the Poigai who may be with the age of 65; Bootham could be with 52 and the Pēy may be with 40 according to our new hypothetical -chronology. After the visit 8 to 10 years later the Pāḍagam temple was built; while, Poigai was no more; since, no any songs from him. However, Bootham while been at the age of 60 to 62, still alive, chanced to worship and sing. The Pēi was then at the age of 48 to 50, so he too has chance on the temple. Therefore, both their songs were available to that particular temple.**

However, the first sung ālvār was Bootham on Perumal of Pāḍagam temple, since, he felt the newness of the sculptural depiction of the god, to that, how the structural engineering has been worked out which is evidenced minutely from his song. [27] Therefore, if we observe the first word of his verse is 'உற்று' (*urru*) that means

'observant' which is an adjective is used to 'வணங்கித் தொழுதல்' (*vaṇangith thoḷuthal*) means 'bow and pray.' Could be this is simple in glance, but holds a documental statement. Hence, the ālvār who felt a new experience from the karuvarai that installed with tallest sculpture rather than traditional medium sized. Hence, the first time the inconvenience felt by him to see the lord's face due to the height (while 12 feet high) and those days non electrical situation, since, he said as 'உற்று' (observant). Because the same experience to me I have also felt with such observational look. Besides, he knew about the height of the sculpture depicted to replicate the 'viṇṇēdiyam' (விண்ணொடியம்) that is 'viswarupam' according to the temple myth. Viswarupam is immeasurable form of the god.

VIII. THE AGE OF THIRUVŪRAGAM – ULAGAĻANTHA PERUMAL TEMPLE

The Thiruvūragam was not sung by the trio built later. It has been sung early by Thirumālisaivār and later by Thirumangai. The tone of the Thirumālisaivār's song (No: 815) reveals the actuality of the situation held back and contemporary times which on discussed previously. Therefore, his each word sharply chisels the fact of the existence. Hence, according to our one of the view; that the long stood temple with reclined lord known from Sangam age; the same temple was built with small shrines as a units of its; with standing and sitting postured gods; though its traditional main deity of reclined is a primly treated. Since, the song has properly documented the transitional identities of particular temple and also in the same city which has awarded additionally with two more temples. The standing and sitting postures of the god

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pointed out by the sage on new two temples were as contemporaries. The mentioned Thiruvehka is clearly toned with past tense. Therefore, he took the same lord as usual for reclining but took the standing and sitting postured from the independent temples of *ūragam* and *pāḍagam* respectively. In fact, until the Vaikundha perumal Koyil built the Thiruvehka was one and only for recumbent Perumal.

10. Interpretation IV

Thiruvūragam temple redesigned by Nandivarman III

The temple was rebuilt or modified by Nandivarman III. Even though, the Thirumangai, a fifth among the twelve and junior most to the formers, however, no chance to him to sing on this new striding god. Reason to this, according to our calculation, the temple has redesigned and re installed with new sculpture of striding Perumal with 12 feet high in 860 - 862 C.E. The statue would be double a size to the former one accordingly. It was built after the victory of Theḷḷāru war that commenced between 853 – 858 CE. However, the scholar T.V. Mahalingam deemed as the war may have been held in 845 C.E. [28]

In fact, as mentioned earlier, according to our view, the Thiruvūragam temple with standing sculpture of Perumal in medium size was initially built by Nandivarman II who was grandfather of Nandivarman III. To conclude as so; why because the latter was a great and powerful King who restored again the Pallava kingdom with its olden glory. Therefore, his bravery war against his prime enemy was a Pandiyan King Srimara Srivallaban. Pandiyan King supported his father-in-law Srikandan the latter was a Telugu Chola who captured the Pallava kingdom and handed over it to his beloved viceroy Abimānasithi. [29] However, the Pallava King Dantivarman might have regained his Kingdom partially, though he lost his Chola region at the hand of Pandiyas. This is ensured by the absence of his inscriptions then and there from his ruling years of 21st to 49th year. [30] Finally he rescued the lost parts in his 50th and 51st year. [31] To wipe out the disgrace or the bad name, the young Nandivarman III a real fighter who faced the Pandiyan force; even they have entered near his capital but plundered them and casted a high defeat on Pandiya. The Pandiyan forces rolled back to Madurai however, Nandi did not stop and chased them up to their River Vaigai. [32] The war held at Thellaru a village near Vandhavasi, thus, the name came to him as 'Theḷḷāreṇṇintha Nandivarman' (தெள்ளாரெறிந்த நந்திவர்மன்) as a victor.

Besides, the **Ulagānthaperumal temple's karuvarai (garbagriham) door jamb having an inscription that mentions about the land measuring scale - stick. This is a key note to our hypothesis that the temple has been erected due to celebrate the glory of the Pallava kingdom that has been regained. The country might have to be surveyed to ensure their boundaries, therefore. I have searched to see that inscription while my study visits but unfortunately that was fully cemented now, due to the recent alteration works. [33] However, the keen study on Nandikalambakam a contemporary literature of Nandi's time given faithful source to me.**

IX. NANDIKALAMBAKAM DOCUMENTS ON THE SURVEY

A new interpretation to the below song

48. அளவுகண் டாற்குடங் கைத்துணைபோலு மரசர்புகும்

வளவுகண் டானந்தி மானோதயன்வையந் தன்னின்மகிழ்

தளவுகண் டாலன்ன வெண்ணைசை யாற்றமி யேனதுள்ளங்

களவுகண் டார்முகத் துக்கண்க ளாய கயற்குலமே.

48. Alavukan ḍārkuḍaṅg kaiṭhunaipōlu marasarpugum

Vaḷavukan ḍānaṇṭhi māṇōṭhayan vaiyaṇṭh thanninmagiḷ

Thaḷavukan ḍālanna veṇṇasai yārṛami yēnathuḷḷaṅg

Kaḷavukan ḍārmugath thukkaṅga ḷāya kayarkulamē.

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It is a verse of Nāndhikalambakam which was a contemporary literature in Nandi's time praises the glory of his. The verse is a statement of hero (தலைவன் / *thalaivan*) who wonders the big eyes of his lover which are in palm size and her teeth replicates the white jasmines. This is the meanings so far given were being monotonous. However, I differ; since, providing a new interpretation that the first line of the verse speaks on traditional measurement. Since, the palm measurement is the basic to the artisans. The artisans supported by their own hand to measure the surface; so as with the same methodology the King too surveyed his domain. What I have understood is obviously a right meaning. Also this is known from Tamil metric tradition as '*thalamānam*' (தலமானம்). *Thalam* + *manam*: '*thalam*' means palm or the space of wrist to finger tip while '*manam*' means measurement thus it is a measurement by hand. Therefore, as the same, Nandivarman found a new measuring system to survey lands, since he praised with an epithet as '*Mānōthayan*' (மான்னோதயன்). *Mānam* (மானம்) means measurement while '*thayan*' means a rich word to signify a person who measured. It is a name by reason. Addition to this, for the important of the new scaling system he inscribed it on the facet of the door jamb at his temple of Thiruvuragam. Probably he was the king very long after defined boundaries of his kingdom, since; any other foreign kings must enter through the proper way which he defined that stated from the line of 'அரசர் புகும் அளவு கண்டான்'. This is praised first in the verse while the hero commenting on his lover's eyes and teeth. This is highly fit to conclude as so. If not, **why the *karuvarai*'s door jamb *paṭṭikai* has inscribed a note on measuring scale-stick? This is purposively documented according to me. Furthermore, the presiding deity is Ulagaḷānthaperumal who measured the world. Like this, the King Nandivarman III did the survey. To scale the third measure, the head of 'Māvali chakravarthy a Bana King was used to Lord Perumal according to myth. Here, as the same the Bana king was used to survey the land suppose?** The cooperation or non cooperation from Banas there was too chances to both kinds. Probably, the bana kings of Vijayaditya and Vikramaditya both were contemporaries to Nandhi but hold the names of Eastern Chalukyas. So the bana kings could revolt against Nandi once, later accepted again his overlord ship after a sever defeat. This is finely fit to our hypothesis that the temple was redesigned with structural alteration to install such a tall striding figure to celebrate the glory achieved by him. The twelve feet sculpture in those days, in fact very abnormal size. To depict the *viswaruba* of the god enough then with 12 feet tall sculpture particularly in garbhagriha, according those days psychology.

X. THE BĀNAS

Therefore, to stronghold the kingdom might be a considerable assistantship given by Bāna kings as suggested above who were faithful vassals to Pallava emperorship. For this view the following data strongly helps. The Banas head and shouldered much in wars at the critical phases of Pallavas in 8th and 9th century periods. Nandivarman II much suffered during his early period however, regained his sovereign later. His 62nd year of inscription mentions about the Bāna king Māvali vānarayar who was a vassal of the Pallavas. [34] Also we have two inscriptions dated at the end of Dantivarman's reign. Since, a grant was made to Gudimallam during 49th year of his reign, when the Bana king Vijayaditya was the vassal to him. [35] Nandivarman III ruled up to Gudimallam in north where the Bana king Vikramaditya was his vassal [36] Therefore, the continuous support from Banas which eligible to stabilize much, the kingdom, firmly. Moreover, Nandivarman II who handed over some territory of Gangas to Jayanandivarman a bana king to thank for his support over a war on Ganga Kingdom. Nandhi II defeated the Ganga King Sripurusha who the latter took the royal necklace of the Pallavas once, which again taken back by Nandi. [37] Besides, Due to this stability by all side of feudatories thus enemy less ambience; since, Nandivarman III as said before defined his country's boundaries by surveying. This is again ensured by one more song that too mentions on the surveying event. The song no. 20 of Nandikalambakam that mentions as:

அன்றிந்நிலம் ஏழும்அளந்தபிரான் / *anṛinilam ēlum aḷanthapirān*

அடலுக்ரம கோபன் அடங்கலர்போல் / *aḍalukrama kōpan aḍangalarpōl* [38]

The first line says *anṛinnilam ēlum aḷanthapirān* that means the seven lands was measured once by the Perumal however it is actually not mentions about the god who measured the world. This is wrongly meant by the pre writers. Here sharply said that the survey did at lands by Nandi who was '*aḍalukramakōpan*' which is an epithet to him that denotes his high aggressiveness. Furthermore, it was said as he measured the seven lands perhaps it means the

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classifications of lands as royal, social, holly, agricultural and plain lands etc. Besides, the 'avani narayanan' (அவனிநாராயணன்) a special epithet of Nandi which has been mentioned five times in Naṇḍikalambakam. Avani narayanan means, the Thirumal (Vishnu) of the earth. Therefore, it is a specific name not worn by any other Pallava kings only awarded to him due to his effort of saving and re-shaping of his own sovereignty. This is evidenced in 'velurpalayam copperplate' issued by him that states about his tremendous effort to regain his nation which would never anybody to conquer in fact chanceless, by killing all his enemies at the war of Theḷḷāru. The epithet name of 'Mānōthayan' though mentioned in four times in Naṇḍikalambakam, however, the one we discussed is exactly says about the survey, since, he praised as 'manothayan', the rest of others differs accordingly. Addition to this, as we discussed prior a note on scale-stick which inscribed in Thiruvuragam temple is a primary source that back bones our research. To support this, we found a data that then and there three kinds of scale-sticks were in use. Nālusāṅkōl (நாலுசாண்கோல்), Pannirusāṅkōl (பன்னிருசாண்கோல்) and, Pathinārusāṅkōl (பதினாறுசாண்கோல்) were those. [39] They would be roughly 3 feet, 9 feet and 12 feet scale-sticks respectively according my study. Besides, some methods of land surveying were also found in copper plates thus the Velurpalayam plates of Nandivarman III, [40] Nirubathungavarman's Bahur plate [41] and Vishnugopavarman's Uruvappalli plate [42] are detailing about the boundary defining.

11. Interpretation – V (on structural engineering)

Name of the temple	Garbagriham size (interior) (all sizes in feet)	Garbagrihm size (exterior)	Height of the vimana	Height of the vimana's first floor wall	Sculpture's posture / height / breadth
Thiruvehka	16' x 10'	-NA-	30'	3'	(Recumbed) 12' (l)
Thiruppādagam	20' x 10'	25' x 27'	36	6'	(Seated) 20' (h)
Thiruvūragam	20' x 10'	30' x 20'	41	8'	(Striding) 22' (h)

We don't know that the three temples were entirely dismantled and again built freshly. There is possible could be modified some of them. The study of ours determines this as follows:

(a). Interpretation on Thiruvehka

1. Thiruvehka temple is renovated or perhaps rebuilt on its original ground plan since with perfect measurements in all aspects even the sculptures too in right or normal sizes.
2. That proved by perfect measurements of its karuvarai's interior. Since no cladding works.
3. Vimana's super structure evidencing the proportional perfectness for two tala vimana.

On its name (historical view): The name of the place of Nīnagarvāi or Thiruvehka temple not mentioned in Perumbāṇāruppaḍai directly, because in those periods that might be a one and only Perumal temple in the city. In later the city crowded with more temples since they were called with place names. That was why the ālvārs mention the place names indeed. See the temples figure given below. Here I used the word cladding to mean covering the surfaces tightly.

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Yathokthakari temple – Thiruvehka – Kanchipuram

(b). Interpretation on Thiruppāḍagam

1. Thiruppāḍagam not dismantled of its early structure but encapsulated by cladding manner since its exterior bulged abnormally according to its interior.
2. Also, the extra height of the first floor of vimana here increased for usage in interior wise but that visible in exterior just with three feet since to avoid the bare lengthy look, the *hara* that is parapet has been set. It is sensible that the super structure been in original size of previous structure because of its unusual spread lower structure. This is too reason to introduce the parapet to avoid such blank at first floor. The parapet is mandatory accordance of two storey vimana but the other two temples does not have parapet at their first floors, is to be minded. See the temple's figure given below.



Pandvathutha perumal Koyil - Kanchipuram

(c). Interpretation on Thiruvūragam

1. Thiruvūragam temple also encompassed by exterior additions, since the original temple been as core structure. Therefore, its interior maintained as the same however its ceiling pierced up to grivam that is the bottom of sikara or the neck of the head structure to install the tallest sculpture of Ulagalanthaperumal. Since, its portion that is the wall of first floor is seems with over height and the non parapet blank portion cast the sturdy and as bulky look exteriorly.
2. The uniformed total enlargement on the old structure increased little extra height due to the finials also covered perhaps on inner core structure's finial level. Since, the sikara looks massive and topped with seven finials instead of usual five.

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3. The thickness of the walls falls with five feet breadth since creates a hypothesis, thus, could be this modification introduced *uṭṭhiruchchurru* (உட்திருச்சுற்று) that is *sandhara prakara*. There is chance to my thought because certain related elements I have observed there.
4. As previously discussed, the previous temple was been with standing perumal if so; its vimana would be with *kūḍasāla* style. See the temple's image given below.



12. Interpretation VI

The renovation and modification works in those temples could be in considerable ratio as revised design or followed the same or alterations which were contributed by the Kulothunga I (1070 – 1122 CE) a great Chola monarch. This is evidenced by inscriptions found. I myself have observed the cladding method of construction in the temple of Anēkathangāvatham at Kanchipuram while my field work. There we can see the inner original temple's *kapōta* part in usual sand stones which is a special medium used almost in all temples of the Pallavas, that is eaves, visible due to the covered hard stone part of Kulothunga has being in broken. Therefore, the long reign of the Chola king and his busiest schedule in all aspect effectuated in cultural activities as temple building those freshly built and renovated ones.

XI. CONCLUSION I

We have so far analysed on a new subject of early historical monuments that on nobody have touched till, which is in fact highly difficult one, to see; to observe; to conclude with such perspective. As said above the Chola made renovations on old temples built early by their ancestors at their own region; and in the region of Pallavas who ruled earlier. The Pallavas used sand stones for their constructions, however the Cholas in hard granite stones. Hence, some fully ruined temples' deities were kept in newly built sub shrines in big temple campuses those been previously as individual shrines. As per our interpretation therefore the Thiruvehka temple once equipped with sub shrines which are later not cared perhaps ruined speedily. Since, their deities of seated and stood perumals could be brought and replaced in some times in some other temples perhaps in Thiruvūragam, Kamatchi Amman temple, Ekambaresvarar temple etc. Or else, there is possible in some way the other individual temples' idols could be set in sub shrines in the above said temples in same manner. Whatever shifting and installation held there while their early names kept and still in use are the primary sources to us to trace their histories. The doubt on the simple temples those were not even perfectly oriented to main shrines but hold logical names. Because, for example, it is cannot to be agitate that a very small and roughly built temple facing south being called as 'Thirunīragam' be parted in the campus of Thiruvuragam – Ulgalantha Perumal temple which being one in a counting of 108 Dhivya desams. Its deity is five feet taller having Pallava identity though traceable even seems with sedimentation of oil coating of abisheka by long duration. Therefore...

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13. Interpretation VII

- The Thiruvāragam temple is already a temple to strictly Standing Perumal before it was newly converted with striding sculpture of Ulagalantha Perumal.
- While the conversion the former standing sculpture replaced in a separate temple that facing north is dedicated to standing Perumal but now additionally with consort deities by two sides which being situated in the right side that is south side perpendicular to main shrine. It is now known as '**Thirukkārvāṇam**' since the deity is 'Thirukkārvāṇa Perumal'.

Existing Facts

- The north facing sub shrine of '**Thirukkāragam**' is with seated Perumal and with the aid of five hooded umbrella. The seated sculpture being with 6 feet roughly including pedestal.
- Another minor sub shrine have set in north side facing south is known **Thirunīragam**; since the Perumal known as 'Thirunīraga Perumal' who is standing and having five feet height.

14. Interpretation VIII

- According to the existing facts that have provided above; now come to conclude the ruined and dismantled sub shrines of Thiruvehka of stood and seated Perumals which are the same and now known as Thirunīragam and Thirukkāragam of Thiruvāragam as per our cognitive view that suggested prior.
- The hooded Perumal in seated posture exactly describes the continuity of relaxation while he was in reclined on the same and aided with their shade. Since the five hooded serpent is code to the relaxation.
- The stood Perumal does not have the serpent shade due to he is in active mode. This is noteworthy. Since, the recumbent posture of Thiruvehka-god relaxed by sitting, to that, the sculpture was Thirukkāragam, then ready to further thus stood, to that, the sculpture was Thirunīragam.
- We do not know are they hold the same names even they were been units of Thiruvehka temple. Uragam, Padagam, Karagam, Niragam and Peragam (Thiruvarangam) all were a Tamil names could be originated by ālvārs those were fond of Tamil language. Padagam was already in use that even mentioned by bootham. I strongly believe that the nīragam reflects the origin of Thiruvehka which was called earlier as Nīnagarvāi that means city of mouth by watery and road way, therefore the name.
- May be a view that suggested earlier from the song of Thirumāḷisai that the Thiruvehka temple was additionally equipped with one sub shrine for standing posture, since, the 'kīḍānthirunṯu nīnṯathuvumangu' states that the one and only transition was that is standing from the sleeping as analysed earlier.

15. The art of Sculpture

I. On Thiruvehka

The sizes of our topic temples' sculptures are given in a table provided above. We believe that the Thiruvehka temple maintains its sculpture in original size, since being with twelve feet length and six feet height. The seated sculpture of consort installed newly in Chola period perhaps that could be Mahalakshmi facing towards God in one third posture and being with 5.6 feet height. The both sculptures speak silently about the high brilliance of Chola School of arts. The charming and perfect proportions to their iconography provide the liveliness of divinity that obviously sensible.

II. On Thiruppāḍagam

A casually seated posture of the God by hangs downing left leg while the right leg folded on seat. Depicted simply with two hands that showing the familiar signs of protection *kāthathal* (காத்தல்) and grants *aruḷal* (அருள்) that is *abhaya* and *varadha* in Sanskrit respectively. An outstanding sculpture, a master piece of Indian art having perfect anatomical brilliance. The short distance between deity and devotee that purposively left to avoid the far wide view to feel the '*viṇṇēḍiyam*' (*viswarūba*) of the god who has being seated in space with immeasurable size. Since the devotees must lift their head to see the head of the god while the below or the feet not visible; the same as if the devotee see the feet of

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the God the head not visible since the infinity is sensible which is the technical stood behind the sculptural and structural brilliance of 'Tamil Perunthachars' (தமிழ்ப் பெருந்தச்சர்கள்) the artist people.

III. On Thiruvāragam

A perfect iconography to the posture which carefully avoided the confusion with *ūrthuvathāṇḍava murthy* of Lord Siva, who too seems with lifted leg but rose in frontward. Since, the lifting of the leg in our sculpture is diagonally depicted in sideward that attempted brilliantly. The right leg rested on the head of Mahabali Chakravarthy a Bāṇa king which is only visible above the ground level without depiction of body that purposively depicted accordingly the myth. Furthermore, the two hands of god show the event's concept of measuring. Since, the right shows the two feet that measured so far, by two raised fingers and the left hand asks the one foot that yet to be measured by a single finger.

In fact such a mudhra is actually shown for cautioning that is echarikkai muththirai (எச்சரிக்கை முத்திரை) known in Sanskrit as dharjini mudhra which suitable here to both.

XII. CONCLUSION II (Finally...)

The temples we took to do research are been in a disciplinal axis linked once to the concept of prime gestures of Vishnu. In fact, it is not seen in such aspect by any one now, however, in Chola period those were perhaps treated as so. Those were built, modified, renovated, and introduced something very aesthetically and with religious important. But the contemporary commercial people entirely changed their historical glories for their flexible and converted them as the temples for parikāras (remedies) to relieve from *dōshams* the misfortunes by unfavourable planets. A simple logic found to cover the attention of the people for income. The things are reversely going now we felt while been at the temple, in fact the structures and their icons were treated philosophically academically and scientifically etc. and they addressing our reaches on the whole. The logically traditions becoming corrupted crudeness for the sake of contemporary cruelness.

The temple especially the Ulgalantha Perumal temple was redesigned as a memento by initially by King Nandivarman III to glorify his historical effort while the sculpture could be heightened as with 12 feet instead of it early six feet one. As the same again the same temple redesigned by the Chola King Kulothunga I this time he installed with 22 feet high sculpture, since, the whole temple exaggerated with cladding method as suggested previously. Arriving finally such this best conclusion, the support we depended on the songs of *ālvārs* that keenly accounts the chronology indirectly. So, thanks to the sages and I am bowing them to the effort they have done on the temple visits. In fact the Nālāyira Divya Prabandham is however deemed as religious literature but obviously it is a collection of historical documents; a collection of a medieval period Tamil literary exemplum; a collection of ontological statements between the inner psychological divine experience with the exterior world of Iconographical experience. I myself having proud such the reach am possible to feel; to sense; to taste; to see the formless forms in transparently. Thanks to almighty.

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- [2] Kadiyalur Uruthimankannanar, Perumbanarruppadai, verse lines no: 373.
- [3] Athivaratha Perumal temple now known as Varadharaja Perumal Koyil situated in Kanchipuram.
- [4] Nandhi kalambagam (Tamil) – verse no: 103 2&3 lines.
- [5] Ninagarvai – நீனாகர்வாய் if we split the Tamil word will come as: நீள் + நகர் + வாய் which means; the first word - நீள் meant lengthy the second word - நகர் meant city the third word - வாய் meant mouth. Therefore what the compound word given the meaning is the entrance of a long town. The name valuably coined with the mind of the city's geological values. Why because the city of Kanchipuram was spread then on east – west axis on the northern bank of Palar River. Therefore one of the main entrances to the city would be from east side. Since, the name came to the particular place where from the city started towards west. Therefore, we can realize the temple of Varadharaja Perumal came to be in later period while the city had been extended further.
- [6] In Tamilnadu for the alphabet of Tamil - 'ழ' there is no exact alphabet in English similarly, since, we use 'zha', though it is not resembles the pronunciation as it is but somehow parallels in low ratio. Therefore for the name of – ஆழ்வார் usually we use as an Azhvar. It became a tradition locally. However the same tradition if followed when writing to the world will give the problem to pronounce and problem to

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understanding the meanings. Since, we used diacritical marks for the sake of western peoples. However the diacritical marks will confuse our local peoples due to that the Tamil words were kept in brackets adjacently. Devarajan, Vainava Dhivya Dhesangal, (Tamil), Sri Senbaga Pathippagam, Chennai, 2009, p 3.

- [7] [8] *Ibid*, p 4.
- [9] S. Krishnamurthy, Tholliyal Nokkil Kanchipura Mavattam, (Tamil), Meyyappan Pathippagam, Chidambaram, 2010, p 243.
- [10] Dr. S.A.V. Elanchezian, Azhagiya Agazhayvu, Chitruhinunpalam, Chennai 2014, pp 22 -58-
- [11] However, the standing postures of early temples were very few those known from Sangam literatures since rest of the others were built between the medieval periods.
- [12] மடியிலா மன்னவன் எய்தும் அடி அனந்தான் / Madiyila mannavan eithum adi alanthan
தாஅயது எல்லம் ஒருங்கு. / tha ayathu ellam orungu. - Thiruvalluvar, Thirukkural - 61st chapter (athikaram) - 610th kural.
- [13] Devarajan, Vainava Dhivya Dhesangal, p 46.
- [14] Ma. Pe. Srinivasan, Muthalazhvargal, (Tamil), Sahithya Academy, New Delhi, 2007, p 18.
- [15] R.Gopalan, History of the Pallavas of Kanchi, University of Madras, 1928, p 131.
- [16] Ma. Pe. Srinivasan, Muthalazhvargal, p 25.
- [17] Song Nos: 95, 96 from Irondam Thiruvanthathi – Buthathalvar.
- [18] நிற்பதும் ஓர் வெற்பகத்து; இருப்பும் விண்; கிடப்பதும்
நற்பெருந் திரைக்கடலுள், நான்இலாத முன்னெலாம்;
அற்புதன் அனந்த-சயனன் ஆதி போதன் மாதவன்
நிற்பதும் இருப்பதும் கிடப்பதும் என் நெஞ்சுள்ளே - (816)
Nirpathum or verpagaththu; iruppum vin; kidappathum
Narperunth thiraikkadalul, nan ilatha munnalam;
Arputhan anantha-sayanana athi pothan mathavan
Nirpathum iruppatham kidappathum en nenjulle - (816)
- [19] There is strong belief along the people who resides near the Varadharaja perumal temple says that among the other perumals the athivaradhar of Varadharajperumal temple was the very earliest one and who is a genuine god. However, the perumbanarrupadai never mentions on the standing perumal of Kanchipuram. It denotes only on the reclined one since the ninagar that is thiruvehka is could be an earliest according to the sources.
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- [21] T.A. Gopinatha Rao, History of Sri Vasinavas, University of Madras, 1923, pp 2 – 7.
- [22] *Ibid*, p 26.
- [23] *Idem*.
- [24] T.V. Mahalingam, Kanchipuram in Early South Indian History, Asia Publishing House, New York, 1963, p 155.
- [25] Thamizhnattu Varalarukkuzhu, Thanizhnattu Varalaru, (Tamil), First Part, Thamizh vararchi Iyakkagam, Chennai, 1990, p 181.
- [26] T.V. Mahalingam, Kanchipuram in early South Indian History, p115.
- [27] உற்று வணங்கித்தொழுமின்; உலகு ஏழும் / urru vanangiththolumin; ulagu eelum
முற்றும் விழுங்கும் முகில்வண்ணன், பற்றிப் / murrum vilungum mugilvanṇan, parrip
பொருந்தாதான் மார்பு இடந்து, பூம்பாடகத்துள் / porunthāthān mārbu iḍanthu, pūmbāḍagththul
இருந்தானை ஏத்தும் - என் நெஞ்சு / irunthānai eaththum – en neṇṇu - (94 – IInd Thiruvanthathi)
- [28] T.V.Mahalingam, Kanchipuram in Early South Indian History, p 195.
- [29] Thamizhnattu Varalarukkuzhu, Thanizhnattu Varalaru, pp196, 197.
- [30] T.V.Mahalingam, Kanchipuram in early South Indian History, p191.
- [31] *Ibid*, p 195.
- [32] K.A. Nilakanta Sastri, A History of South India, Oxford University Press, Madras, 1976, p 160.
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- [34] G. Jouveau Dubreuil, The Pallavas, Asian Educational Services, Madras, (1995), P 75.
- [35] G. Jouveau Dubreuil, The Pallavas, P 76.
- [36] *Ibid*, P 80.
- [37] K.A. Nilakanta Sastri, A History of South India, p 156.
- [38] Munaivar Kathirmurugu, (Explanation), Nandikalambakam, Seethai Pathippagam, Chennai, 2015, p 36.
- [39] Thamizhnattu Varalarukkuzhu, Thanizhnattu Varalaru, p 383.
- [40] T.N. Subramanian, (Special Editor), Thirty Pallava Copper – plates, (Tamil), International Institute of Tamil Studies, Chennai, 1999, p 262.
- [41] *Ibid*, p 276.
- [42] *Ibid*, p 289, 290.