

ICONOGRAPHY OF LORD SHIVA AND THE SCULPTURAL MARVEL OF PALLAVA'S IN THIRUVATHIGAI VEERATTESWARAR TEMPLE

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Abstract

The sculpture in the Tiruvathigai temple is exquisite. In this temple where Lord Shiva is worshiped as the main deity, many sculptures and many historical stories Devotees can see idols of various Shiva avatars displayed here and many other devotional items. Here, found in metal and sculptural forms. Here, the greatest works of sculpture are admired. Each sculpture has a background where each pain can be seen. Based on that, numerous figures of Shiva have been carved here as sculptures, and idols depicting episodes from the Shiva Purana have been created. This paper attempts to highlight the amazing antiquity of such kind of idols in Thiruvadhigai Veeratteswarar temple

Key Words: Thiruvadhigai, Shiva, Sculptures, Veerateswar, Bronze Sculptures

Introduction

The iconography of Shiva temples in Tamil Nadu is based on the Saiva Agamas of Lord Shiva as the supreme deity. The Agamas are based on religious doctrine. According to Agama rules, temple worship began in South India during the Pallava period (551-901 AD). It was perfected during the Chola period (848-1279 AD). During the Chola period, temples were also built in Sri Lanka and islands in Southeast Asia. The temple has koshtas for setting up sculptures of various deities. First the Lingam sculpture and then other deity sculptures in Thiruchtru, followed by Chola period sculptures of Parivar deities began to appear. In Tamil Nadu, the system of setting up koshtas based on Agama rules of Shiva temples continues in modern times. Sculptures of Ganesha and Parvati are found in all Shiva temples, as is the main sculpture Linga sculpture. Almost all temples follow the same pattern of rituals and festivals. There are some exceptions to this. Most of the Shiva temples in Tamil Nadu and Sri Lanka like Munneeswaram Temple, Koneswaram Temple, Thennavarman Temple, Ketheeswaram Temple, Naguleswaram Temple are in Dravidian style of architecture. Tiruvathigai Veerataneswarar Temple is a great artistic symbol of Saivism mythology. Veerateeswarar Temple, Thiruvathigai

Thiruvathigai Veerateeswarar Temple is a Shiva dedicated Hindu temple in Thiruvathigai, Tamil Nadu. It's in Thiruvathigai village, about 2 kilometers east of Panruti, Tamil Nadu, the lingam symbolises Shiva, who

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is known as Veerattaaneswarar. Thiripurasundariis how his consort Parvati is represented The Devaram, a 7th century Tamil Saiva canonical poem penned by Tamil saint poets known as nayanars and categorised as Paadal Petra Sthalam, reveres the presiding god. Appar (Thirunavukkarasar), a Saiva saint poet, is said to have returned to Saivism and obtained final salvation at the shrine

In this temple, Lord Shiva is depicted with 16 bands The Shiva Veeratteswarar Temple is another name for Thiruvathigai Temple. Thiruvathigai is linked to a number of historical events. Thirunavukkarasar's conversion from Jain to, a Shaivism faith is commemorated in the Thiruvathigai temple near Panruti. The town is also known as Pannu, which means hymns, Urutti, which means location of origin, and Panruti, which means beginning of hymns singing. Many people, including GnanaSambandar, Arunagirinathar, and Vallalar, identify the temple as one of the reasons Shaivism developed in Tamil Nadu following the Pallava period. Veeratteswarar Temple Veerasaiva Temple is a well-known Lord Shiva temple in Tamil Nadu's centre region. Many people, including the Pandavas of the Indra, Brahman, and Thirumal Mahabharata, are claimed to have revered the shrine, as are the Rama Lakshman brothers in the Ramayana

Thiruvadhigai as seen through the perspective of history

According to historical accounts, RajarajaChola, the Chola ruler, was influential in the construction of a Shiva temple at Tanjore. This temple is also known as the 2,000 year old temple and has been the forerunner of many Shiva temples Lord Shiva performed heroic deeds at the Thiruvathigai temple, which is one of the eight sites where he accomplished this. The temple is built by the Pallavas with a mathematical method so that the shadow does not fall on the ground. The temple is likely to have been built by the Pallava king Parameswaran

Thiruvadigai Temple for instance Adore Symbol of Shiva Worshipping

The most prominent of the eight spots where Lord Shiva's valour was exhibited is Thiruvadhigai. One of the sites dedicated to card heroes. The Tripura Samharam was performed by Lord Shiva at Thiruvadhigai. Vidyunmali, Darugatsan, and Kamlatasan are gold and silver asuras who erected three iron forts and survived. Lord Shiva chose the earth and transformed the four Vedas into horses in order to defeat the three demons. He transformed Brahma into the sun and moon's wheels and set forth as each element to wage war on the rest of the world's creatures. At that point, each element became conceited, believing that Lord Shiva would overcome all three by himself. *Adirajamangalapuram* was the previous name for Tiruvadigai.

The city was known as the 'Kingdom of Tiruvadigai' during the reign of the Nayaka rulers. This region was wealthy in Shaivism and Vaishnavism during the reign of the Pallava rulers. Buddhism and Jainism flourished in Knowable, which is known for the Sangam period, the first chanting of Thevaram, and the first chariot-making modification, according to historical data. "It is a historical truth that the Pallava rulers were the pioneers in sculpture and building. The Chola rulers also brought to the globe some of the world's most revered pieces of art. The Tanjore Peruvadiyar Temple, which is celebrating its 1000th anniversary and is respected across the world, is one of them.ⁱ

Tanjore's temple was constructed during Rajaraja's reign (985-1014 AD). The construction of the temple began in 1003 AD and was finished in 1009 AD. In and around the 190-foot-high sanctuary Vimana are 35 tiny temples. The structure is made completely of tough raw stone. RajendraChola, RajarajaChola's son, constructed the *GangaikondaCholapuram*, which was designed after the famous Tanjore temple. He constructed a Shiva temple in 1030 and called it *Cholichuram* with the Ganges. It is still recognized as a

majestic temple with stunning sculptures all around it, measuring 100 feet wide, 340 feet long, and 160 feet high. The temple is made of black stone as well.ⁱⁱ

The Tiruvadigai Veeratnam, however, is the temple that established the pattern for these two temples. After viewing the construction of this temple, Rajaraja Chola erected a magnificent temple at Thanjavur. The Tiruvadigai Veeratnam, therefore, is the temple that established the pattern for these two temples. After viewing the construction of this temple, Rajaraja Chola erected a magnificent temple at Thanjavur. 300 Shiva temples were erected on a small scale of mud and bricks in Tamil Nadu during the reign of the Pallavas.

The Cholas not only altered these temples with raw stone, brick, and limestone, but they also constructed hundreds of new temples. The Tiruvadigai Sri Veerattaneswarar Temple is one among them. This is where the card warriors' one-of-a-kind planes may be found. After Pallava Mamannan *Mahendravarman* restored the temple, *Parameswaravarma Pallava*, who reigned after him, is pleased to have erected the sanctum sanctorum out of black stone and a Vimana out of bricks. From the base to the top with models It cannot be found elsewhere this way. This vimana has a place with the class of Palamalai Temple. Pallava is to be the apex of workmanship.ⁱⁱⁱ

The Tiruvadigai Veerattaneswarar Temple is one of the main Shiva sanctuaries in the Nadu Naadu temples. The engineering and adore of this sanctuary is an exceptional sanctuary of Shaiva adore. For instance, it is generally accepted that stone sanctuaries didn't exist in Tamil Nadu before the rule of Mahendravarman, however there is proof that the Tiruvadigai Veerattaneswarar sanctuary existed before that, for example prior to the Mahendravarma Pallava, as a stone sanctuary, as indicated by which the sanctuary was worked by Mahendra Varman. The Tiruvadigai Veerattaneswarar Temple is viewed as one of the main sanctuaries in the country. There are in excess of 500 sanctuaries referenced in the Devara hymns. Linga adores and Thiruvatigai Shiva has been venerated as a lingam since days of yore. It very well may be seen that Shiva is venerated in different structures. The Shiva lingam is additionally venerated in different structures. As indicated by the engravings of the Tiruvadigai sanctuary, Saivisam was far reaching in Tamil Nadu during the period when everybody, paying little mind to standing, was an admirer of Lord Shiva. Individuals from various positions have additionally made numerous commitments to the Thiruvadigai sanctuary

A significant number of the Information that the Tiruvadigai sanctuary has been sanctified since a considerable lot of the everyday citizens became Sivanadiyars getting on Siva Deeksha are known from the engravings in the sanctuaries. Sivanadiyars like Thirunavukkarasar, Manikkavasagar, Thirugnanasambandar added Shiva melody components to everyone individuals. Thirunavukkara's senior sister Tilakvadiyar remained at the Tiruvadigai sanctuary and did Shiva noble cause. Because of that work numerous ladies became Shiva volunteers. Tiruvadigai sanctuary has been a position of adore for holy people since the Pallava time frame. A significant number of the figures in the Tiruvadigai sanctuary are Shiva adore references to Tirumular^{iv}

Lingam

One of the fascinating things about the Tiruvathigai temple is that the Swayambu Lingam of the main deity considered there is Swayambu Lingam a Shiva Lingam is a symbol of Shiva, Saivism's most important god. Shiva is worshipped by Hindus in three different forms as well as in his formless, formless, and intermediate phases. The Shiva Lingam or Lingam is the pinnacle of them. Linga worship is very old in India, despite the fact that opinions on it vary. There is a lot of evidence to suggest that this kind of devotion was practiced during the Indus Valley Civilization. Regarding the sculptural forms, basically the forms of Shiva

fall into three basic forms from there one tries to understand the forms of Shiva Basically there are three forms of Shiva. One is *Aruvam* Form i.e. Lingam. Two form i.e. like Nataraja.^v

The third aruvam, *uruvam* form is like Lingotpavar. A book that can be recommended as a basic guide to start from the right place like me and disappear into the art space where Bharat is full of and flourishing as the images of Shiva It gives a complete basic introduction to most of the forms of Shiva, its image serenity, sculptural grammar, the methods to worship it, the forms of worship, the benefits of such worship, to the temple where they are located. Tripura Samhara is a fascinating episode with regards to the legend of Siva, distinctively described in old Indian stories and puranas. As Tripurari or Tripura Samhari or Tripura Dahana murti, Siva annihilated three strong siblings with one bolt. As per custom, the evil spirit sibling tribal leaders — in particular Tarakaksha, Kamalaksha and Vidyumali — were children of Tarakasura who was killed by Kartikeya.^{vi}

The Tripura siblings had constructed secure urban communities of their own. They could move anyplace alongside the whole urban communities. The Padma Purana has a definite portrayal and says that the siblings were disturbing all divinities. They were undefeated by anybody as they had a shelter that they must be killed by Siva, that too when the three siblings met (which happened once in a 1,000 years) and with a solitary bolt. All Divine beings went to Siva and mentioned him to battle these siblings to save the heavenly world. Hence every God moved their solidarity to Siva. Vishwakarma made an all-powerful chariot. Brahma was the charioteer while the four Vedas became reins of the ponies. The Sun and Moon Divine beings turned into the front wheels of the chariot and the Ashwini Devatas turned into the back wheels, while the Gandharvas turned into the spokes. Surya gave his seven ponies. Agni, Yama and Soma turned into the top of the bolt, while the Mandara slope turned into the bow. What's more, Vishnu emptied his energy into the bow and bolt. The Bhagavata Purana also has a fascinating account.^{vii}

The Mahabharata's Shalya Parva has a delightful portrayal of the Tripurantaka episode. Duryodhana reviews the Tripurantaka episode and looks at Shalya to Brahma and Karna to Shiva. A good number of Tripura Samhara sculptures and paintings are found in the monuments of the Pallavar, Rashtrakuda, Chola, Hoysala and Vijayanagara periods. The Tripurantaka figure in the Ellora Kailasanatha (Rashtrakuda, 8th century AD) follows the Pattadakal tradition, with Shiva standing on a chariot, while Gauri and Brahma are depicted as seated. Pragatheswarar Temple at Thanjavur engravings of the Pallava Pandya rulers (7-9th century) bear this message. It was the justification for why the lords won the conflict and urged them to win. The Sasana refers to that Parantha II was "equivalent in ability to Ruler Shiva, the god who opened Tripuram". Works of art incorporate Mamallapura form on the north wall, banner pole, Kanchi Kailasanatha sanctuary design, north wall, devakothams of Chola period sanctuaries, mainstays of Nayak period. It very well may be known through the engravings of this sanctuary that he has given.^{viii}

Tāraliṅkam

During the period when Somasukandar figures were cut on the internal and back mass of the sanctum sanctorum, there was no indication of venerating the lingam in the sanctum sanctorum.^{ix} About During the reign of Rajasimhan without precedent for the year 725, a lingam was raised in the sanctum sanctorum and adore was begun with supplications and recitations.^x With straps' or the taralingam with bar faces was

additionally brought into the religion. Along these lines after some time orientation adore created with extraordinary importance.^{xi} The lingam found in the sanctum sanctorum of the Thiruvathikai Thiruveerattaneshwarar sanctuary is of the Suyambu type and roundabout base. Avadayar is found to have an octagonal focus and a sixteen-bar-molded chest area. A different linga in Thiruvathigai sanctuary on the south side of the first prakaram lingam has been developed.^{xii} It has a roundabout shape. Its tallness is about 5 ½ feet 15 feet in periphery.^{xiii} What's more this lingam was found in the terrains close to the sanctuary. The west passageway of the first prakaram contains 22 linga figures in itself. When saw as far as craftsmanship and style, most of which seem to date from the Pallava time frame. There are fourteen avatayars and the leftover eight lingams are without avatayar.^{xiv} The greater part is Pallava lingams, Charnockite or basalt.^{xv}

Saturnuga lingam

In Thiruvadhigai the structure of this temple is also in the shape of a chariot. Raja Raja Chola later built a big temple in Thanjavur after seeing the womb plane of this temple. Divatikai temple was built by Pallavas with mathematical method so that the shadow of the temple does not fall on the ground. This lingam is viewed as one of the most unmistakable figures in the Thiruvathigai Thiruveerattaneshwarar Temple. This quadrangular lingam is situated in the western passageway of the first prakaram.^{xvi} Without a doubt it has a place with the Pallava time of the 7th century. Average The lingam is 3 feet high and has four countenances. Each face is looking toward each path.^{xvii} The Five Western Levels of the Shivalingam Parasakthi (Vamadeva Area) Adhisakthi (Tathpurusapakuthi), and Gnanasakthi (Satyosathapakuthi) Ichasakthi (Agorapakuthi), Kriyasakthi (Northeast) Shiva, who has these five objectives (sadayya), is venerated under the name of Mandresuvar. The eyes are conveniently cut. The face is so delightful, is joined by a calm blended grin. The cheeks are found exquisitely and carefully. All of this is to give the most delightful cover. Local ear cartilage is found in the ears. The sickle shape embellishes the crown. The base is Brahmanical upper sessions highlighted two cutaways, for more straightforward admittance to the higher frets. Both are situated to help the lingam as Shiva. The base of the Brahma sanctuary is the Brahma part, appears to be covered in the earth in the western passageway. The external piece of the platform is rectangular in shape. The inside is roundabout in shape. This quadrangular lingam is exceptionally antiquated. It is additionally probably the most established design accessible in Tamil Nadu.^{xviii} Later square lingams Thirukalakathi, Thiruvakkarai and Thiruvaiyaru however during the Pallavar period. It is noteworthy that the plane is in the shape of a chariot. From the base to the top of the vimana are carved and painted sculptures. Such a flight of sculptures from the base to the top is rare in other temples. All around the aircraft, the colorful decorations are eye-catching. Surrounding the sanctum sanctorum are sculptures of Ganesha, Devaganas standing with him, Govarthanathari, Agni, Ekapada Murthy, Dakshinamurthy, Durgai, Chandikeshuvara and many other sculptures are a feast for the eyes. On each of the eight sides of the angled vimana there is a kudwara sculpture of Nandi Deva, slightly recessed, which is worth a closer look. Some of them are visible only by entering a small gap. The temple is an example of architectural and sculptural design.^{xix}

Ilingodbhavamurthy

Linga worship was a component of the Indus Valley Civilization. Symbols of Linga worship have been found in abundance in the Indus Valley region. Linga worship is ancient in South India and excels

everywhere. There is a reference in the Agama texts that this idol should be placed in the back of the sanctum sanctorum. From the Pallava period to the Chola period, this murthy is found only on the sanctum wall. Lord Shiva, Tirumal, Nanmukhan etc. took this form as a suppressor. The mythological background of this form is found in books like Ilinga Purana, Kurma Purana, Vayu Purana and Shiva Purana. Thirumal and Nanmugan acted arrogantly, fighting with each other claiming that they were the creators of this world. Meanwhile, a huge fire appeared in front of both of them and filled the entire world and then disappeared. Nanmugan and Thirumal who saw this apparition were surprised and shocked and tried to see the hair and feet of Athipilamba. Nanmukhan sat on the swan and saw the hair. He incarnated as Thirumal and shook the earth and saw the blow. Both failed in their attempt. They realized that Shiva is the Supreme Lord. The archaeological details of this murti are clearly explained in texts like Amsumathpetagam, Karanagamam, Silparatna, Sitathuvanidhi, Kasiyapasilpasatram etc.

Thiruvathigai Ilingodbhavamurthy is distinguished. The appearance of flames on both sides of the lingam located here is a special feature. In no other temples, such a structure is present. In the form of Ilingodbhavamurti, Shiva's upper arms feature paras and deer. The right lower leg shows the Abhaya mudra and the left lower leg shows the Katiyavalampita mudra. There is a satamakudam on the head. Purinula on the chest and makara kundalams on the ears. Keerthimugam is not featured on the waist. But later Chola period sculptures and Vijayanagara period sculptures also feature Kirtimachum. The diaphragm is simple. The arch connecting the two thighs extends diagonally from top to bottom to the knee. The dress is only up to the thigh. The juxtaposition of all the parts shows the overall artistry of the sculpture. It can be assumed that this sculpture belongs to the later Chola period (1200 AD). The Pallava inscription in this temple also supports this prediction.^{xx}

Chandikeshuvarar

There is a sub-temple for Chandikeshuvar in the north direction of the first circle. The Chandikeshuvar here is a sculpture belonging to the Pallavar period. He is seated on a long square pedestal with his right leg hanging down and his left leg folded in Sukasana. Anjali stamp is shown with both hands touching against the chest. He has a parasu on his right shoulder. Budrakundalams hang from the ears. Apart from that, ornaments like Keuram, Kinkini, Udharabandham are seen. Sadamakudam is seen on the head. The face of this circular figure is elongated. He has thick lips and a wide nose and has a scroll on his chest. The clothes below his waist are a bit bulky. It is no exaggeration to say that the idol known as Kaliyuga Chandikeshuvar is a great example.

Other Lingas

A wing has been constructed on the south side of the first prakaram. It has a circular shape. Its height is about 5 ½ feet. It has a circumference of 15 feet. And this vingam was found from the lands adjacent to the temple. When viewed in terms of architecture and style, most of them belong to the Pallavar period. Fourteen of them are situated with avadaiar and the remaining eight vingas are without avadaiar. Most Pallavar vingas are made of a special stone called Charnockite or basalt.^{xxi}

Goddess Durga

The Ancient Tamils worshiped Koravai as the god of the land of milk. Among the gods belonging to the five types of lands, only the gods are bentevam. This deity, which is unique to Tamil, is also known as Durgai due to the mixture of Aryan culture. is the opinion of the scholars. Durga is considered as an element of power. In Tamil literature, Kotavai is denoted by the name Galli. Machapurana and Agnipurana describe

the sculptural elements of Durga. The name Mahisasuramarthini came from killing the demon Mahisan. If the Agamas talk about Durga, it tells about nine types of Durga namely Neelakandi, Semangari, Arasidhi, Uruthradurga, Manadurga, Agnidurga, Swayadurga, Vindhyaivasini Durga and Irabumaridurga. The saying 'Malar Kulanglai' explains that she was considered as Tirumal's younger sister. Being Tirumal's sister, Tirumalukriya is depicted with the weapons of conch, wheel, bow and arrow. The texts Devimaghatmiyam and Seethevibhagavatam tell about the objects in Durga's hand. It says that she has conch, wheel, suda, vel, plough, pestle, sickle, shield, spear, bow, gift, mace, spear and skull. Elangovadis has described the destruction of the buffalo-headed demon Mahidasuran in Silapathikaram at Vettuvavari. She also possesses the three elements of Durga, Agnikalai, Suryakalai and Somakalai. A lion and a deer appear as chariots of Durga in the sculptures of many ages.^{xxii}

In earlier Chola sculptures, Durga is accompanied by a deer and a lion. There are also some relief sculptures with only deer as motifs. Among these, the Pallavar period sculpture brought to the Madras University Archeology Hall from Periya Venmani in Chengalpattu district is special. About three and a half feet tall, Ibbavai is depicted in a kolam standing on the head of a buffalo, with eight arms, including conch, wheel, shield, spear, bow, etc. On the back of this statue is a beautifully designed relief of her charioteer, the deer. This sculpture is dated AD. It belongs to 7th and 8th century. It is said to have been created in the style of Rajasimha Pallavan. A sculpture of Durga is located in the southern corridor of Tiruvathigai temple sculpture with hands. Marxian Gandhi mentions it in his book 'Thirvathigai Veeratanam'. Durga's sculpture is seen with four arms. On the upper right is the wheel and on the left is the conch. The lower right bears a trident and the right bears the buffalo head of Makhisan. The right leg is placed on the pedestal and the left leg is folded at the knee and placed on the buffalo's head. The figure of Mahisan with buffalo head is fully carved. The front and hind legs are located below the body. Strong horns are seen. The image of Durga is seen with sculptural accessories like Karanda Makudam, Makara Kundalams, Keurams, Ganganas, Karas and Padasaras. At the back of the sculpture, there is also a beautiful image of a lion.^{xxiii}

Bhairava

A Bhairava shrine is usually found in the north-east corner of Shiva temples. In this temple Bhairava is displayed in his shrine. Bhairava sculpture is one of the 64 forms of Lord Shiva. This form is unclothed with a dog vehicle, with Rudra gaze, fangs protruding, usually with four arms on a standing golum. Udukai, Parasu, Choolam, Kapalam etc. are usually found in the arms. He is the protector of the temple and the protector of the town. Although Pichadanar and Bhairava are almost identical, they differ in temple and mythological history. Bhairavamurthy is worshiped by many names. Brahmasirachetar, Ukrabhairava, Bhairava Setrapalaka, Vadukar. It can be seen that Apatharana is referred to as Chattainath and in Bengali Kandan as Anju, Karimuktan, Nirvani, Siddan, Kabali Vadgan. It is called Vadugabhairavakalpa because it sits on a dog. . Bhairavamurthy alone has 64 murthas. Eight of them are outstanding. Bhairava's Thirukolam at Tiruvathigai is special. He is depicted without clothes, with the weapons of fire, crown, fang-toothed vision, udukya in his hind arms and kapalam in his front right hand. About 2 1/ feet tall, the figure is seen in equilateral posture on a pedestal with four arms holding a hound behind it. A Kandaparana is found around the neck and Utarabandha around the waist. Makara kundalam is found in the right ear and Bhadra kundalam in the left ear. He wears a garter from shoulder to knee, a garland and bracelets on his hands. The gaze of the dog behind Bhairava is downward. Its tail is curled. Shown with a naked kolam without any clothes, this sculpture is majestic and

youthful in its execution and is seen as a challenge to the intricate carvings of the Pallava.^{xxiv}

Uma – Maheswarar

In this temple, the image of Uma-Mahesvara found on the back side of the inner wall of the sanctum may be interesting to the viewers. Temples of the Pallavar period show that Somasukandhar occupies an important place in religious worship. This worship started during the Pallavar period and was completed during the Chola period. also know that Somasukandar was worshiped by the people as a story and painting in Pallavar temples where these figures were not present. Evidence shows that Pallavamanna Rajasimha was the first to install the vinga in the sanctum sanctorum. Along with the Taralinga established by him at Tiruvathika, the image of Somasukandhar was changed to Uma-Mahesvara as can be seen from the image found in Tiruvathikai temple. The bas-relief of Uma-Mahesvara on the back wall of the sanctum is very admirable. The sculpture is about 7 1/2 feet tall and shows Shiva fourfold. The upper arms bear the symbols of Parasu and Deer with hands. The lower arms are displayed with abhaya and varada mudras. Shiva is sitting in Sukasana posture. His right leg is hanging. The left leg rests on a long square plinth. A dragon is seen around the neck. Shiva displays the Sadamakudam scroll along with other documents. His wife Uma is sitting in Sukasana position. This two-armed figure, holding a vase (Neelothbhava) flower in the right hand and with the Kādaka Mudra, is perhaps most admirable. The left hand is seen in Varadamudhira position. Umaiyavala's right leg is folded and rests on the pedestal. The left leg is hanging. The head is beautifully arranged with a black crown. Various accessories like Keuram, Padasaram, Bhadrakundalam add to the beauty of Uma.^{xxv}

Ganesha

Vinayaka has many names like Pilliyar and Anaimugathon. The news about the birth of Lord Vinayaka is found in the vernacular Puranas like Siva Purana, Machapurana, Varagapurana, Kandapurana etc. Tamil literature says that Ganesha was the first god. Umaiyava took the dirt from her body while she was bathing and gave it a human form and stationed it as her gatekeeper. The bodyguard tried to stop Parvati from being seen, so Shiva cut off his head in anger. Later, according to Parvati's request, they harvested the head of the elephant that appeared first and fixed it on the head of the gatekeeper and created a different face, according to the Shiva Purana. But in the Vara Purana a different story is told. The worship of Ganesha is said to have existed in the Vedic period due to the mention of Ganapati, the head of Ganas, in the first vernacular scripture, the Rigveda. But with literary and sculptural evidence, researchers say that Ganesha worship was brought to Tamil Nadu during the earlier Pandya-Pallava period. It is possible that Shiva appointed him as the leader of his ganas, hence he got the name Ganapati. At the request of Sage Vyasa, he sat down to write Bharata as he had no pen, so he broke one of his ivory pieces and wrote. Hence, he got the name Ekatandan. Tamil texts refer to Vinayaka as Pillaiyar and as a godchild. There are various opinions that Ganesha worship arose based on animal worship in ancient Tamil Nadu, where there were many children, and Tamils worshiped Lord Vinayaka by giving divine form to the pranava sound "Om". Ganesha usually sits and stands. Appears in a dancing position. Body is Deva human body and legs Kuratbhuta. Generally, Vinayagar Thirukaram includes parasu, pasakakiru, tantam and motakam. Thirumeni is known as the high priest and patron. Moonjuru is a vehicle for Ganesha.

The Bhutagana, the seventh in the row of Bhutaganas in the Kodungai of the Ramanusha Mandapam taken by Parameswara I in Mamalla, is depicted with a human body and an elephant's face. This is the first

existing Ganesha sculpture in Tamil Nadu. Kanji Kailasanathar Temple has a sculpture of Lord Ganesha with Saptha Kanniya. Thus the practice of setting Ganesha with Saptha Kanniya dates back to AD. It was more common in Chalukya country of 7th century. Therefore, it is considered that this practice which existed in the Chalukya country must have spread in Tamil Nadu. In the north-west corner of Tiruvathigai temple, there is a very beautiful sculpture of Vinayagar. Senior Ganesha is a term that refers to the eldest son. He is seen facing east with four arms. Ankusam and Danda are seen in the right hands and Pasam and Mothaka are seen in the left hands. The tip of his trunk bent and drove the collision. Seated on a rectangular pedestal, Ganesha has the face of an elephant and a large belly. Nagabandham surrounds the waist. With bells in his ears and a crown on his head, Ganapati is no exaggeration as the oldest Ganesha of Pallavar sculpture.^{xxvi}

Conclusion

Pallava architecture can be divided into two parts namely rock cut temple architecture and built buildings period lasted from 610 to 668. It consisted of two groups namely Mahendran Construction Committee Mahendravarma Pallava I Beginning with the Rock Cut temples in Tamil Nadu, there were works of Pallava sculpture that inspired later Chola temples and tower architecture. Tiruvathigai temple is a part of such artistic dimension the models that are cut outwardly on the plain are ordinarily called emblazoned figures. There are two sorts of figures. One is completely distinguishable and the other is perceptible just on the two side's Low sorts. The principal kind of figures is effortlessly seen from all sides. In the subsequent classification, visible just on the front and side these figures are made of a combination of lime and lime. Pillars, Exterior beautification of the dividers traces all the way back to the Pallava time frame.^{xxvii} Updated every once in a while, because of harm brought about by sun and downpour. The figures fixed the impacted regions utilizing concrete. Along these lines it is difficult to decide the genuineness of the figures. Be that as it may, right up 'til the present time, typographic figures fill in to act as an illustration of sculptural turn of events. Truth be told, they are additionally a secret stash of craftsmanship. The external dividers of the sanctum sanctorum and the Arthamandapam bear bearing pictures of heavenly male and female divinities. Presents with his left ear cartilage and right ear cartilage around the neck and hips are pictures of snakes as decorations. Tamil Nadu is considered as a spiritually special state as we can know through history that many religious myths existed in Tamil Nadu. Mahendrarvarman converted from Jainism in particular. It is considered as one of historical importance in the history of Tamil Nadu. In that context we can mention Tiruvathigai Veerataneswarar Temple as the center of such glories. We can say this temple as the beginning of the Pallavar period art symbols because this temple laid the foundation of Thanjavur Pragaswatheswarar Temple. It is noteworthy that Chola king Rajarajan built the temple following this architectural style and we can know the early dimension of Dravidian architectural style through this temple. And this is the reason for us to analyze many religious elements, especially when we examine the sculptures and worship faces that can be in this temple, Thiruvathigai temple is an important reason for us to understand the Tamil worship system. Based on that, these studies are aimed at uncovering the cultural techniques of the Tamils by identifying this temple which was a model for the great famous temples like the Thanjavur temple and exploring its sculptures.

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