

International Multidisciplinary
Research Journal

*Indian Streams
Research Journal*

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TOURISM POTENTIAL IN SCULPTURES ART AND ARCHITECTURE OF UTHIRAKOSAMANGAI TEMPLE -A STUDY

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ABSTRACT

In India, there are thousands of temples constructed by the Indian rulers. These temples belonging to different regions and periods are great monuments of the country. They provide us a good idea about the evolution of architecture, sculpture and paintings there by helping to reconstruct the history of the past. The district of Ramanathapuram in Tamilnadu on the way to Rameswaram, Uttarakosamangai Mangalanatharswamy temple is situated 15 k.m. distance in the South-West to Ramnad. This temple is one of the famous Siva temples in Tamil Nadu. It has been glorified as "Sivarajasthan" or Southern Kailayam by the devotees of the Siva. Lord Siva in the form of Maragatha Nataraja is blessing devotees in this temple. Manickavasagar has sung 38 poems about this temple in his work "Thiruvasagam". The present Uttarakosamangai temple is not the work of Pandyan age alone but a gradual development of Nayaks, Sethupathis and many other individuals. A study of the architecture of the Uttarakosamangai temple reveals the gradual development of the Dravidian style of architecture. The sculptures in the Mangalanatharswamy temple may be classified into two groups. Images of Deities and Animal and Birds. Most of the sculptures in the temple have been dosed with repeated coats of whitewash so much so that their sharpness of details are not clear. All the sculptures carved out from black stone are made with exquisite features and are found in the niches of the devokosthas of the Vimana, ardhmandapa, mahamandapa and in the cloister around the Cella of some small shrines. Many valuable and artistic bronzes have been preserved in the Thiru Uttarakosamangai temple. They belong to different periods. The bronzes in this temple are described as commendable pieces of art. In Uttarakosamangai temple a lot of beautiful annual, monthly and weekly festivals are celebrated of them Adiuthsavam, Thaiuthsavam and the Brahmothsavam are celebrated in a grand manner. During these festivals, people from different parts of Tamilagam and from other states come to Uttarakosamangai and enjoy the blessings of God Mangalanatharswamy people celebrate this festivals on auspicious days from the deities either to invoke their blessings or express their thanks for the favours bestowed upon them. In and outside the temple there are nine Theerthas which add to the importance of this temple.



KEYWORDS- Uttarakosamangai, Pandyas, Vijayanager, Sethupathi.

INTRODUCTION :

In India, particularly in Tamilnadu, generally temples are regarded centers of rich cultural heritage. They have always been the traditional centers fostering the growth of civilization. Temples in India in general

have always been the centres of religious and artistic life of the people. They remain not only the place of worship, but also as a nucleus around which all artistic activity is concentrated. To begin with, education imparted in the temples was a great important activity with the teaching of subjects like grammar and astrology as well as the recital and teaching of sacred texts.

In India, there are thousands of temples constructed by the Indian rulers. These temples belonging to different regions and periods are great monuments of the country. They provide us a good idea about the evolution of architecture, sculpture and paintings there by helping to reconstruct the history of the past. The district of Ramanathapuram in Tamil Nadu on the way to Rameswaram, Uttarakosamangai Mangalanatharswamy temple is situated 15 k.m. distance in the South-West to Ramnad. This temple is one of the famous Siva temples in Tamil Nadu. It has been glorified as "Sivarajasthani or Southern Kailayam by the devotees of the Siva."¹ Lord Siva in the form of Maragatha Nataraja is blessing devotees in this temple. Manickavasagar has sung 38 poems about this temple in his work "Thiruvagasam".²

At present Uttarakosamangai is a small village 15 kms west of Ramanathapuram. This place is connected by regular bus service with Ramanathapuram. It is situated on the NH-49 Rameswaram to Madurai Road. Once it was the head quarters of Ramanathapuram taluk. Now it is a sub taluk of the Ramnad Revenue taluk.

At eight kms distance south east of Uttarakosamangai is a "Punitha theerthathalam" called Tirupullani. It is situated on the southern Bay of Bengal and there is an ancient 'Siva temple.

ORIGIN OF THE NAME

The name of the temple derived due to the legendary fact that Lord Siva had vividly preached the holy secrets to Goddess Parvathi Devi. The term Uttaram in Tamil means to Preach, Kosam means secret, here the lady referred to is Umamaheswari. Hence this place came to be called to Thiru Uttarakosamangai.³

Legend

Once it was told that 1000 hermits came to Uttarakosamangai to perform to penance Lord Siva appeared before them. He uttered the following information to them. He said "O sages! I am now proceeding to Ceylon to bless one woman by name Mandothari, who is praying towards me, Till I return, all of you safeguard this holy book Veda Agama, when the Lankan King Ravana touched me, at this Agni Tank, a ball of fire will appear, when it appears immediately all of you must worship that fire praying my name."⁴

After pronouncing this Lord Siva left, taking the form of a child and appeared before Mandothari, who was performing Poojas, Ravana who came there was also pleased at the sight of that beautiful child and touched it. Instantly at the same moment here at Uttarakosamangai a bright fire appeared. On seeing this sages, except only one, quickly tipped into the water. But among them only one saint sat on the banks of the tank, singing the hymns of the Lord.⁵

The Lord appeared before him along with his Devi. As per his wishes all the saints turned into Lingas. The Lord also became a Lingam. Thus, according to legend the Lord also became Sahasralingam.⁶ Turning to the last saint the Lord wished since he remained loyal till the end, the Lord predicted that the saint would become a ruler of the part and then later on he would be blessed by God. As a testimony to this incident even today in the north-eastern part of the temple there is a separate small temple for Manickavasagar.

In addition to this, the following legend is found in the sthala puranam: Once when goddess Parvathi (Mangai) requested Siva (Manickavasagar) to point out the truth of Vedas (Kosa), the Lord preaches (Uttara) the same to her. When the details were being given, Muruga hid himself in the tresses of Parvathi as a bee and overheard the sermon. Siva became wild and cursed Muruga to turn into a fish. He cursed Parvathi to become a sea-nymph and to vanish in to the ocean. Parvathi fell before the Lord to pardon. Her and sought advice as to how she could free herself from the curse. The Lord informed her that she would be caught in the nets by King Vikrama. She would be his adopted daughter when he would come and marry her and release Subramania also from the curse.⁷

Accordingly Parvathi became a mermaid while Muruga moved into the sea as a giant fish. King Vikrama came to that shore. Once the fisher folk got the mermaid in their nets while fishing and gave the "catch" to the

king. The king who had no issues, was extremely happy to take the gift as his heir. As years passed, the marriage problem of the daughter cropped up and the Royal couple were worried as to how to find a suitable match.⁸

ART AND ARCHITECTURE OF THE UTHIRAKOSAMANGAI TEMPLE

The Indian temple architecture is classified into three classes, namely Nagara, Vesara and Dravida. The term Nagara is applied to the temples north of Vindhyas, the vesara to the temples in the Deccan between the Vindhyas and the river Krishna and the Dravida is applied to the temples in the region south of the river Krishna. But in course of time, these three styles of architecture have blended with one another and is called the Indian temple complex as we seen in many parts of India like Nagarjunakonda in the Andhra region.⁹

The earlier temples of India were built of brick, mortar, timber and lime while these were substituted by dressed stone slabs in subsequent periods.

In South India, no rock cut or stone temple could be traced before the advent of the Pallavas who bridged the transition from rock-cut architecture to structural buildings which constitute the most brilliant chapter in the history of South Indian art and architecture.

The Pallava tradition of stone temples architecture was inherited and continued by the Chola and Pandya monarchs. The Pandyas erected innumerable stone temples of varying size not only in the earliest in Mangalanatharswamy temples at Thiruuttarakosamangai.¹⁰

According to K.A. Nilakantasastri, the Chola architecture was efficient and self sustained. Later the Vijayanagar architecture seemed to be more attractive and were skillfully finished. The arts of the Pandyas served as a link between the Chola and the Vijayanagar arts. Generally Aditala and Adhithana of the gopuram were built of stones and the steps above that were built of bricks and stucco. The upper part of a gopuram consists of many sculptures, chambers and niches. The Pandya emblem which consists of two fishes was embossed in the entrance of the gopuram. For example, East and West towers of the Meenakshi Amman Temple at Madurai. Pillars like Kumbhapancharam and Kostapancharam can also be seen. The architecture of the carved stone pillars was greatly improved during the period of the Pandyas. The petal like arts on the pillars was more attractive than that of the Cholas,¹¹ although not fully developed as in Vijayanagar period.

The Temple as a house of God

The willingness of the gods and goddesses of Hinduism to make themselves visible and accessible to man is emphasized everywhere in Hindu literature. That temples are places where the gods make themselves visible is conveyed by the very terms used to designate a temple, a seat or platform of god (Prasada), a house of god (devagriham), a residence of god (devalaya), or a waiting and abiding place (mandiram).

The temple is a respectable place for the gods, who may appear there in the form imagined by their worshippers. These forms are embodied in the sacred images or symbols of the deities which constitute the most important part of Hindu art. Sacred images and symbols of the deity to whom the temple is deity to whom the temple is dedicated are housed in a small sanctuary within the temple known as the 'wombchamber' (garbhagraha) a term indicating there is contained the Kernel and essence of the temple.¹²

The present Uttarakosamangai temple is not the work of Pandyan age alone but a gradual development of Nayaks, Sethupathis and many other individuals. A study of the architecture of the Uttarakosamangai temple reveals the gradual development of the Dravidian style of architecture. Like the Meenakshi Amman temple at Madurai, the general scheme of the Uttarakosamangai temple consists of two shrines which are enclosed by three concentric walls. The total extent of the temple is 50,000 square feet. The temple is guarded by a huge wall 20' in height extending 518' from east to west and 592' from north to south. For facilitating an orderly account of the description and the evolution of the temple it may be studied in the following manner. The sub shrines, the prakaras and the mandapas though the chronological order may be reversed in some instances. The Prakaras of the Uttarakosamangai temple are universally known as an example of massive architecture in Dravidian style.

The whole architecture of the Uttarakosamangai temple has been dosed repeated coat of white wash which take off all the sharpness of details, and painted with different colours which also disfigure and destroy its effects; and it is continued even now.

Sanctum Sanctorum

The sanctum is a santhara arrangement with five projections and four recessions in its outer wall, and it faces east. The cella is square in size and comparatively plain and proceeded by a vestibule connecting the cella and the ardhmandapa and the latter also is square in plan.

Vimana of the Central Shrine

The superstructure over the sanctum is pyramidal in shape with three stories and it contains kutas, salas and panjaras. The panjaras are ornated by stucco work. The super structure shows the hara parapets of three tala delineations. The sikhara was apparently octagonal in its section originally, but had been modified into a vritta or circular mould in stucco work subsequently. The modulations of grabhagraha of this temples indicate that garbhagraha might have been belonged to 14th century A.D. The Vimana of the temple is 40' height. The entire portion of the Vimana contains the stucco figures of Siva, Parvathi, Devendra, Muruga, Vinayaka etc.

East Tower (Rajagopuram)

The towers at entrances to the temples called 'goudas' are superficially the distinctive mark of religious architecture in Tamilnadu.¹³ In this temple Rajagopuram (the main entrance) is facing the east. As the gopuram was very old. Ramanathasethupathy renovated it in 1957 and also performed kumbabishegam in 1957.¹⁴ It is 120 feet high. Bricks from Manamadurai was brought for building the tower. It consists of 7 tiers and 9 Kalasas. It also consists of a massive pyramidal gopuram. This is in two parts of massive plint structure divided by cornice. It consists of so many niches. They were built by stones. The top portion of the story is pyramidal in shape. They were building by bricks with so many niches. Each niche consists so many durvarabalakas. The pillars are fully developed. It presents small capitals and brackets. The first tier consists of sculpture duvarapalakas Paintings with decorated. The rajagopuram before the sanctum of Mangalanthar is modern shrines dedicated to vinayagar and subramaniyar.

South Tower (Unfinished Gopuram)

This tower built entirely on stone but been completed. These unfinished gopura and ascribed to one Hiranya Rayar of the Decan about A.D. 1420.¹⁵ The height of this tower is hardly higher than the wall in which they stand. Ferguson calls them as ruined gate – was. The progress of this tower might have been checked by the invasions of the Muhammadans, Marathas and other foreign invaders.

First Prakara

The first prakara encloses the shrine of Mangalanatharswamy and his consort. This prakara is extending 75' from east to west and 50' from north to south. It is constructed with black and white and white polished stones.

Second prakara

The east to west portion of the second prakara is of 220 feet length and from north to south 180 feet breadth and 20 feet height. The eastern façade of the second prakara has two entrances one for God and another for Goddess. There is no mangala gopuram in this temple. The Umamaheswar shrine, Natarajar shrine, Ganesha and Subramaniyar shrines and the Nandi Mandapa are situated in the second prakara as mentioned above. There is a Bhir tree located in the midpoint of the Sahasra Linga Shrine. It is the sthalaviruksham of the temple.¹⁶

Third Prakara

The east to west portion of the third prakara is 275' length and north to south 225' feet breadth and 19 feet height. The kalyana mandapa, the Asthana mandapa, the office room and the Agnitheertham are situated in the third prakara. The northern façade of the third prakara has two gateways. The third prakara is surrounded by (Radha Veedhis) car streets on the northern side. Bhramatheertham situated in front of the main tower facing east.¹⁷

Sculpture in the Uttarakosamangai Temple.

The Mangalanatharswamy temple contains a large number of sculptures like other temples of the Pandya country. The sculptures in the Mangalanatharswamy temple may be classified into two groups. Images of Deities and Animal and Birds. Most of the sculptures in the temple have been dosed with repeated coats of whitewash so much so that their sharpness of details are not clear.

All the sculptures carved out from black stone are made with exquisite features and are found in the niches of the devokosthas of the Vimana, ardhmandapa, mahamandapa and in the cloister around the Cella of some small shrines.

Sculptures in the Amman shrine

In the sanctum, Amman is enshrined in a standing posture. The height of the idol is about 95 cm. She has two hands, of which the right hand holds flower and the left one is in loyal pose. Tirumangalyam adorns her neck, her ears bear Kundalams. Her hand ears kirita makuta. At the entrance of the ardhmandapa two feminine duvarapalakis – is Jaya and Vijaya are standing on either side in a dignified form. It is 85 cm height and stand in worshipping pose.

The image of Ganapathi occupies the south west corner of the (Amman) Mangalanayagi prakaram. In the North West corner Uma Maheswarar shrine and Nadana Sabhapathi shrine is found.¹⁸

In the South west corner of the second prakara a big Ganesa image (4' -7') is found. He is sitting on a pita. He has four hands. The upper right hand is holding the broken tusk. The upper left hand is holding the pasa and the lower left is holding the trunk. The tusk on the left side is fully developed. The head is adorned with krisita makuta. Three kinds of necklaces adorned his neck and three kinds of bangles are found is the wrist.

In the North East corner of the second prakara, a small Manickavasagar image is found. He is standing on a square pita. He has two arms. The right arms are holding a thundam and the left arm is in abhaya pose. On the North side of the second prakara the image of pralayakaleshwarar is enshrined in the form of a Sahasra Lingam.

In front of the mangalanayagi shrine an image of Hanuman is found on the northern side. He is standing on a round pita in a devotional attitude. He is carrying the two lingas in his hands which were brought from the Himalayas. His face is looking much tried. Only one necklace is found in the neck. The Yagnopavita is there.

Another noteworthy sculpture in the mangalanathar swamy temple is the gigantic structure of the Nandi. It is 5' height 8' length and 3' breadth. The king Ramanatha Sethupathi standing in workshpping pose on the right side of the Nandi. All the sculptures are painted by attractive colours. In the second prakara on the North side of the Nandi, the images of the Navagraha are found. Sani standing on a square stone pitha.

The pillars in the Kalyanamandapa and Nandimandapa are decorated with mythological figures. The capitals of the pillars are decorated with Simha figures and their mouths are wide open. Most of the pillars of the temples including those of the portico and mandapas depict lion figures as their bases. All these are simple. But the two wearing lion figures in the two pillars are found in front of the pillared portico. It is typical of the Vijayanagara style, lioin figure as their bases.

The bull is one of the most familiar animal sculpture in the saivite temples and is installed in front of various shrines. All the bulls are in a laying position and facing towards the god, either the Linga or some other statue. However, they are unquestionably inferior to other sculptures.

At the main entrance of the temple the image of Narthanavinayaka is found siting on the square pita under the bodhi tree. He has four hands and the head of an elephant. The right hand is holding an axe. The lower right hand is holding the broken tusk. The upper left hand is holding the pasa and the lower left is holding the trunk. Around the Vinayakar statue, there are so many snakes in standing pose. In front of the Vinayakar there is small Nandi image. Besides the figures of various animals, the birds like peacock and crow are seen which act as Vahanas of Gods. In this temple Lord Uma Maheswarar and Manglanayagi is sitting on the Rishaba Vahana. Similarly a crow is used as Vahana for the God Sanibjhagavan, one of the navagraha. They are some the few interesting sculptures.

Bronzes

Many valuable and artistic bronzes have been preserved in the Thiru Uttarakosamangai temple. They

belong to different periods. The bronzes in this temple are described as commendable pieces of art.

Mangalanathaswamy

The bronze image of Mangalanathaswamy and Mangalanayagi are kept to the South of the main shrine. The God has four arms and the Goddess two arms. Both the God and the Goddess are seated comfortably. The god's upper right arm holds an axe and the lower right is in abhaya pose. The upper left is carrying a deer and the lower left is bent crosswise and rests on the pedestal. Yagnopavita and Udara-bandhan are found on the body. The head is adorned with Kirita makuta.

The Goddess has two arms. The right hand is carrying a flower bud and the left is extending downwards its fingers are pointing towards the face. The head is adorned with a Kiritamakuta. Bangles are found in the wrists and the Katisura is seen in the waist. The neck is beautified by different kinds of necklaces.

Ganesa

The bronze image of Ganesa is sitting on a full blown lotus pedestal. He has four hands. The upper right hand is holding an axe. The lower right hand is holding the pasa and the lower left is holding the trunk. The tusk on the left side is fully developed. The head is adorned with Kirita mukta. Three kinds of necklaces adorn his neck and three kinds of bangles are found in the wrist. T.A. Gopinatha Rao says that the image of Ganesa may be assigned to the 16th or 17th Century A.D.¹⁹

Subramaniyar

The bronze image of muruga is sitting on his peacock vahana. The peacock is standing on a full brown Lotus pedestal. He has four arms. The upper right arms hold sakthi and tanka and the lower left arms are in abhaya and katyavalampitha poses.

Mangalanayagi

Another bronze image of mangalanayagi Amman is standing on a full-blown lotus pedestal. She has two arms, the right one is holding a flower bud and the left one is hanging down very close to her body. Kirita makuta adorn her head. Bangles are found in the wrists and the Katisura is seen in the waist. The neck is beautiful by different kinds of necklaces.

Natarajar

The bronze image of Nataraja is in dancing posture. It is standing on a full-blown lotus pedestal. He has four arms. The right and the left lower arms are showing abhaya and Varada mudras respectively. The upper right hand holds damara while the corresponding left holds five pots.

Swarnavalli

The image of Swarnavalli is in Padma pose. She is standing on a full blown lotus pedestal. She has two arms, the right one is holding a flower and the left one is holding a flower and the left one is hanging down very close to her body. Bangles are found in the wrists and the Katisura is seen in the waist.

Sivakami Amman

The bronze image of Sivakami, the consort of 'Siva' is shown in tribhanga posture, set up in a tiruvatchi. She wears karanda makuta, pottu (Tirumangalyam) necklace yagnopavita, katakas, bangles, padasaras, and anklets. She has four arms. She has no breast band and her lower garment stretches down to her ankles. The near right hands are in katakasta. The left hands represent lambahasta and abhayahasta.

Gowri

The image of Gowri is also standing on a square pita. She has two arms. The left arm is extended downwards close to her body and the right one is carrying a flower bud. Patrakundalas are found in the ears.

Hanuman

The bronze image of Hanumar is kept aloof opposite to the Goddess mangalanayagi. He is standing on a full-blown louts pedestal and carrying the two Lingas brought from the Himalays in his hands. His face is looking very tried. Only one necklace is found in the neck. The Yagnopavita is there.

Manickavasagar

He has a bold head. The right hand is in Jnamudra pose and left hand is carrying a book. The ears are well developed and are hanging down. No ear rings are found in them.

Sethupathi

The bronze idol of sethupathi is comparatively smaller than the images of manickavasagar. The head is bold. The right and the left arms are folded together in worshipping pose.

Saraswathi

The bronze image of saraswathi is standing on the Lotus pedestal. She has two hands. The right hand is carrying akshamala and the left hands the Kamandala.

Lakshmi

The Goddess Lakshmi is placed to the right of the God. She has two arms. The right hand is hanging at a distance; its fingers are pointing towards the right leg. The left hand is holding a flower. Kirtamakta adorns her head and there is a bent in the waist.

Administration of the Uttarakosamangai temple

Sri Mangalanatharswamy temple at Uttarakosamangai is one of the temples in the Ramnad District which have been manged well for long by the sethupathis of Ramanathapuram. They were the hereditary trustees of this temple The Sethupathis contribution to this temple is many. They have the fall authority to appoint Dharmakartas and to supervise the administration. Even when the British were the masters of this land, they also recognised the Sethupathis as the hereditary trustees of Uttarakosamangai temple. There were a few disputes between the Sethupathis and the Pandarams, the latter claimed their right over the Uttarakosamangai temple. In order to support their claims they inserted forged inscriptions on the walls of the temples and produced the translations of them as evidence in support of their claims. In a suit between the Sethupathi and one Appavu pillai, the latter produces the forged inscriptions as evidence. When the suit went to the Privy Council, the judgement was in favour of the forgers. The Sethupathi as disproved of his right to appoint the Dharmakarta or interfere in the management of the temple, which his ancestors had build and so richly endowed.²⁰

In another suit between Raja Muthuramalinga Sethupathi and Periyannayagam Pillai, the Privy Council judgement, which was delivered on 18th March, 1874 was in favour of the Sethupathis. By this verdict, as the Virtual guardians of the administration of the temple. The Chief pandaram, the Chief priest and the important functionaries of the temple were appointed by the Sethupathis.²¹

For a long time there was no proper claimant to the throne of Ramanathapuram, because the Sethupathi princes were minors. The Administration of the kingdom was in the hands of the Nahciyars (the Wives of the Sethupathis). During that period the Vellala Pandarams were the trustees of the Uttarakosamangai temple.

So the relation of the Sethupathis with the Uttarakosamngai temple was cut off for some time. In the mean while Thirugnanasammamda Pandara Sannidhigal of Madurai was appointed as manager of the temple in 1863. But he resigned in 1893. After his resignation the Sethupathi of Ramnad was appointed as manager. The Sethupathi also resigned and Al.AR. Arunachalam Chettiar was appointed as manager of the Devasthanam on 2nd May, 1901. As a philanthropist, Arunachalam Chettiar worked hand for the betterment of temple.²²

CONCLUSION

Uttarakosamangai temple which constitutes a part of our rich heritage has always been the traditional centre fostering the growth of civilization in its entire ramification in literature, art, music, dance, etc. Thiru

Uttarakosamangai temple has a unique place in the religious history of our country. It is one of the ancient temples of the first Pandiyan Empire. This temple is also one of the greatest monuments of cultural and historical importance. Like other Hindu temples in India, many legends of much religious significance have grown round it. The legend about the appearance of Kaliyar for Manickavasagar is important. Though the legend is not historically important, it is suggestive of the antiquity of the temple.

The association of the Pandyas with Uttarakosamangai temple is attested by their inscriptions found in the temple. Uttarakosamangai temple was constructed by Maravarman alias Tribuvanachakaravartin Vira-Pandyadeva circa A.D. 1608. The sub shrine Natarajar and other temples was constructed in contemporary period. Major buildings of the magalanatharswamy temple were constructed by the Pandyas.

The contribution of the Vijayanagaras to the Uttarakosamangai temple is proved by their inscriptions found in the temple. A record mentions about the private gift of a lamp to the temple and also mentions. Indeed it is surprising that the temple does not contain any chola records. However the tower of the main shrine, was constructed by Maravaraman alias Tribhuvanachakaravartin Konerimelkondan Sri Kaliyugaraman Tirunelveli – Perumal Vira – Pandya Deva.

The Sethupathis and the Uttarakosamangai temple have been intimately associated with each other. The sethupathis contributions to this temple are manifold. The Uttarakosamangai temple attained its present form through the unsinted patronage of the Sethupathis. From 18th century onwards many parts of the temple were reconstructed by the Sethupathis. Every sethupathi made his contribution to this temple. The internal turmoil, civil wars, war with their Suzerain, the Nayaks, engagements with the foreign powers like the Portuguese and the Dutch did not distract the Sethupathis from their devotion to Uttarakosamangai temple.

It is evident from the Inscriptions and the statues of Kezavan Sethupathi and Ragunatha Sethupathi that the temple must have received great benefactions during the times of the sethupathis. The Chettiar's contribution to this temple are many. J.A.S. Annamalai Chettiar of Devakottai denoted forty thousand rupees for performing Kumbabishekam.

Poojas are performed six times by hereditary priests of Sivachariar community. Apart from these six Poojas, Thiruvandal, the Palliyarai, Lingabishekam and the Sayanamandir deserve special mention. A special feature of this temple is that Mangalanatharswamy is bathed daily by Gangas water which is specially brought from the Vaigai Kunder river.

In Uttarakosamangai temple a lot of beautiful annual, monthly and weekly festivals are celebrated of them Adiuthsavam, Thaiuthsavam and the Brahmotsavam are celebrated in a grand manner. During these festivals, people from different parts of Tamilagam and from other states come to Uttarakosamangai and enjoy the blessings of God Mangalanatharswamy people celebrate this festivals on auspicious days from the deities either to invoke their blessings or express their thanks for the favours bestowed upon them. In and outside the temple there are nine Theerthas which add to the importance of this temple.

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