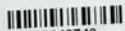


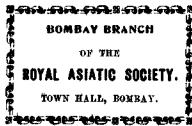
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The Great Temple to be
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GREAT TEMPLE TO VISHNU ON THE SRIRANGAM ISLAND NEAR TRICHINOPOLY.

1. The earliest known examples of Dravidian architecture are at Mahavallipur (Seven Pagodas), which with one exception (the Alaiva or Shore Temple) date from A.D. 650 to 700 and are cut out of the solid rock, being isolated structures with no enclosures. Mr. Fergusson calls these Rathas "the petrifications of the last forms of Buddhist architecture and of the first forms of that of the Dravidians." The oblong Rathas became Gopurams or Gates, the square Rathas Vimanahs or Sanctuaries, and both continued to be copied, together with their details to a late period. The rock-cut caves, with their monolithic pillars, appear to have been the precursors of the many-pillared halls, or mandapas, of Southern India, and are curiously like the rock-cut tombs and temples of Egypt and Nubia.

2. The Alaiva Temple at Mahavallipur illustrates the growth of the style and is a structural temple probably dating A.D. 800 to 900, the sanctuary being surrounded by an outer wall, whilst an enclosure buried in the sand has recently been discovered to the west of the building.

3. Mr. Fergusson has touched on the similarities between the Egyptian and Dravidian Temples.* He says— "It may be mentioned that the Gopuras, both in form and purpose, resemble the pylons of the Egyptian temples. The courts, with pillars and cloisters, are common to both and very similar in arrangement and extent. The Great Mandapas and Halls of 1,000 columns reproduce the Hypostyle Halls, both in purpose and effect, with almost minute accuracy. The absence of any central tower, or Vimanah, over the Sanctuary in Egypt is only conspicuously violated in one instance in India (Tanjore). Their mode of aggregation and the amount of labour bestowed upon them for labour's sake is only too characteristic of both styles."

4. Whilst questioning the accident of this resemblance, Mr. Fergusson considers the interval of time so great as to negative the idea that the features of Dravidian temples were imported from Egypt; but, looking to the intercourse between the two countries certainly existing in remote ages, he allows that seed may have been sown which fructified long afterwards.

5. Beyond mere name, is there any origin common to the Egyptian king and conqueror Rhameses and to the Indian God and Hero Rama? We know that the temple of the former—the Ramession at Thebes—was laid out on principles followed at Rameshvaram, the temple of Rama in the extreme south of Madras. Again, the resemblance between the eagle-headed Garuda, or vehicle and companion of Vishnu, and the bird-headed figures of Egypt, Horus and Thot, also between the grotesque winged fiends of Nimroud in Assyria and the monster Yalis or Griffins of the Madras Porches, seems to indicate the origin of some of the features of the Vishnu faith.

6. The designs of the temple jewels at Rameshvaram and Madura suggest antique origin, particularly pendants of single and double-headed Garudas or birds, with outstretched wings, in solid gold, studded with precious stones. These resemble some beautiful Egyptian jewels of gold, incrustated with enamel and stones, figured at page 833 of "Histoire de l'Art dans l'Antiquité," by Perrot and Chipiez (Paris: Hachette and Co., 1882) which represent birds with outspread wings holding in their talons the emblems of eternity.

PLATE No. I.—General Plan of the Srirangam Temple—(Double Plate).

7. The great temple on the Srirangam Island, formed by the Kaveri and Kolerun rivers, is over 4 miles north of the Trichinopoly civil station. A plan of A.D. 1688 at page 100 of Vol. I, "Les Monuments Anciens et Modernes de l'Indoustan" by Monsieur L. Langlès (Paris, 1821) shows a pagoda on the present site, but nothing to indicate the disposition of the buildings, or whether the present enclosure walls then existed. Mr. Fergusson states that all the main parts of the temple belong to the first half of the 18th century, and this is probably correct in respect of the superstructures of the Pyramid Gates, which are of brick, plastered in a very florid style. But some of the stone basements of these huge structures have a more ancient look. The rampant horses in Plates 3 and 9 bear a resemblance to those in the Vellore Temple (A.D. 1350), and to those at the entrance to Trimal Nayakkans Choultry at Madura (A.D. 1645). A comparison of some of the details in the third and fourth enclosures (see Plate 6, Column H and Plate 10, Column F) with those in the rock-cut temples and caves at Mahavallipur (650—700 A.D.) show how ancient forms were reproduced in later and more elaborate buildings.

* See page 379, History of Indian and Eastern Architecture.

TB. 2 33



8. **Viswanatha Nayakkan**, one of the kings of Madura, took possession of Trichinopoly about A.D. 1359 and built part of the Srirangam Temple, but Mr. Lewis Moore tells us in his Trichinopoly Manual that he certainly did not build the oldest portions. The Tamil manuscripts state that Trimal Nayakkan (A.D. 1623—1659), constructed 96 Rayar Gopurams, of which some were in Srirangam. Vijaya Ranga Choka (A.D. 1705—1731), the last of the Nayakkans, appears to have largely endowed the temple, but shortly after both the pagodas of Srirangam and Jambushuar were occupied by the troops of Chanda Sahib and the French until the English and their Mahratta allies under Lawrence, Clive, and Monakji obliged them to capitulate. Both temples continued to be used as encampments during the wars between the English and French up to the end of the 18th century when Trichinopoly was transferred to the British Government.

9. The late Dr. Burnell held the opinion that all the great Madras temples to Vishnu were erected in the 12th and 13th centuries, and that Krishnaraya (1509—1530 A.D.) built the great Gopurams at Conjeveram, Chhillambaram, and Srirangam to form fortifications to protect the shrines from foreign invaders. The masonry of the Srirangam buildings requires to be cleaned of plaster and whitewash before a perfect search can be made for inscriptions to elucidate history.

The following inscriptions were taken note of by my surveyors:—

| | | | | | | | | | |
|------------------------|----|---------------------------|---|---|---|---|---|---|-----|
| 1st court or sanctuary | 5 | inscriptions on walls | . | . | . | . | . | . | 5 |
| 2nd ditto | 7 | do. do. | . | . | . | . | . | . | 7 |
| 3rd ditto | 16 | do. do. | . | . | . | . | . | . | .16 |
| | | do. on pavements | . | . | . | . | . | . | 10 |
| 4th ditto | 56 | inscriptions on pavements | . | . | . | . | . | . | 56 |
| 5th ditto | 3 | do. do. | . | . | . | . | . | . | 3 |
| | | do. on north Gopuram | . | . | . | . | . | . | 1 |
| 6th ditto | 4 | do. on pavements | . | . | . | . | . | . | 4 |
| 7th ditto | 2 | do. on the north Gopuram | . | . | . | . | . | . | 2 |
| 8th ditto | 4 | do. on south Gopuram | . | . | . | . | . | . | 4 |
| TOTAL | | | | | | | | | 108 |

10. Due probably to its gradual development around the original central shrine there is a great want of compactness in the general design. It is now a walled town with a number of spires and fanes dotted irregularly about, and, as Mr. Fergusson remarks, the gateways lose half their dignity from their positions, the bathos of their decreasing in size and elaboration as they approach the sanctuary being a mistake which nothing can redeem. On the other hand, there is a great picturesqueness in the whole viewed from a height or distance and much to admire in the designs and details of the individual structures.

11. I was told that the income amounts to Rs60,000 a year, but the annual festivals lasting 20 days and to which great crowds assemble from all parts must yield a good deal in gifts and offerings. The three outer enclosures of the temple occupied by houses have since 1871 come under the Municipal Act of that year, and the Commissioners with receipts amounting annually to over Rs20,000 have the means of keeping some of the most important structures in proper condition. I am indebted to Mr. Sewell, Collector of Trichinopoly, for a detailed list of all the more important temple jewels used to adorn the god at festivals. Photographs were procured by me of the best examples. According to the temple records Vijaya Ranga Cho'a Nayakkan (A.D. 1705—1731) presented some of the earliest specimens comprising valuable vessels of solid gold and handsome suits for the god, of gold armour studded with precious stones. His Royal Highness the Prince of Wales in 1876 gave a golden salver.

12. The outer, or eighth, court covers a very extensive area, measuring 2,520 feet by 2,865 feet. The four walls are in fair condition. The Northern Gopuram at A on the General Plan (Plate No. 1) is built up to a height of 4 feet only, and dwelling-houses are erected over it. The Eastern Tower at B is built to a height of 12 feet. The entrance door is in disrepair. The Southern Gate at C is complete to the first storey and known as the Rayar Gopuram. The structure is overgrown with vegetation which should be removed, and the door, which is dilapidated, should be repaired. The Western Tower at D has its plinth built to a height of only 4 feet.

13. The seventh court is enclosed on all four sides by walls in disrepair, portions of the parapet and upper masonry having fallen. The exterior of the Northern Gopuram at E is in disrepair, also the floor of the ground storey. The Southern Tower, or Talayari Gopuram, at G is overgrown with vegetation, and its exterior in bad condition, the plaster having fallen in several places. The flooring of the passage is in bad order and the ceiling with its paintings disfigured with dirt. The Western Gopuram at H has its exterior in disrepair, but the interior is in fair order. The doors require looking to.

14. The walls of the sixth enclosure are in a very ruinous condition, the upper portions crumbling away and overgrown with creepers. The Northern Tower at J is overgrown and in a state of ruin. The interior is in fair order, but the ceiling of the ground floor has paintings soiled by dirt. The Eastern Tower at K is known as the Katte

Gopuram. The exterior is in fair order, but portions of the plaster in disrepair. The interior of the Gopuram is in good order. The Southern or Nanmohan Gopuram at L is in a ruined condition and the exterior full of weeds. The interior is in fair order, but the ceiling frescos of the ground floor dirty. The Western or Sakkilian Kottavasal Gopuram at M is in disrepair and portions of the brickwork fallen.

15. The walls enclosing the *fifth court* are in fair condition. The Northern or Nachiar Sanadi Gopuram at N is in fair order, but the door out of repair. The Eastern or Vaile Gopuram at O is in very good condition, but a portion of the stone coving has been broken off outside. The exterior of the Southern or Kurat Alwar Gopuram at P is in great disrepair, but the interior is in fair order. The painted ceilings of the ground floor are very dirty. There is no western tower to the fifth court.

16. The walls round the *fourth court* are in good order. The Northern Tower at Q is in great disrepair, the plaster having fallen, as well as portions of the masonry. The Southern Tower at R is in disrepair and young trees rooted on the top. There are but two Gopurams to the fourth court beyond which none but Hindus may penetrate.

17. The walls and buildings coloured red on the plan, Plate No. 1, enclose the temple proper. Between the fifth, sixth, seventh, and eighth enclosures are streets of houses, coloured grey on the plan.

18. The principal halls, or mandapams, are between the fourth and fifth enclosures. The Thousand-pillar Mandapam at the north-east corner, the Saishgiri Rao Mandapam on the east side, and the Rangvilasam Gopuram to the south.

PLATE No. 2.—Plan and Section of the Thousand-pillar Mandapam.—(Single Plate)

PLATE No. 4.—Pillar in the Thousand-pillar Mandapam, marked L on the Plans.—(Single Plate.)

PLATE No. 8.—Pillars in the Thousand-pillar Mandapam, marked K and M on the Plan.—(Single Plate.)

19. The so-called Thousand-pillar Mandapam is in fair order, but portions of the floor near the south entrance and at the north-east corner are broken up. The ceiling and columns have been whitewashed and some of the latter coloured in red and yellow stripes. The carved stone should be laid bare. The actual number of pillars in the hall is 952. The building runs almost due north and south, and measures 508 feet by 155 feet. It has a series of three terraces rising one above the other to the north. Details of three of the columns are shown in Plate No. 4, Column L, and Plate No. 8, Columns K and M. Their simple outline points to the probable early date of the hall, which from its position appears to be an integral part of the fifth enclosure.

PLATE No. 3.—Pillar in the Sashgiri Mandapam, marked B on Plan, Plate No. 1.—(Single Plate.)

PLATE No. 4.—Pillar in the Sashgiri Mandapam, marked A on Plan, Plate No. 1.—(Single Plate.)

PLATE No. 9.—Carved Pillars in the Sashgiri Mandapam from a Photograph reproduced in Heliogravure.—(Single Plate.)

20. The Sashgiri Mandapam is one of the most elaborately carved colonnades in the temple, and, judging from the way in which it is placed seems to be later than the fifth court. Knowing that Trimal Nayyakan had a share in the additions to the Srirangam Temple, the probability of his having built this Mandapam is increased by the resemblance of the rampant horses in Plates 3 and 9 to those in his choultry at Madura. The carvings are much spoilt by streaks of red and yellow paint. The floor of the building is in disrepair, but the roof and ceiling in fair order. One of the columns has been damaged, and the figures of a tiger and a man lie broken at the base.

PLATE No. 5.—Pillar in the Rangvilasam Mandapam, marked O on Plan, Plate 1.—(Single Plate.)

PLATE No. 6.—Pillar in the Rangvilasam Mandapam, marked E on Plan, Plate 1.—(Single Plate.)

21. This hall used as a council room for the temple also appears to have been added after the fifth Court was built. It is in good condition, but the parapet wall is in disrepair. Details of two of the columns, marked C and E on the plan, Plate 1, and figured in Plates 5 and 6, show considerable refinement and delicacy in design suggestive alike to those who work in stone or metal.

PLATE No. 6.—Pillar in a Mandapam in the Northern Portion of the Fourth Enclosure, marked H on Plan, Plate I.—(Single Plate.)

PLATE No. 10.—Details of a Pillar, marked F, and a Door, marked J, in the Fourth Enclosure, see Plan, Plate I.—(Single Plate.)

22. Visitors are not allowed in the fourth enclosure, but my Hindu surveyors made a plan of it with the courts beyond, and obtained the details which form the subjects of the illustrations. The column, marked H in Plate No. 6, is from a twelve-pillared porch in the northern part and very similar in design and proportion to the pillars in the Raths at Mahavallipur (650—700 A.D.) Its appearance suggests an early date. The column marked F in Plate 10 is from a four-pillared porch to the south of the third enclosure. The Door J in Plate 10 is from the Garuda Temple between the two South Gopurams of the third and fourth enclosures. Most of the better planned and more celebrated Madras temples have doors of this description handsomely carved in wood.

PLATE No. 5.—Pillar from a Mandapam in the 3rd Enclosure, marked G on Plan, plate I.—(Single Plate.)

PLATE No. 7.—Four-pillar Porch in the 3rd Enclosure, See. D on Plan, Plate I.—(Single Plate.)

23. An elegant little porch at the north-west corner of the Third court is shown in Plate 7. The superstructure above the cornice, or chujja, is of wood, and probably a repair, the lower parts being of stone. The simplicity of the ornaments is suggestive of the earlier period of Dravidian art. The column G from a hall in the south-east corner of the third enclosure resembles some of the columns in the Vellore Fort (A.D. 1350).

24. The principal shrine in the centre of the building, and dedicated to Vishnu, is called Rangnath Swami. It has a modern gilt dome. The goddess has a temple in the north-west corner of the fifth enclosure, called "Rangnaiki." Besides these, there are numerous small shrines in the various enclosures dedicated to minor deities, and one to Ganesh.

July 1884.

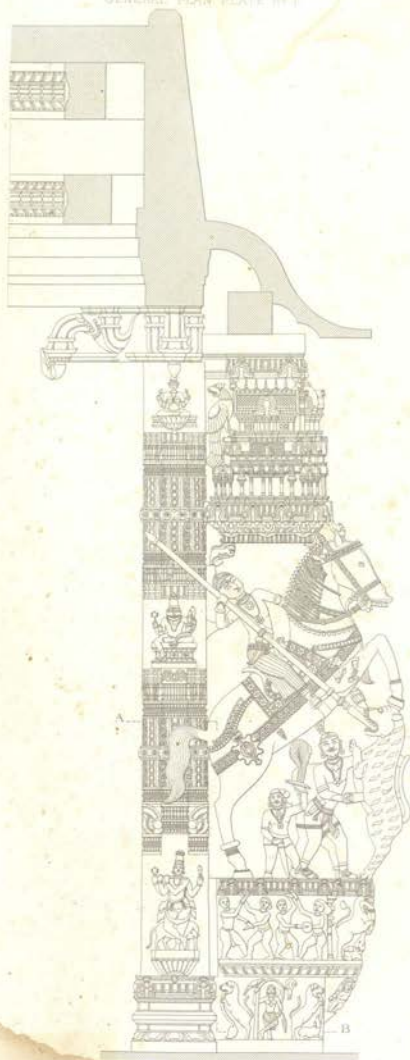
H. H. COLE, Major, R.E.

SRIIRANGAM TEMPLE NEAR TRICHINOPOLY MADRAS
DETAIL DRAWING OF COLUMN

PRESERVATION OF NATIONAL MONUMENTS IN INDIA, PLATE III 2

SHEET 27

COLUMN IS IN THE BALISHOORI BAG MANDAPAM MARKED ON
GENERAL PLAN PLATE III 1



PLAN AT A.B.



2279

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DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1881.
BY NAND SING HEAD-DRAFTSMAN R. M. THOMPSON, CURATOR MAJOR COLE. H. E.
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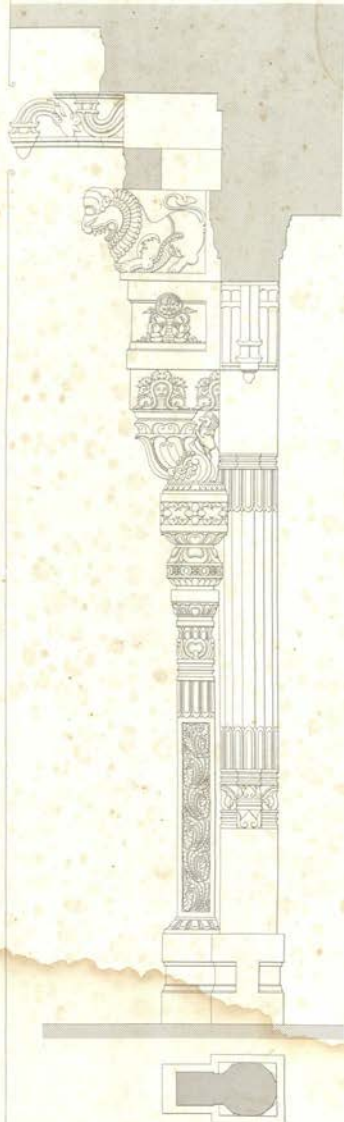
SRIRANGAM TEMPLE NEAR TRICHINOPOLY, MADRAS
DETAIL DRAWINGS OF COLUMNS

PRESERVATION OF NATIONAL MONUMENTS

PLATE N° 9

SHEET N°

COLUMN A IN SAISHOHU-RAG MANDAPAM
MARKED ON GENERAL PLAN PLATE N° I.



COLUMN L IN THE THOUSAND-PILLAR MANDAPAM
MARKED ON GENERAL PLAN PLATE N° I.



SRIRANGAM TEMPLE NEAR TRICHINGOOLY, MADRAS.
 DETAIL DRAWINGS OF COLUMNS.

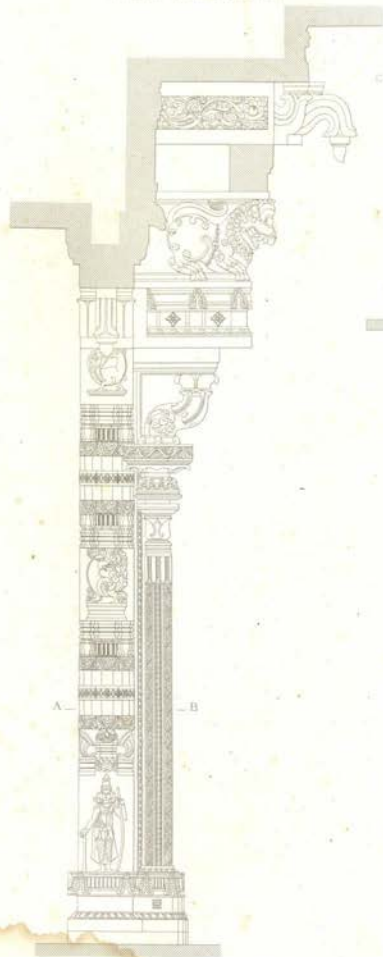
PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE 117

SHEET 21

COLUMN G IN THE BAND-VILASAM MANDAPAM MARKED ON
 GENERAL PLAN PLATE No. 1

COLUMN G MARKED ON GENERAL PLAN PLATE No. 1.



PLAN AT A-B



PLAN AT C-D



INCHES 0 1 2 3 4 5 FEET

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1923
 BY DURGA SING NEAG, DRAFTSMAN R. M. THOMPSON CURATOR MAJOR COLE R. E.
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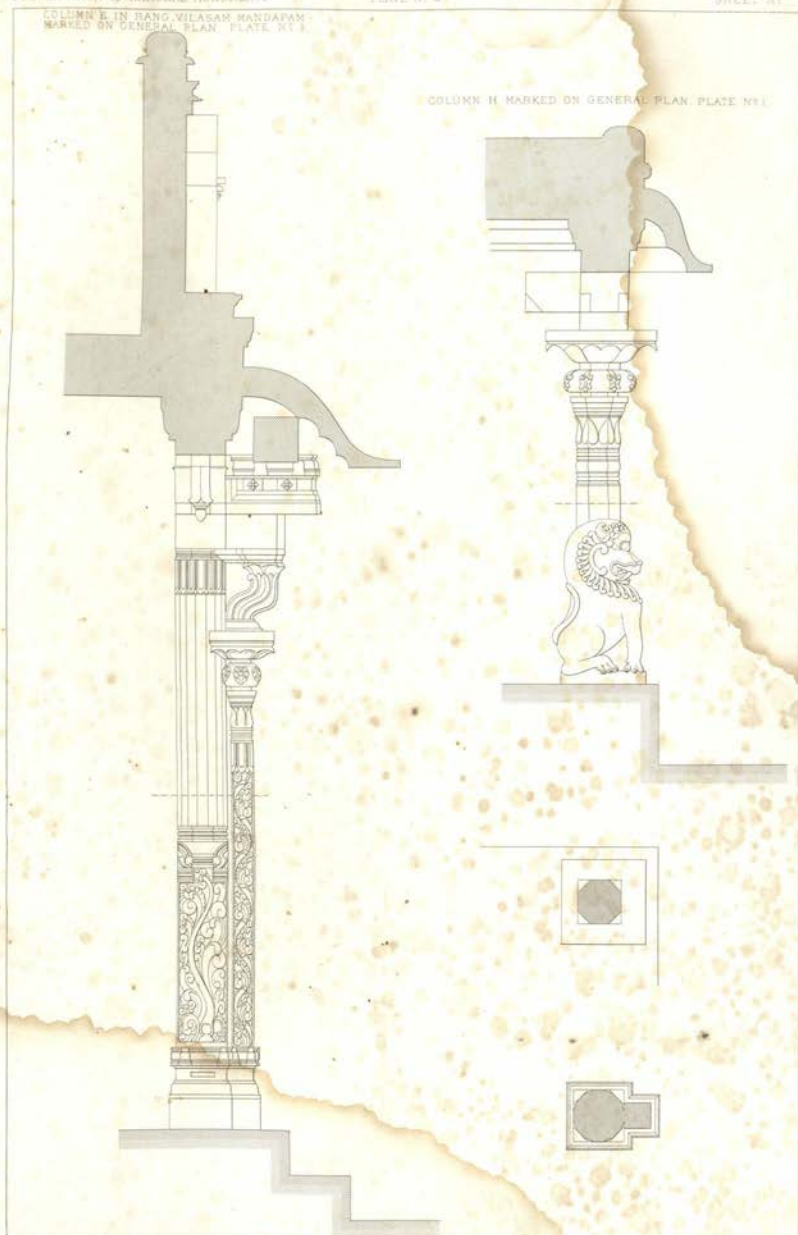
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SIRIRANGAM TEMPLE NEAR TRICHINOPOLY, MADRAS
DETAIL DRAWINGS OF COLUMNS

PRESERVATION OF NATIONAL MONUMENTS

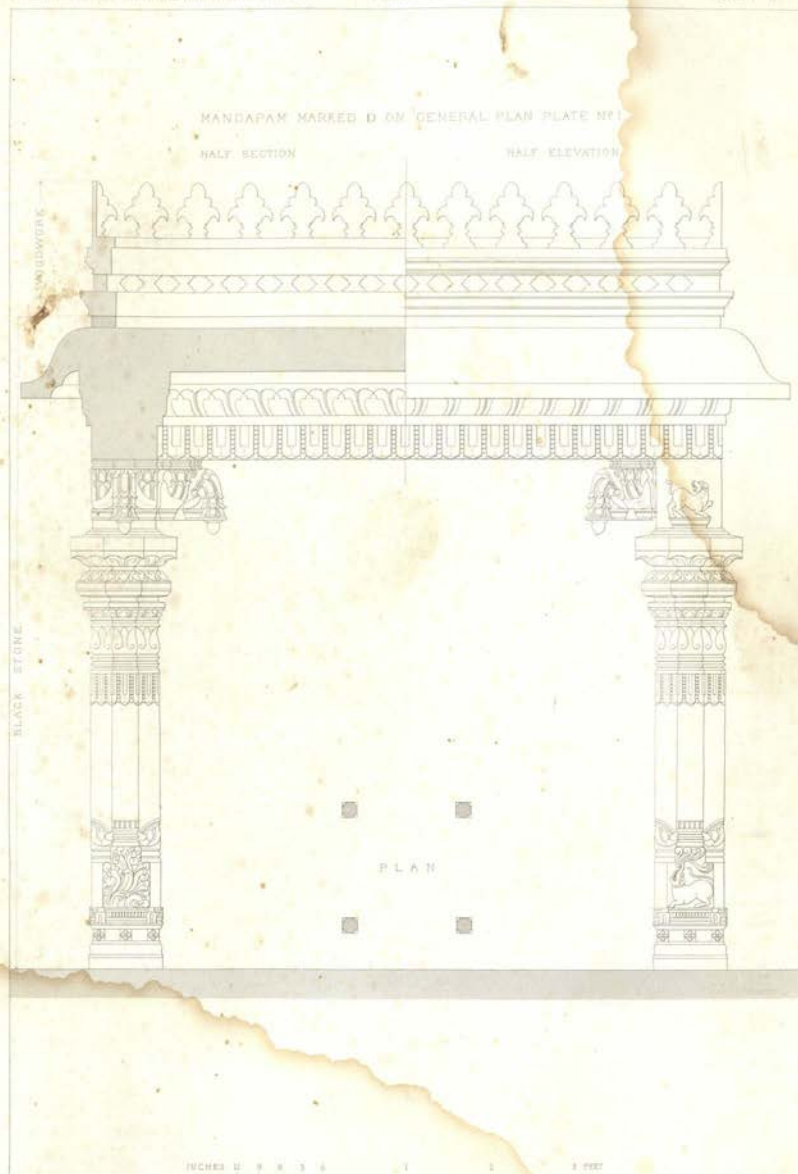
PLATE N° 6

SHEET N°



DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1882.
BY RALA RAO, HEAD DRAFTSMAN R. M. THOMPSON - CURATOR MAJOR COLE R. E.
MEASURED BY DURGA SINGH

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SRIRANGAM TEMPLE NEAR TRICHINOPOLY MADRAS
 DETAIL DRAWINGS OF COLUMNS

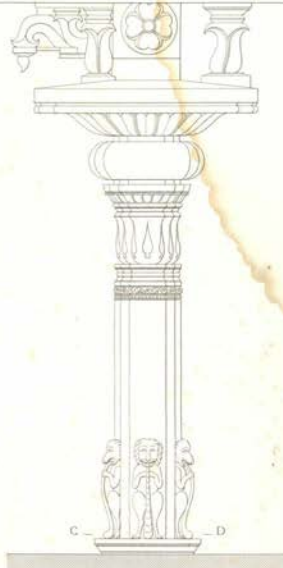
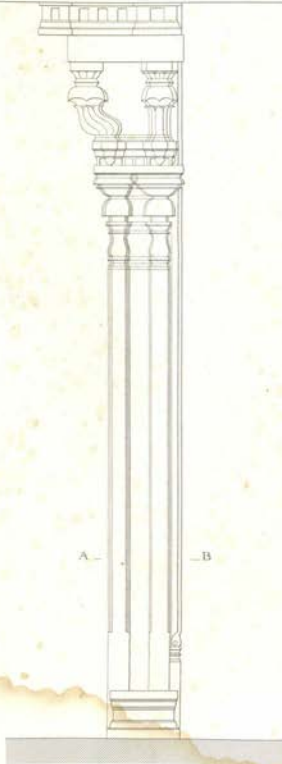
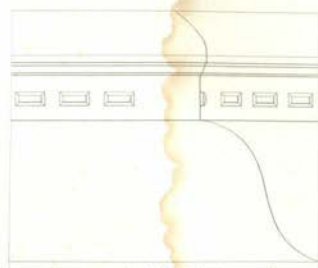
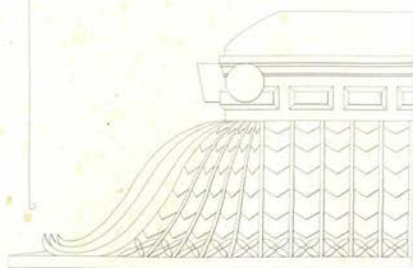
PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE NO 8

SHEET NO

COLUMN M IN THOUSAND PILLAR MANDAPAM
 MARKED ON GENERAL PLAN PLATE III

COLUMN K IN THOUSAND PILLAR MANDAPAM
 MARKED ON GENERAL PLAN PLATE III



PLAN AT C-D



PLAN AT A-B



INCHES 0 1 2 3 4 5 6 FEET

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1882
 BY DURGA SINGH AND NAND SINGH HEAD DRAFTSMAN R. M. THOMPSON CURATOR MAJOR COLE, R.E.
 MEASURED BY DURGA SINGH AND NAND SINGH

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SIRIPANGAM TEMPLE NEAR TRICHINOPOLY MADRAS
CARVED PILLARS IN THE SERRATED PILLAR MANDAPAM

PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE 919

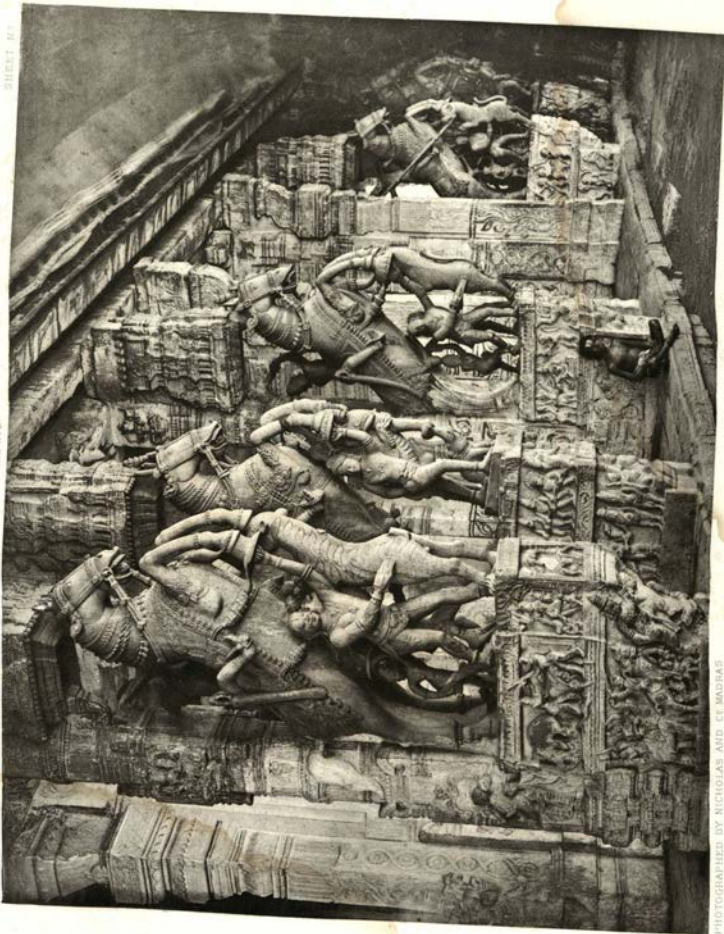


FIGURE 114

PHOTOGRAPHED BY NICHOLAS AND CE MADRAS

SRIRANGAM TEMPLE NEAR TRICHINOPOLY, MADRAS.
CARVED PILLARS IN THE SESHIGIRI PAD MANDAPAM.
PRESERVATION OF NATIONAL MONUMENTS IN INDIA.

SCALE 1:16



PHOTOGRAPHED BY NICHOLAS AND CO MADRAS

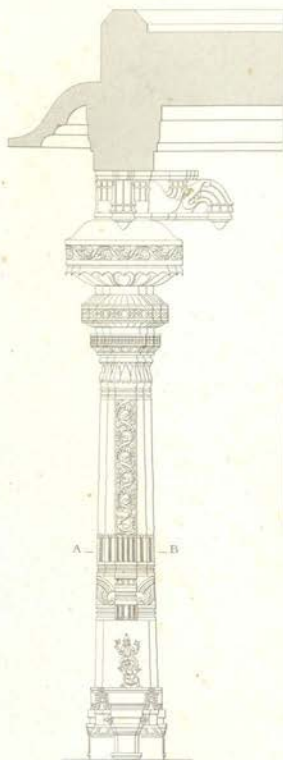
SRIRANGAM TEMPLE NEAR TRICHINOPOLY MADRAS
DETAIL DRAWINGS OF COLUMN AND DOOR.

PRESERVATION OF NATIONAL MONUMENTS IN INDIA.

PLATE No 10

SHEET No 1

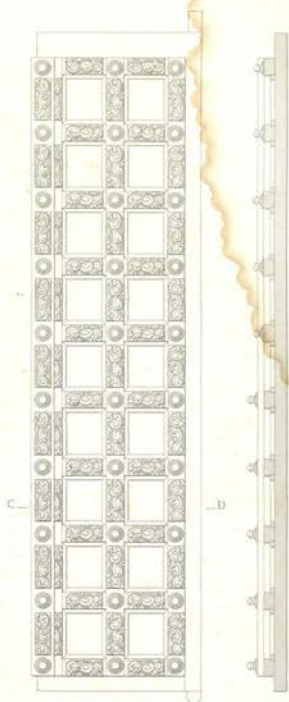
COLUMN F MARKED ON GENERAL PLAN
PLATE No 1



PLAN AT A.B.



DETAIL DRAWING OF DOOR J MARKED ON
GENERAL PLAN PLATE No 1.



OUT SIDE ELEVATION

PLAN AT C.D.



INCHES 0 1 2 3 4 5 6 FEET

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA 1882
BY RALA RAM AND DURGA SINGH HEAD DRAFTSMAN R.M. THOMPSON CURATOR MAJOR COLE P.E.
MEASURED BY RALA RAM DURGA SINGH AND NAND SINGH.

Bihar No.

TEMPLE TO SIVA CALLED JAMBUISHUAR ON THE SRIRANGAM ISLAND, TRICHINOPOLY.

1. In a note on the Srirangam Temple I have pointed out how we have to look to the Rathas at Mahavallipur for the earliest-known Indian examples of Dravidian architecture (650-700 A.D.) Mr. Fergusson aptly calls them the petrifications of the last forms of Buddhist architecture and of the first forms of the Dravidians. The oblong Rathas supplied models for the great gates, the square Rathas models for the Vimanas, or sanctuaries of the temples. The rock-cut caves, with their monolithic pillars, appear to have been the precursors of the many-pillared halls, or mandapas, and resemble the rock-cut tombs and temples of Egypt and Nubia.

2. The temples of Southern India, with their lofty gates and numerous enclosing walls, have, whether by accident or through the connection between the two countries in remote ages, a resemblance to the temples of Egypt. The Gopurams resemble the Pylons of the Egyptian temples, the courts with pillars and cloisters are common to both, and very similar in arrangement and extent. The great thousand-pillar mandapams reproduce the Hypostyle Halls, and the enclosure of the sanctuary within numerous barriers was, in both, the very essence of the plan.

3. The Temple to Siva on the Srirangam Island, near Trichinopoly, known as "Jambuishuar," is smaller than the Great Temple to Vishnu at the same place, but with the greater interest of earlier date, it surpasses it also in beauty and architectural dignity. There are many inscriptions on its walls, one dating A.D. 1481-82; but if, as Dr. Burnell says, all the great temples to Siva in Southern India were built in the 11th century A.D., we may expect something earlier to be recorded among the inscriptions not yet read or yet to be discovered.

The following were noted by my surveyors :—

| | |
|--|-----------|
| Sanctuary—3 on the floor, 2 on walls, total | 5 |
| 2nd Court—2 on the floor, 7 on walls or pillars, total | 9 |
| 3rd " —16 on the floor, 22 on walls, total | 38 |
| 4th " —3 on the floor of Temple to Lakshmi | 3 |
| 5th " —None. | |
| 6th " —1 on the Gopuram to the west | 1 |
| TOTAL | 47 |

4. Mr. Lewis Moore, in his Manual of the Trichinopoly District, says the Jambuishuar Temple is not a rich one. It had in A.D. 1750 an endowment of 64 villages, but in 1820 owned only 15. In 1851 an annual money allowance of Rs. 9,450 was given to the Pagoda in lieu of the lands, and this sum, sufficient to keep the buildings in good order, is paid every year to the trustees.

PLATE No. I.—General Plan of the Jambuishuar Temple. (Double Plate.)

5. There are six courts to the temple; none but Hindus are admitted to the 3rd, 4th, 5th, and 6th. The walls of the *first court* are in disrepair and overgrown with vegetation. The principal entrance is on the west side by the Gopuram D, the exterior of which is in disrepair, but the interior in good order excepting the floor. There is here a stone with an inscription. The northern gate at A is built up to the first storey only. The eastern tower at B is finished to a height of 10 feet. Both are in good condition. The southern Gopuram at C is built up to the first floor; the interior is in good order, but the floor covered with earth. The carved wooden doors are in disrepair. The first enclosure measures 2,420 feet by 1,490 feet. The so-called thousand-pillar Mandapam, with its tank, is in this court, and has to be traversed on entering from the west.

6. The *second court* measures 1,370 feet by 520 feet. It has only two entrances. The gate at K on the west is overgrown with vegetation, and the exterior is in disrepair. The interior is in fair order, but the door dilapidated. The Gopuram to the east at E is in fair condition, but overgrown with vegetation.

7. The remaining Gopurams at F, G, H, and J are in a ruinous state; access is, however, denied to any but Hindus. The portions of the building coloured brown are used as dwellings or for secular purposes; the temples and accessories are coloured red, and their gardens green.

PLATE No. 2.—Plan and Section of the Thousand-Pillar Mandapam.

PLATE No. 3.—Column marked G on the Plan.

PLATE No. 4.—Columns marked E and F on the Plan.

8. The thousand-pillar Mandapam with its tank, called the Surya Tiratham, measures 525 feet long by 130 feet wide. The tank is said to be fed by a perpetual spring, but I am unable to verify this. The total number of columns in the hall is 707, and round the tank 132, making 839 in all. The Mandapam runs nearly due north and south, and has four sets of floors rising one above the other to the north. The columns at F and G are elaborate in design, the scrolls of foliage carved in panels being specially effective. Column E is plainer and more primitive in outline. The floors of the building are in bad order, the ceilings, however, in fair condition, but both ceilings and sculptured columns are whitewashed.

PLATE No. 3.—Columns B and C in the Indar Tiratham Mandapam, within the fourth court of the Temple.

9. Once a year the god is brought from the Great Vishnu Pagoda at Srirangam and placed in the porch of the Indar Tiratham. The visit is accompanied with great ceremony, and the priests assemble round the small tank.

The two columns B and C in the building were detailed by my Hindu draftsmen, who alone were permitted to pass beyond the fourth enclosure. Column B resembles those in the Subramanya Temple at Chillambam. Column C is an edition of those at the Seven Pagodas, but the building from its position appears to have been added after the fourth enclosure walls were erected.

PLATE No. 4.—Column A in the Maisur Raja's Mandapam in the fourth court of the Temple.

PLATE No. 5.—Column D in the Unjal Mandapam in the fourth court of the Temple. Door H in the gate of the third enclosure.

10. The Maisur Raja's Pavilion is a square building supported by 24 columns. The detail A shows the elaborate design and sculpture of one with its scrolls and quaint figure devices. The Unjal Mandapam is a small pavilion at the south-west corner of the fourth court. The detail D of one of its columns looks more modern in style than the rest of the temple architecture. The gate H leading into the third court has a handsome wooden door studded with iron knobs, which is detailed in Plate 5.

11. The name "Jambuishuar" is derived from *Jambu* (Xylia Dolabriformis—The iron wood tree), and *Isvara*, a name of the god Siva, but the temple is also known as Tiravanaika, or sacred grove of the elephant, by which name the position of the building is indicated on a map of Trichinopoly, dating A.D. 1688, reproduced in M. Langle's "Monuments Anciens et Modernes de l'Hindoustan" (Paris, 1821).

12. The central sanctuary, called the Jambunath Swami, contains a stone lingam; the building is of small size, irregular in outline and with a flat roof. The female goddess Lakshmi has a temple to herself in the north part of the fifth enclosure; besides these, there are numerous pillared halls and choultries, a tank and pavilion for the special use of the god and goddess, and a tank and Mandapam dedicated to Brahma.

H. H. COLE, Major, R.E.

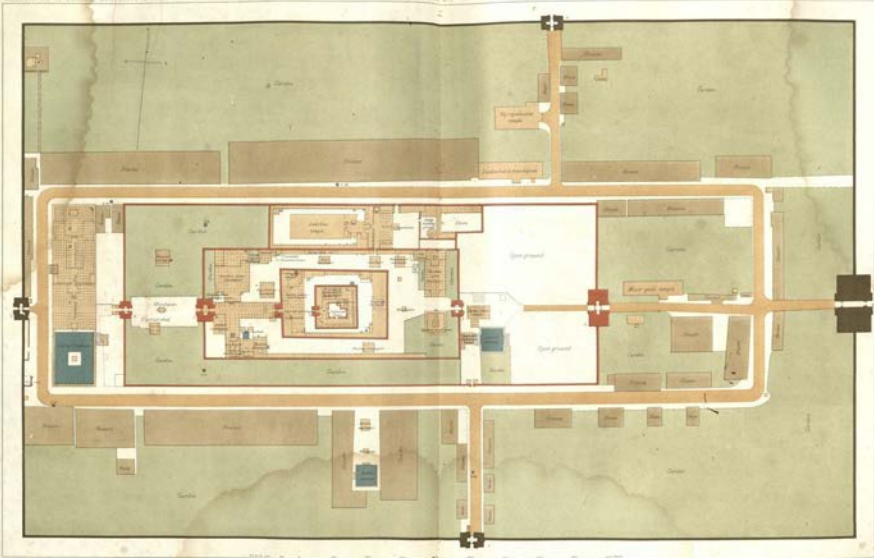
July 1884.

САМБЕДИТАРЪ ТЕМПЛЕ БЪЛЪ ТРИКОМНОСТЪ

↑ НАЧАЛО
 ↓ КОНЕЦЪ 17 в.
 МАЩ. 1:100

ПРОЕКЦИЯ НА НАХОДИТЕ СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ

Листъ № 1



ПЛАНЪ НА ТЪЯ СЪРЪЦЪ НА ТЕМПЛЕТО НА СЪВЕЩАНИЕТО СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ
 НА МАЩ. 1:100, СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ НА ТЕМПЛЕТО СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ
 НА МАЩ. 1:100, СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ НА ТЕМПЛЕТО СЪС СЪВЕЩАНИЕТО НА ПЛАНЪ

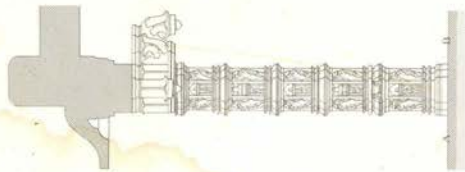
JAMBUTSHUAR TEMPLE NEAR TRICHINOPOLY MADRAS
 DETAIL DRAWINGS OF COLUMNS

PRESERVATOR OF NATIONAL MONUMENTS IN INDIA

PLATE No. 3.

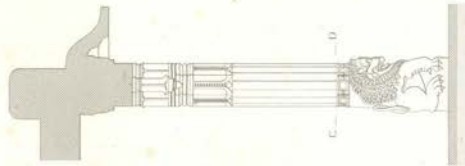
SHEET No. 1

COLUMN C MARKED ON GENERAL PLAN
 (PLATE No. 1)



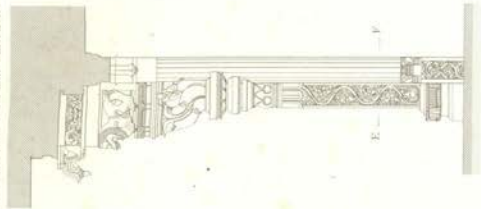
PLAN AT A. B.

COLUMN D MARKED ON GENERAL PLAN
 (PLATE No. 1)



PLAN AT C. D.

COLUMN E IN THE HIGHLAND PILLAR BARRADAM
 MARKED ON GENERAL PLAN (PLATE No. 1)



PLAN AT E. F.

SCALE FOR COLUMN C AND D.
 INCHES 0 1 2 3 4 5

FEET 0 1 2 3

SCALE FOR COLUMN E.
 INCHES 0 1 2 3 4 5

FEET 0 1 2 3

DRAWN IN THE OFFICE OF THE CHIEF ARCHT. MONUMENTS IN INDIA, 1903
 BY FAHD BAKSHI-BHAD, PARTHASARATI M. THONDIGAI, GUPTA, RAJESH COLE B. S.
 MEASURED BY FAHD BAKSHI AND NAND SING.

E. Manning, etc.

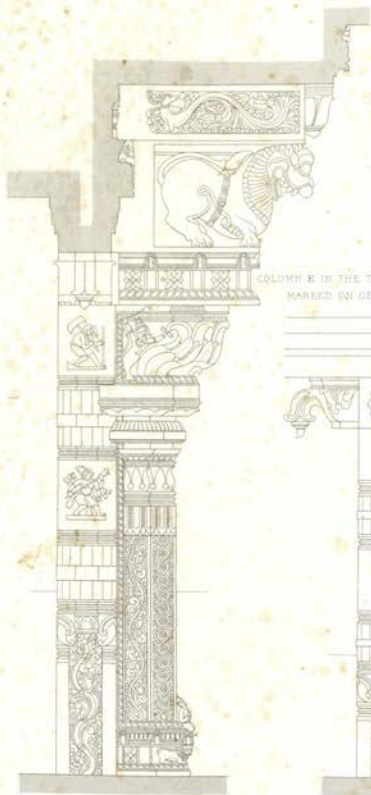
JAMBUISHWAR TEMPLE NEAR TRICHINOPOLY MADRAS
 DETAIL DRAWINGS OF COLUMNS

PRESERVATION OF NATIONAL MONUMENTS OF INDIA

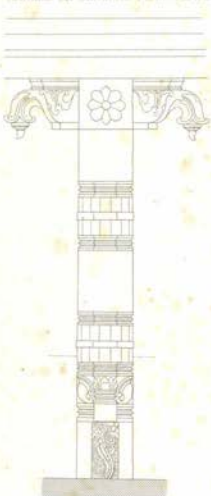
PLATE No-4

SHEET No

COLUMN D IN THE THOUSAND PILLAR MANDAPAM MARKED ON GENERAL PLAN PLATE No. 1.



COLUMN E IN THE THOUSAND PILLAR MANDAPAM MARKED ON GENERAL PLAN PLATE No. 1.



COLUMN A IN KING OF MYSORE MANDAPAM MARKED ON GENERAL PLAN PLATE No. 1.



INCHES 0 1 2 3 4 5 6 7 8 9 10 FEET

DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA, 1961
 BY RALA RAO AND FARID BAKSHI HEAD DRAFTSMAN R. M. THOMPSON, CURATOR MAJOR COLE P. E.
 MEASURED BY FARID BAKSHI.

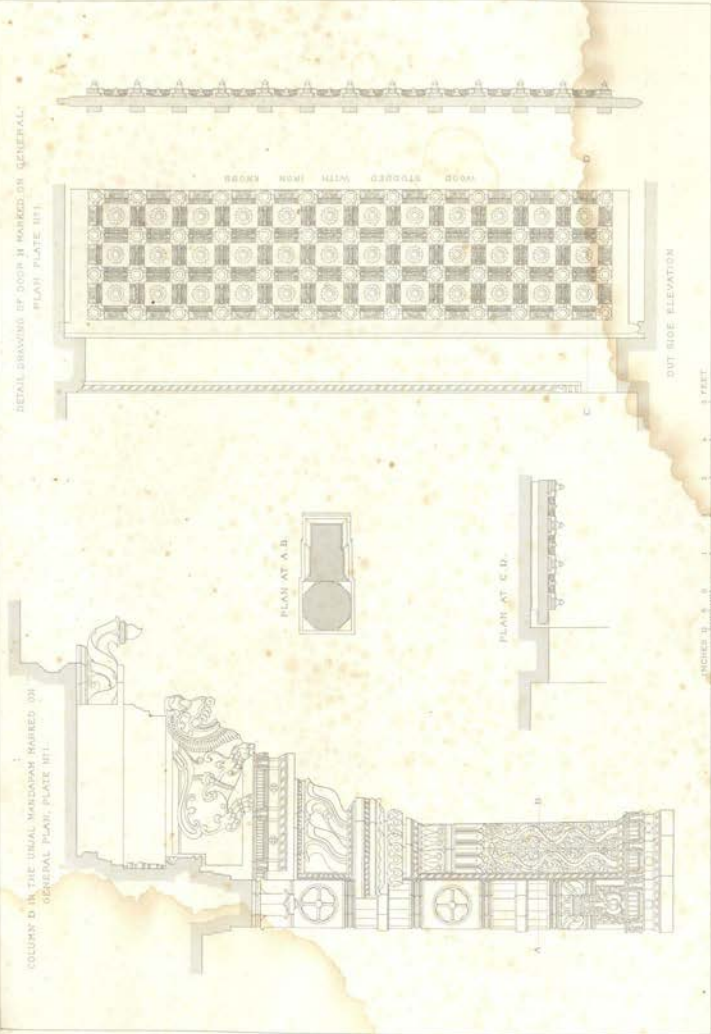
8. 1961 No. 4

JAMBUBHAR TEMPLE, NEAR TRICHINGOOLY, MADRAS
 DETAIL DRAWINGS OF COLUMN AND DOOR

PRESERVATION OF NATIONAL MONUMENTS IN INDIA

PLATE No. 3

SHEET No.



DRAWN IN THE OFFICE OF THE CURATOR OF ANCIENT MONUMENTS IN INDIA, B.P.S.
 BY BALA RAM AND DATID BAKSHI-HEAD DRAWNMAN R.M. THOMPSON-CORRECTOR MAJOR COLLE B.E.
 MEASURED BY BALA RAM, NAND SING AND FARID BAKSHI

Support No.



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