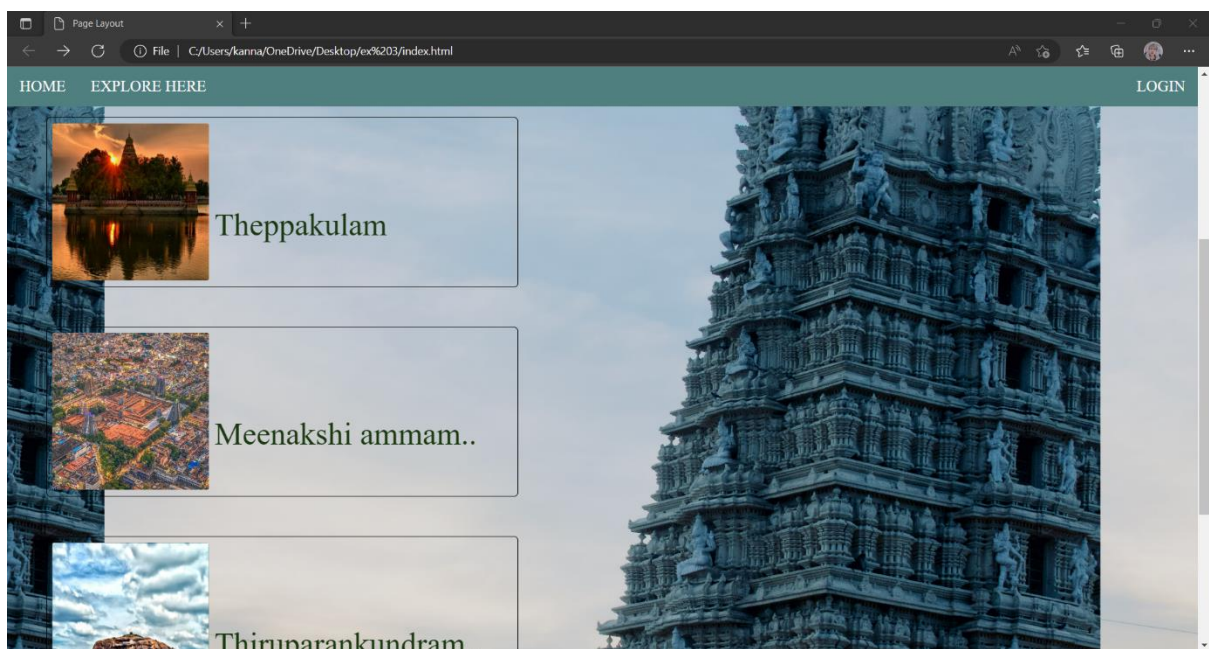
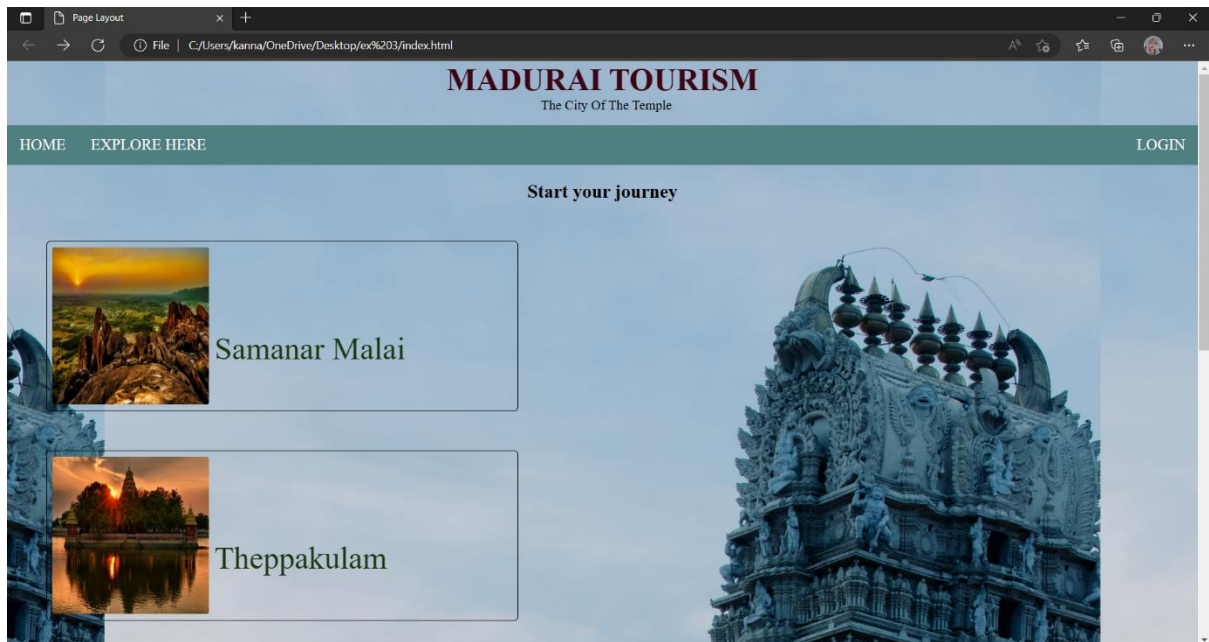
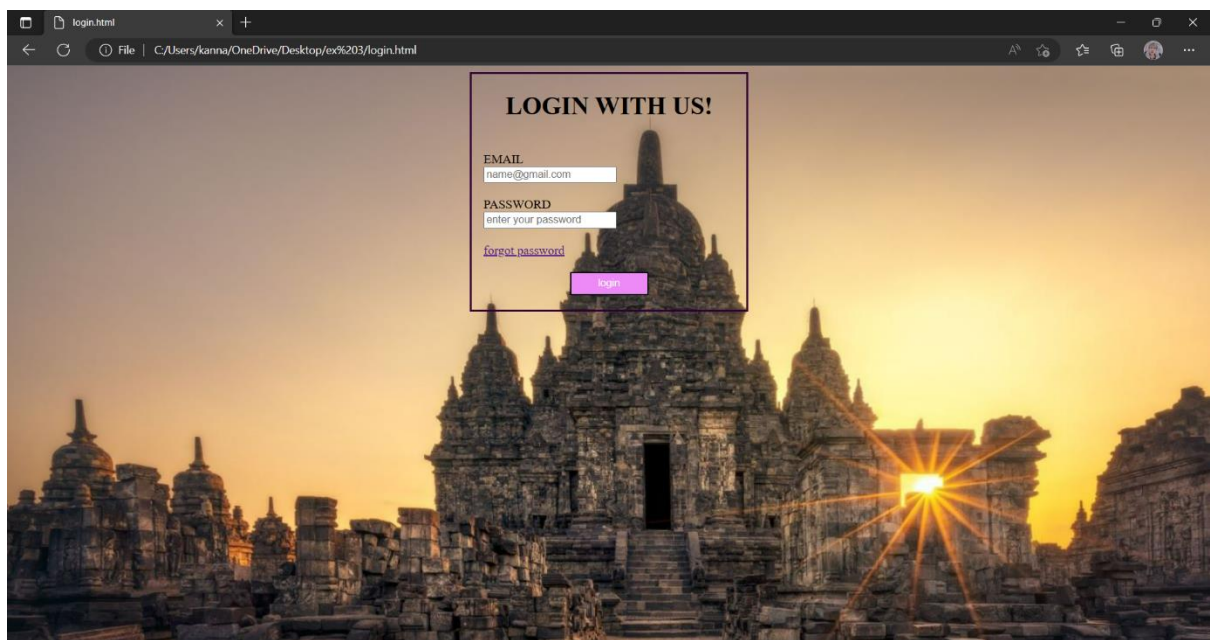
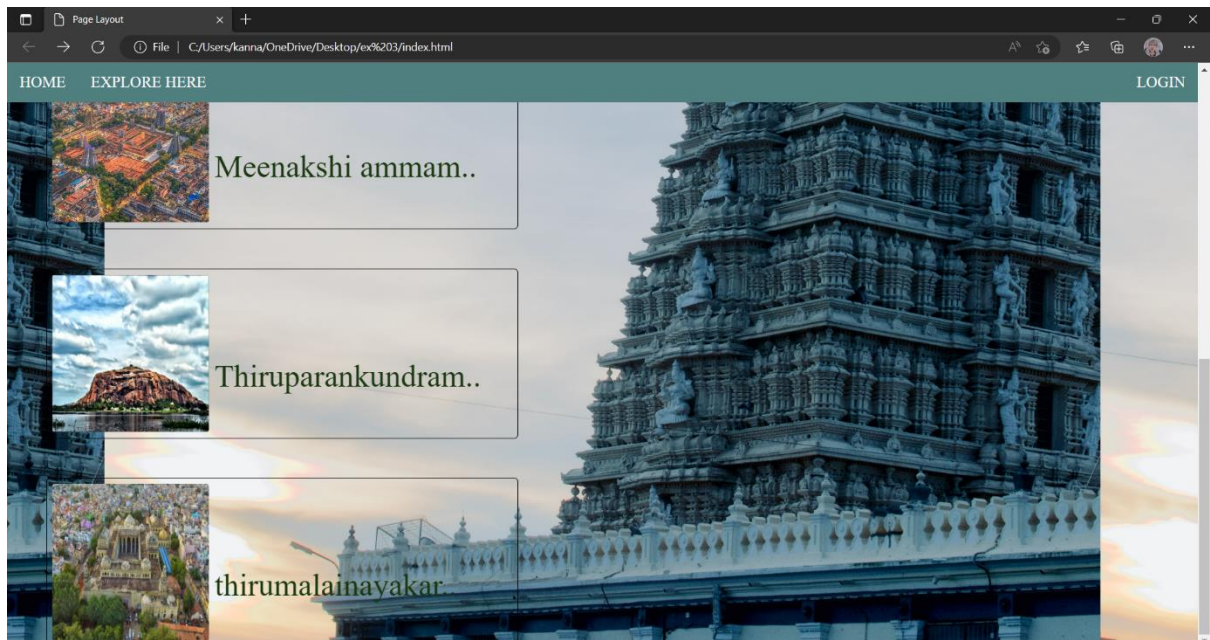


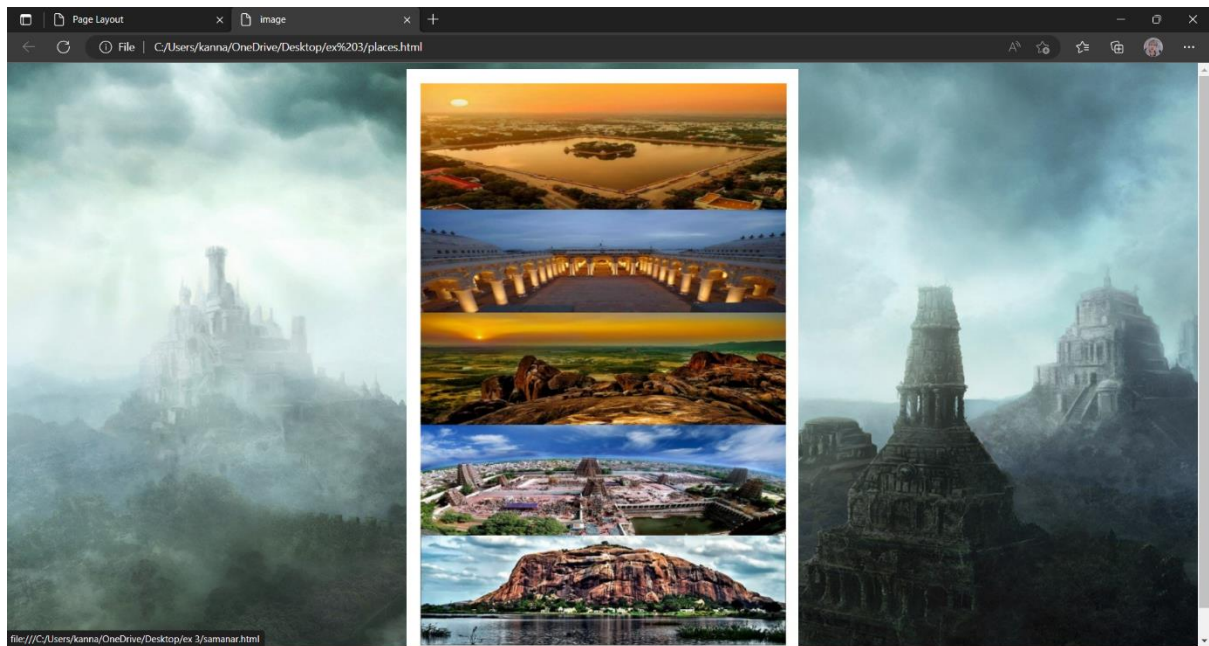
## EXERCISE NO:3

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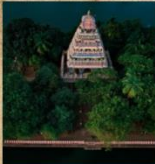









## MARIAMMAN THEPPAKULAM

vandiur of madurai

Vandiur Mariamman Teppakulam is a temple tank located near Vandiur Mariamman Temple and situated at a distance of about 5 km from the Meenakshi Amman Temple. Literally, Teppakulam means temple pond mainly used for devootional festivals. The tank is connected to Vaigai River through an ingenious system of underground Channels. It has total of 12 long stairs (steps) made of granite on all four sides. The temple as well as the stairs was built by the King Thirumalai Nayak. In the centre of the tank there is a Madapam called Maiya Mandapam (Central Mandapam) with Vinayakar temple and garden.

### HISTORY


This is the location where the king Thirumalai Naicker excavated the soil to fabricate the bricks required for constructing his palace, Thirumalai Nayakkar Mahal. The pit that was thus formed is seen as tank now. It is approximately 305 m long and 290 m wide, nearly equal area to that of Meenakshi Amman Temple. A popular place to see in Madurai, Vandiur Mariamman Teppakulam is associated with the Vandiur Mariamman Temple. A temple pond complex with a man-made island in the middle, it is primarily used for religious purposes. Located only 2 km from the famous Meenakshi Sundareswara Temple, it also attracts hordes of devotees. Considered as one of the largest temple tanks not only in Tamil Nadu but in South India, this temple tank receives its water from the River Vaigai. Built in 1645 AD during the rule of Thirumalai Nayak, this temple pond is surrounded by granite steps on all the four sides while in the middle a Vigneswara Temple is located, which is dedicated to Lord Vinayaka/ Lord Ganesha. These long stairs around the pond along with the temple were built by King Thirumalai Nayak. There is a legend behind Vandiur Mariamman Teppakulam. According to the legend, to build Thirumalai Nayakkar Mahal sand was dug out of this tank to get the soil for creating bricks. Owing to this the palace is considered to be a blessed one. During the digging process, an idol of Lord Ganesh was unearthed. The same idol has been enshrined in the temple. This area was later turned into Teppakulam, which is connected to River Vaigai through underground channels. This place gain a livelier aura filled with spirituality during the month of January or February when the temple festival, Teppoothsavam/ float festival is celebrated. This festival is said to have been celebrated since the reign of King Thirumalai Nayak. This festival is organized to celebrate the birthday of King Thirumalai Nayak. During the festival the temple is lit with thousands of lamps. It is celebrated on a full moon night. The site of this beautiful temple glittering with lights, reflection of lights on the water with deities arriving at the tank to participate in the festival is incomparable. Idols of Goddess Meenakshi and Lord Sundareswarar are also brought here during the festival. Devotees from all across the country come for a Madurai tour during this time to witness this mesmerizing scene here. Built in 1645 A.D, this is the biggest tank in Tamil Nadu Mariamman Teppakulam is famous for the celebrations of the Float festival, which is celebrated in the Tamil month of Thai (14 January to 15 February). The celebrations take place on a full moon night (Thaipusam) and the pristine water turns colourful as the temple is lit. The idols of Goddess Meenakshi and her consort Lord Sundareswarar, the deities of the Meenakshi Amman Temple come down to the tank in colorful floats, presenting a mesmerizing sight. Pilgrims across India come to Madurai to participate in the festival. There are Ghats on all four sides with 12 steps. It is said that, this pit was dug to fetch sand to build Thirumalai Nayakkar Palace. The pit was later converted with brick work as a Holy tank and Thirumalai Nayakkar Built the Vandiur Mariamman Temple too on the northern side of the tank. In the middle of the tank there is a Mandapam called Maiya Mandapam [center Mandapam] with a small Ganesh Temple and a Garden. The Float Festival at Mariamman Teppakulam is one of the most colourful temple festival, annually held in the month of Thai [Jan-Feb] to mark the birth anniversary of King Thirumalai Nayak. Goddess Meenakshi and Lord Sundareswarar are seated on an illuminated Float [Theppam] decorated with flowers and the Theppam moves around the tank with the traditional musical treat in the background, watched by thousands of devotees.



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THIRU MALAI NAYAKKAR PALACE

Keelavasal Madurai



One of the most popular tourist places in Madurai, the Thirumalai Nayak Palace was originally the residence of the then king Thirumalai Nayak. This palace is a testimony to the perfect blend of Dravidian and Islamic style of architecture.


HISTORY

The Nayaks of Madurai ruled this Kingdom from 1545 until the 1740s and Thirumalai Nayak (1623-1659) was one of their greatest kings notable for various buildings in and around Madurai. During the 17th centuries the Madurai Kingdom had Portuguese, Dutch and other Europeans as traders, missionaries and visiting travellers. Over a span of 400 years many parts of the buildings suffered the destructive effects of war; a few, however, are sufficiently in repair to be converted into use by the garrison, as granaries, store-houses, powder magazines during time of East India Company. King Thirumalai Nayak's grandson had demolished much of the fine structure and removed most of the jewels and woodcarvings in order to build his own palace in Tiruchimpalli. However Lord Napier, the Governor of Madras, had partially restored the palace from 1866 to 1872, and the subsequent restoration works carried out several years ago. today, we get to see the Entrance Gate, The Main Hall and the Dance Hall After independence, the Thirumalai Palace was declared as a national monument and is now under the protection of the Tamil Nadu Archaeological Department. This palace is open for the visitors daily. Many films are shot in the Palace, primarily due to the large pillars present. Notable films are Maniratnam's "Bombay" ("Kaansalane" song), "Guru" ("Tera Bina" Song) etc. Vikram starrer "Bheemaa" ("Ragasiya Kanavugal" song). The palace is well equipped to perform light and sound shows depicting the story of Silappathikaram both in Tamil and English languages. The palace is a ticketed monument open from 10 am to 1 pm and 2pm to 5:30 pm The palace was divided into two major parts, namely Swarga Vilasam (Celestial Pavilion) and Ranga Vilasam. The royal residence, theatre, shrine, apartments armory, palanquin place, royal bandstand, quarters, pond and garden were situated in these two portions. The courtyard and the dancing hall are the major center of attractions of the palace. The Celestial Pavilion (Swarga Vilasam) was used as the throne-room and has an arcaded octagon covered by a dome 60 to 70 feet (18 to 21 m) high. The domed structure in the centre is supported by stone ribs and is held up by massive circular columns topped and linked by pointed scalloped arches with an arcaded gallery opening into the nave above the side aisles. The structure was constructed using foliated brickwork and the surface details and finish in exquisite stucco called chunnam using chunnam (shell lime) and mixed with egg white to obtain a smooth and glossy texture. The steps leading up to the hall were formerly flanked by two equestrian statues of excellent workmanship. The pillars supporting the arches are 13 metres (43 ft) tall and are again joined by foliated brickwork that carries a valance and an entablature rising up to a height of 20 metres (66 ft). The decoration is done, (shell lime). The pavilions topped with finials that were covered with gold are on either side of the courtyard. ult in 1636, as a focal point of his capital at Madurai. Thirumalai Nayak intended the palace to be one of the grandest in South India. The interior of the palace surpasses many of its Indian contemporaries in scale. The interior is richly decorated whilst the exterior is treated in a more austere style. The king hired an Italian architect to design the complex, and hence the Dravidian – Italian architecture. During this period Madurai was a thriving kingdom with Portuguese, Dutch and other Europeans as traders, missionaries and visiting travelers. This might have influenced the design inspirations of the palace. During the 18th century many structures that were part of this palace were pulled down or incorporated into buildings in the adjacent streets. What remains is the enclosed court known as the Svarga Vilasam and a few adjoining buildings. The audience chamber of the Svarga Vilasam is a vast hall with arcades about 12 m high. The court yard of Svarga Vilasam measures 75 m (246 ft) by 50 m (160 ft).[3] The architecture is a blend of indigenous and Islamic forms. Thirumalai nayakar mahal is famous for its giant pillars. Pillar's height is 82 feet (25 m) and width is 19 feet (5.8 m). Historically, the palace measured 554,000 sq ft (51,500 m2) and was 900 ft (270 m) long by 660 ft (200 m) wide.

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SAMANAR MALAI

west of Madurai



Samanar Hills, also known as Samanar Malai or Amanarmalai or Melmalai, is a rocky stretch of hills located near Keelakuyilkudi village, 10 kilometres (6.2 mi) west of Madurai city, Tamil Nadu, India. They stretch east–west over 3 kilometers towards Muthupatti village. These rocky hillocks are home to many Jain and Hindu monuments. The hill has been declared as a protected monument by the Archaeological Survey of India.

HISTORY

The Samanar Hills are located west of Madurai, near the junction of Indian highways NH44 and NH85. The rocky hills begin around the village Kilkuyilkudi and stretch in an easterly direction towards south Madurai. Different parts of these rocky hills are called by different names and are home to a range of monuments dating between 2nd-century BCE and 12th-century CE. The south side of the extreme western end of this rocky hillocks is called the Samanar hills, and these containing a number of Samanar and Hindu monuments.[1] The eastern parts of the same rocky hillocks include other important sites such as the Kanjanmalai with the Thiruparankundram Jain cave and Hindu monuments (Unai Akhar), the major rock cut Subrahmanya Swamy temple (Kandam) and the 17th to 18th-century Islamic dargah for Sikandar Shah – the last Sultan of the Madurai Sultanate (1372–1377 CE) According to Mahajan, it was the 8th-century Jain scholar Akalanka who founded Samanar Hills and nearby Madurai Jain basadis (settlements) after vanquishing the Buddhist scholars at Kanchipuram. This led to Jains flourishing here between the 9th and 12-century, along with the establishment of a monastery. The Samanar hills have two significant collection of Jain monuments. On the southwestern slope tip is the Settipodavu with a 10th-century Jain cave (povadu from pudai, means cave). Settipodavu is a short climb up from the base. On the southeastern slope is the Pechchipallam site at a higher level. The Pechchipallam is on the other side of the hills than Settipodavu, and they too contain Jaina reliefs and inscriptions. The Pechchipallam carvings and inscriptions are mostly from the 10th century, a few from the late 9th century and a few after the 10th century. A few Tamil-Brahmi inscriptions have also been found at the top of the Samanar hills, but their translation is a secular language, and does not imply a definite connection with Buddhism, Jainism or Hinduism. The Settipodavu site on the Samanar hills is more easily accessible and oft visited. It is a small cave on the southwestern tip of these hillocks, on the western slope. The cave is a natural one. As one walks towards the cave, into the view comes a large seated Tirthankara relief. A closer look below his asana affirms the lion emblem, suggesting that the image is of Mahavira.[1] Below him is a 10th-century Tamil inscription in a rounded script (Vatteluttu), whose shape and style helps date the image. Inside the cave are three Tirthankaras in the middle. To the left is the Jaina goddess Ambika Devi depicted as a female warrior riding a lion with a drawn bow and arrow in her hands. To the right of the three Tirthankaras is a seated and larger Padmavati Devi. Smaller characters accompany Ambika Devi on elephant and foot. Below these reliefs are three inscriptions, all in Tamil language, Vatteluttu script and all from the 10th century The Pechchipallam site is on the eastern slope, the other side of the Samanar hills yet relatively close to Settipodavu. As one approaches the Pechchipallam site, a row of eight Jaina reliefs come into view. Four are of Parvathas with serpent hood, one is of Bahubali, and remaining three of other Tirthankaras [6] In one of these, the Jain yaksha Dharmapada is shown for its relatively rare iconography. He is shown as half snake and half human as he holds the chamanas above the head of Parvathas. A similar iconography is found near Kalugumalai Jain Beds.[6] Below these eight reliefs at the Pechchipallam site are six Tamil inscriptions in Vatteluttu script from donors. These help date them between the 9th and 10th century, with two possibly from the late 8th century CE.[1] Thus, the Pechchipallam site had become popular to wealthy patrons supporting Jaina ascetics by about the 9th century. Further up from the Pechchipallam reliefs is a temple site whose jagati has survived. There is a 10th-century inscription there. At the top of the Samanar hills is a solitary stone lamp post. Not too far from the foot this post is an 11th-century or more likely 12th-century predominantly Kannada inscription with one line in Tamil. This is also a Jaina inscription. Taken together with many more 11th- to 13th-century Jaina inscriptions found in Madurai area, other regions of Tamil Nadu and Karnataka Pechchipallam




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MEENAKSHI AMMAN TEMPLE

southern bank of the Vaigai River,Madurai



The temple is at the center of the ancient temple city of Madurai mentioned in the Tamil Sangam literature, with the goddess temple mentioned in 6th-century-CE texts. This temple is one of the Paadal Petra Sthalams which are 275 temples of Shiva that are revered in the verses of Tamil Saiva Nayanars of 6th-9th century CE.

HISTORY


The town of Madurai is ancient and one mentioned in Sangam era texts. These are dated to be from the 1st to 4th century CE. Some early Tamil texts call Madurai as Koodal, and these portray it as a capital and a temple town where every street radiated from the temple. Goddess Meenakshi is described as the divine ruler, who along with Shiva were the primary deities that the southern Tamil kingdoms such as the Pandya dynasty revered. The early texts imply that a temple existed in Madurai by the mid 6th century.[26] In medieval literature and inscriptions, it is sometimes referred to as Kadambavanam or Velliambalam. It was described to be the sangam of scholars, or a place where scholars meet. It is mentioned in the Tamil text Tiruvilayadalpuranam and the Sanskrit text Halasya Mahatmya. It is one of the shrines of the 275 Paadal Petra Sthalams. Early Tamil texts mention the temple and its primary deity by various epithets and names. Thiruganasambandar, the famous Hindu saint of Saiva philosophy for example, mentioned this temple in the 7th century, and described the deity as Aalavaai Iraivaa. The origin of the temple is mentioned in these early Tamil texts, some in the regional Puranam genre of literature. All of these place the temple in ancient times and include a warrior goddess, but the details vary significantly and are inconsistent with each other. Some link to it deities they call Aalavaai Iraivaa and Aalavaai Ammai, or alternatively Angayir Kanai, Annimai. Some link its legend to other deities such as Indra who proclaims the primacy of the goddess, while some describe Hindu gods appearing before ancient kings or saints urging wealthy merchants to build this temple in the honor of a goddess. One legend describes a childless king and queen performing yajna for a son, they get a daughter who inherits the kingdom, conquers the earth, meets Shiva ultimately, marries him, continues to rule from Madurai, and the temple memorializes those times. Scholars have attempted to determine the history of the temple from inscriptions found in and outside Madurai, as well as comparing the records relating to South Indian dynasties. These largely post-date the 12th century. The shrines of Meenakshi temple are embedded inside three walled enclosures and each of these have four gateways, the outer tower growing larger and reaching higher to the corresponding inner one. The temple has 14 gopurams, the tallest of which is southern tower, rises to over 170 ft (52 m) and was rebuilt in the late 16th century. The oldest gopuram is the eastern one (1 on plan), built by Maravaman Sundara Pandyan during 1216-1238.[67] Each gopuram is a multi-storeyed structure, covered with sculpture painted in bright hues. The outer gopurams are high pyramidal tower serving as a landmark sign for arriving pilgrims, while the inner gopuram are smaller and serve as the entrance gateways to various shrines.[35][68] The temple complex has 4 nine-storey gopurams (outer, raja), 1 seven-storey gopuram (Chittirai), 5 five-storey gopurams, 2 three-storey, and 2 one-storey gold-gilded sanctum towers.[69] Of these five are gateways to the Sundaresvara shrine, three to the Meenakshi shrine. The towers are covered with stucco images, some of whom are deity figures and others are figures from Hindu mythology, saints or scholars. Each group or sets of panels in each storey present an episode from regional or pan-Hindu legend. The four tallest gopurams on the outer walls alone depict nearly 4,000 mythological stories. The goddess shrine has the green stone image of Meenakshi, standing in bent-leg posture. Her raised hand holds a lotus, on which sits a green parrot. Her left hand hangs by her side. This image is set in a square garbha griha (central sanctum). A copy of this image has been made from metal and is kept in the temple complex. The metal version is used for a festive procession

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SUBRAMANIYA SWAMY TEMPLE

Thiruparankundram,Madurai



Arulmigu Subramaniya Swamy Temple, Thiruparankundram is a Hindu temple dedicated to the god Murugan. It is regarded as one of the "six Abodes of Murugan". The temple is built in rock-cut architecture and believed to have been built by the Pandyas during the 6th century. According to the legend, it is where Murugan slayed the demon Surapadman and married Deivayanai, the daughter of the king of heaven, Indra. Also, Murugan is said to have worshipped his father Shiva here as Parangirinathar.

HISTORY

Thiruparankundram finds mention in the Kanda Puranam detailing the slaying of Surapadman by the god Murugan. As per Hindu legend, the demon king Surapadman, once obtained boons from the god Shiva on account of severe penance. He started ruling the 1008 worlds on account of the power attained. He married Padumakomalai and had several sons. Viramkendram, a city created in the seas, became his capital and he started troubling the devas (the gods). He imprisoned Indra (the king of the gods) and also desired Indra's wife Indrani. Indra sought the help of Shiva's son and the god of war Murugan. Murugan sent his messenger Viravakutevar to the demon, who remained unmoved. A severe battle was fought in Thiruparankundram where Murugan killed all the sons of the Surapadman except Iraniyan. Surapadman hid under the sea. Murugan split him into two pieces, which went on to become the god's divine vehicles, peacock and rooster.[1] The day when Murugan slayed Surapadman is celebrated as Skanda Sashti festival in all the Murugan temples. Inscriptional evidences point out that this temple, being carved out of a hill, was most probably earlier a Jain cave. There is another theory that earlier to this, the Murugan temple existed much before the 6th century and converted into Jain shrine by Jain monks under the aegis of Pandya king Koon Pandiyan. The temple was later converted into a Hindu temple under the tutelage of Gajapathy, the minister of a later Pandya King, during the later part of the 8th century. The temple has several additions during the regime of Madurai Nayaks who commissioned the pillared halls in the temple.[4] As of 2021, the temple is maintained and administered by the Hindu Religious and Charitable Endowments Department of the Government of Tamil Nadu.