Abstract

Sri Prasanna Vinayka temple is located to the west of Udumalpet of Tripur District. It is here that for Vinayka, a separate Sannithies has been constructed for the first time and a very big Vinayka figure has been established. The temple faces to the east and has many sub- Sannithies. Near to this temple there are temples that possess the architecture of today. They are the known Kannika Parameshwari temple and Mariamman Temple. The aim of the research paper is to trace out the architecture of Vinayka Temple.

1. INTRODUCTION

Sri Prasanna Vinayka Temple is renowned for its many architectural patterns. The temple’s organs like the upana the ‘Athishtana’ the Pada. The ‘Prasthara’ the Griva, the ‘Sikhara’ and “Sthupi”, have been put up in accordance to the Agama. Though the upana is seen a bit concealed the Athishtana has been clearly shown. In the ‘Athishtana’ the organs have been regularized. The Mahapadma has been well carved and is put up on a less height of Jagadi. The Padmas have been not only well engraved but also in the corner portions many pretty birds have been shown which enable one to say that the features belong to the later days of the Nayaks Next to the ‘Mahapadma, Kumuda is seen as Virutha Kumuda.

2. METHODOLOGY

To prepare the manuscript analytical, comparative and descriptive survey methods have been used.
3. BACKGROUND TO STUDY

The artists of today have shown the Kumuda and have next shown the Kala an element in a simple way. Next to the Kumuda showing such craftsmanship can be considered as the days of the cholas. Moreover the ‘Kaboda’ has been carved accordingly and on it simple kudus have also been chiseled. On the southern portion of the sanctum more than 14 kudus have been carved. Next to the ‘Kaboda’ an organ by name ‘Kanda’ and ‘Pattihai’ have been carved which is a feature generally followed. But it bears the Dravidian art and architecture completely. It is to be understood that in the sanctum craftsmanship of this sort increase the beauty of this part.

4. ARCHITECTURAL CONTEMPLATION

The present day artists who have shown the Athistana clearly have also been attentive in the Pada portion. The artistic excellence of the half- pillars on the foot portion completes this part. The Devakoshtas have been carved and the excellent archways have been shown. But in the ‘Devakoshta’ no divine figures have been kept. This can be understood as the impact of the Kongu Pandyas. Among them in the sanctum it has nearly 4 pilasters have been shown. All the sides of the pillars are in the simple shape of the Bramakanda.

Figure 1: Entrance of Temple

At the entrance to the Artha Mandapa of this Sannithies two beautiful pillars have been shown which reflects the growth of Dravidian architecture and the two pillars are
considered as two artistic treasures. The artists of the present days who have carved these pillars have also engraved pretty foot portion for it. Near to this the Bramakanda portion has been shown. Many decorative designs and Nagabandhas are found here. Near to the Nagabanda the figure of the beautiful Vishnukanda has been chiseled. To the western side of it figures like the kudam, the Thadi, Padma and the Palahai have been shown with decoration which exhibits not only the development of architecture but also a turning point in the art. Apart from this on the western side of the pillar in accordance to the place the Veerakanda and the Pushpa Pothishai have been shown. According to the place at its entrance portions many decorative motifs and Kodikarukku craftsmanship are found. On the northern side of the sanctum near the Devakoshta the beautiful Piranalas has been put up. Such kind of structures belongs to the days after the Nayaks.

Next to this on the half –pillars i.e., the pilaster, the ‘Malasthana’ the ‘Thadi and the petal have been engraved. The next to the above portions namely the ‘Veerakanda’ has been beautifully carved and on it the “Pushpapothihai” are seen. On the half-Pillars next to the “Palahai”the way the ‘Pushpa Pothishai’ has been shown can be further understood. The entire half –Pillars lead to the ‘Kala’ the organ in the ‘Athishtana’. On the archways of the Deva koshta there are many floral designs faces of elephants and the mahara archways. These type of features are also shown in the Artha Mandapa. The Artha Manadapa and the sanctum has been joined by the ‘Anantharala’. On the outside parts of the Anantharala a window made of stone has been constructed which shows the ability and artistic taste of the artist.

On the western side of the sanctum also such artistic excellence has been carved which need to be studied. The half –pillars found in the ‘patha’ portion of the sanctum are longitudinal which reminds of the days of the Cholas. It is novelistic to see the sculptures in the Devakoshta. And in the ‘Mahamanadapa’ there is no devakostha sculpture. But it can be seen that the “Artha Mandapa Deva Koshta has been carved slightly broader. The artistic works of the modern days which have found in the sanctum and Anantharala & Artha Mandapa have slightly of a different measurement.

The Artha Mandapa is slightly broader than the sanctum. The same ‘Athishtana’ structures, the Pada the Pillared walls and the ‘Deva Koshta’ have been carved is understood such mensuration beautifies the outside parts. The Prasthara here is a simple structure. On the southern side of this Prasthara nearly seven kudus have been carved. On the western side of the Prasthara there is no face of the elephant or under the prasthara the rows of yali friezes. The features of the art of architecture has been wholly abided since next to the Prasthara the roof is found the rap in between these structures, the faces of the elephants have been here and there shown. The information given till now is about the southern side of Arulmigu Prasanna Vinayaka Temple. On the northern side, such types of artistic features have been regularized. The Athishtana and the organs like the kumuda, the kala, the kaboda, the Kanda and the Pattihai have been exhibited. The koshta and the veerakanda reflect the same artistic excellence. In architecture such type of craftsmanship belong to the early days can be known. But here the artistic
features of the days of the Pallavas, the cholas, the Pandyas and the Vijayanagar Nayakas.

![Figure 2: View Of Sri Prasanna Vinayka temple](image)

4.1 The Muha Mandapa

This Mandapa has two rows of pillars. In each row more than five pillars have been installed. Though the lower portions of the pillars have been shown in a simple manner and all the pillars bear the same structural artistic skill related to decoration have been shown. In the centre portion the 8 sides and the four sides pillars beside it have been carved. The pothiahai portion of pillar has the same shape of the Ethazhl. The Vidana portion have similar architectural motif can be known. The artists of the modern days who have engraved such minute figures have not shown much involvement in the art and architecture. Hence the artistic trends related to it are very minimum decoration. In the prahara of Sri Prasanna Vinayka Temple many pillars have been constructed. Since all have been built at the same time they bear the same traditions of architectural features. In the Muhamandapa the Padma Peeda has been built.

4.2 The Vimana

This temple bears the architectural designs of the present days and has a beautiful Vimana. This Vimana belongs to the Thirithala type and it is a stucco structure bearing many divine Padmas. On the first floor many stucco grafts and kudus have been shown. Near it vehicles and streets have been structured. On the first thala each part resembles a
small temple structure which gives an elegant look at the Vimana. Like the architectural designs being followed in the first tala the second tala also possesses the same. In this koshta and many stucco grafts have been bear embedded. The grivakoshta and the figures related it can be known. The sikhara is circular–shaped and the sthubi is also found here. These architectural structures are of the present days can be understood.

4.3 Sri Viswanatha Sannithi

In equal status to the Sannithi of Arulmigu Prasanna Vinayka the Viswanatha Sannithi in the sitting posture faces to the east. Its architectural craftsmanship is slightly different from the Prasanna Vinayka Sannithi that is nearly. To the western side of the sanctum next to the Upana a beautiful Athistana has been carved. Here the Padma artifacts are shown decoratively. Next to the Padma the organ Tadi is lifelike. Beside it the kumuda has been carved with decorations. On the upper part of the kumuda, the kala has been carved and on it the Pattihai has been shown. Here there is a kanda with another pattihai. In the Athistana no kaboda the kudu has been shown. Such type of Athistana structure is varied from the above mentioned Prasanna Vinayka Temple can be noted.

Next to the Athistana, the pada has been shown. In the Patha, Deva koshtas and sub-sannithies are appeared. The half pillars possess the same features as found in the temple mentioned above. Wonderful Deva Koshtas have been carved. In that placing of divine figures belong to the modern days. The half pillars are 4 sides. In that the Thadi the Ethazhl and the palahai have been joined. The Veerakanda and the Pothihaie are annexed to the Prasthara. In architecture the explanations given so far are about the western side of sanctum. To the western side of in the Deva koshta the figure of Lingodhbava is in the sitting posture facing to the west.

In Viswanatha Temple the southern side has the Athistana, the Pada and the Presthara like the western side. Moreover it has similar craftsmanship and measurement. The Architectural artifacts lead upto the Muha Mandapa, since it is the southern side. Deva koshta the figure of Datshanamurthy faces to the south. Next to this the model structures of the deva koshta and its structures are seen. Kumuda with various beams the Jagadi, the mahapadma adds beauty to this portion. All the half pillars are of the same structure measurement and decoration. The Deva koshta are ways the mahara figures, the pushpa pothihais on its either side add the beauty of this part. In the prasthara nearly more than 15 kudus are seen in a very simple manner. Furthermore on its western side in certain places the faces of the elephants are shown. These link the Vidhana and the prasthara. All the pilasters possess the same decoration.

The Devakoshta where Datchinamurthy is seated has risen to the leval of a small sannithi. In the Artha mandapa as well as in the muha mandapa architectural designs cited above are reflected with no kind of varied craftsmanship than indiscipline and matching connection in the art. The artists of today have set many figures in the karpagruha. Devakoshta but have not attempted to carve any figures in the Artha mandapa Devakoshta. Like the other temples there is no kumbapanjchara or decoration for the kodikkarukku here. From the sanctum to the front-Mandapa there is the same
features, hence there is a high beauty about it. All the features have been carved regularly. According to the place entrances have been put up.

Such type of artistic excellence has been shown in Sri Viswanatha temple on the northern side. The above said Athistana structure the Pada and the Prasthara craftsmanship have been shown. The divine figures are seated in the sanctum and the Deva koshtas of the Artha mandapa. They are installed according to the background of the Agama. The Pranala has been carved as in the Prasanna Vinayka Temple. There the faces of the elephant have been shown. In the Deva koshta of the Artha mandapa divine figure has been kept since it is Durgai, Annai appears only here and endows blessings to the devotees.

4.5 Sri Chandikeswara Sannithi

With artistic trends near the northern side of the Deva koshta of Sri Viswanatha Temple facing to the south Chandikeswarar Sannithi has been constructed. Though its ‘Athishtana’ has been shown in simple manners the architectural features can very easily be identified. Near to the Athishtana, the Pada has been shown. The half – pillars are found here also. In the prasthara many kudus have been carved and are noted for simplicity. The wall-pillars found in the Pada portion have been shown in a simple manner. But its Pothihais remind one of the chola days. The Griva which is next to the prasthara has many sculptures. The Sikhara and the Sthubi with the four sides are the craftsmanship of the present days. In the Athistana the sculpture has been chiseled facing the east. From the upana to the prasthara the craftsmanship is made of hard stones. The griva the Sthubi and the sihana are relief structures and belong to the modern days. Its sannithi is understood to belong to the days after the rule of the Nayaks.

4.6 Sri Subramania Sannithi

In this temple campus the Subramaniyar Sannithi is on the north western direction in the sitting posture facing to the east. It bears many architectural artifacts about it. When one examines it on the basis of the features of the art it is known that it is of earlier days. Though the Upana is seen in a concealed manner it bears many important features. In the Athishtana thiripattai has been shown. Next to the padma a slightly taller “Jahadi has been carved reminds one of style of Viswanatha temple. The Thiripatta Kumuda has been constructed in a small size. These are the general architectural features that are found in the Chola temples found here. This can also be found in the temple of the Pandyas days. This part consists of the ‘Kala’ the Pattihai and the kanda. In accordance to the Vimana the Athistana is at a height of nearly 4 feet.

In the feet portion the Deva koshta and many half –pillars have been shown each for a side. Though in the foot portion all the organs pertaining to it are shown the archways appear with no decoration. Though the prasthara appears as in the temples already mentioned the nests are simple and slightly grown ones. On the corner portion of the prasthara the simple craftsmanship of the Kodikarukku has been shown.
5. CONCLUSION

This paper identifies the architectural craftsmanship of Sri Vinayka Temple at Udumalpet in Tripur District. The author has tried to explore every part of this temple belongs to artistic excellence.

6. REFERENCES

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