SRI VENKATESHWARA SWAMY TEMPLE
(A MONOGRAPH - GUIDE)

HISTORY, ART AND SCULPTURE OF TIRUMALA TEMPLE

by
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This book TIRUMALA SRI VENKATESWARA SWAMY—(A Monograph Guide) with Art and Sculpture of Tirumala Temple is very humbly dedicated to the twin lotus feet of Sri Lakshmi sametha Venkateswara Swamy, the Ishta and Para Daivam of the author.

The publication of this book has been financed by the Tirumala Tirupati Devasthanam (T.T.D.), Tirumala and the author is grateful to the T.T.D., and Sri. M.K. Vinayak, IAS., the Executive Officer, T.T.D., for this assistance. I am also grateful to Sri N.S. Rama Murthy, M.A., Editor, T.T.D., Publications for kind assistance.

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I am grateful to Srimathi R. Rajeshwari Rajesh for preparing the computerised text of the typescript and to Sri. Rajesh Ramavaranpu for printing this book on behalf of myself and my wife Srimathi P. Rama Devi Sitapatii.
This book entitled "SRI VENKATESWARA SWAMY TEMPLE (A MONOGRAPH - GUIDE)" History, Art and Sculpture of Tirumala Temple is dedicated to the twin feet of Sri Venkateswara Swamy of Tirumala. The author who worked earlier as Collector of Chittoor District (1966-68), as Commissioner of Archaeology, Archives and Oriental Research Institute of the Government of Andhra Pradesh, retired as Chief Secretary to the Governor of Andhra Pradesh, with the rank of Chief Secretary to Government and is presently enquiring authority, G.A.D., in the Government of Andhra Pradesh.

The earliest popular manual on Sri Venkateswara Swamy was published by the author while he was Collector Chittoor under the title "Sri Venkateswara Swamy, Lord of Seven Hills, Tirupati" by M/s. Bharatiya Vidya Bhavan in their Book-University series in the year 1968 and has run to several editions. The author who has specialised in temple sciences has brought out many other books such as Sri Kala Hasti Temple, Sri Ahobilam temple, New Satavahana Sculptures from Andhra Amaravathi, Enugula Veera Swamy's Journal, Sri Venkateswara Swamy in Telugu (with Mrs. P. Rama Devi Sitapati as Co-author) and several research publications such as Sri Sailam Khaifiyat (Volumes I and II), and studies on the History of Srisailam temple, temple bronzes of Srisailam etc. A special issue "ITIHAS" on the temples of Andhra Pradesh was also brought out to commemorate the second World Telugu Conference in the year 1981. He has several books on administration and Irrigation (Command Area Development) to his credit.

The author who is dedicating this Historical Monograph to the Holy feet of Sri Lakshmi Sametha Sri Venkateswara Swamy hopes that this book will help every pilgrim to Tirumala to appreciate the glory of the temple at Tirumala and also help him to see every structure and sculpture in the temple and appreciate the Art and Sculpture of the temple. The pilgrim will be, in a position to understand the greatness of this Lord, who responds quickly when called (Pilichina palikay Daivam). For more intensive studies of the temple, the pilgrim could refer with
benefit to the author's other publications on the temple, Sri Venkateswara Swamy Temple, Tirumala — Worship, Utsavams and Festivals and Sri Padmavathi Parinayam. The book on worship has been published recently by Bharatiya Vidya Bhavan, Mumbai.

The author is grateful to his wife Smt. P. Rama Devi for helping in the writing this book.

Hyderabad. 25.01.1996

P.SITAPATI
INTRODUCTION - REACHING TIRUMALA

Tirumala, the Kaliyuga Vaikuntam is a hill town located in Andhra Pradesh State in India, that is Bharat. Tirupati is the municipal town at the base of the hill station Tirumala, Panchayat. The latitude and longitude of this heaven-on-earth is N.Latitude 79 21' and 21 east respectively. Tirupati and Tirumala are located in Chittoor District of Andhra Pradesh State. The nearest city to Tirupati is Madras a Coromandel coastal city which is the Capital of Tamil Nadu state in India. Another city which is near is Bangalore, the capital city of Karnataka state in India. Madras is 120 miles away from Tirupati, Bangalore is also connected with a good highway to Tirupati and is about 240 Kms. away from Tirupati. Hyderabad is the capital of Andhra Pradesh state, in which state lie the towns of Tirupati and Tirumala. Hyderabad is also connected with a good road to Tirupati, the distance being about 475 Kms away from Tirupati. This road from Hyderabad goes via Jadcharla, Kurnool, Nandyal, Cuddapah, Rayachoti and Bhakraopet. After reaching Cuddapah by road, one can take an alternative route and proceed to Tirupati via Rajampeta Kodur and Renigunta also. The road from Kodur to Renigunta is through a pleasant forest area. Similarly on the alternative route, the road from Bhakraopet is through forest areas. During the ancient days, these were thick and richly forested areas, where elephants used to roam freely. There is no such fear from wild animals now. On all these routes, there are Govt. owned Roads and Building Guest Houses which are locally known as Travellers' Bungalows. Forest guest houses and Zilla Parishad Guest Houses are also available in all taluk or Mandal headquarters and one can utilise them. Local enquiry will help you to reach these places. If the guest houses are vacant, you can rest a while in them or stay in them if you have reservation. Reservation can be obtained by writing to the District Collector or the Executive Engineer in-charge of the rest houses. All the important towns enroute have hotels where you can get food, coffee, tea and other refreshments. The hotels also provide lodging and the fee payable depends on the amenities provided.

Tirupati the town at the base of Tirumala has also such guest houses including the guest houses of Tirumala Tirupati Devasthanams. There are also modern hotels in Tirupati where one can get good lodging facilities. The Tirumala Tirupati Devasthanams (called T.T.D., in abbreviated form in this pilgrim's monograph) also has free guest house going by the name of T.T.D. Choultry
near Tirupati Railway Station. This accommodation is free, while the TTD Padmavathi Guest House and other Guest Houses such as the University Guest House, the R&B guest house collect fees and permit travellers to stay in them on prior reservation.

Tirupati is connected with the three cities mentioned earlier by air transport facilities. A pilgrim can therefore fly from Hyderabad or Bangalore or Madras to Tirupati and fly back to any other destination required. The Indian Airlines, the Vayudoot and one or two seasonal private flying companies provide this service to travellers. The TTD also gives preference to pilgrims arriving by air to Tirupati and provides them with guest accommodation in Tirumala, the hill temple city. Usually the Airline company provides transport to Tirumala to pilgrims arriving by air to Tirupati. Tirumala is connected with two excellent ghat roads from Tirupati. One way traffic road up the hill is 14 kilometres long. One can engage private taxis and autos to reach Tirumala by Road.

The Andhra Pradesh State Road Transport Corporation (APSRTC) or RTC as it is known in the abbreviated form runs periodic bus transport services from Tirupati to Tirumala. These buses start at least once or twice every hour based on the needs of the pilgrims. The buses start from the R.T.C. bus stand located next to the free TTD Choultry (free Devasthanam choultry) and opposite the Tirupati station. The A.P. State Tourist Development Corporation also runs de-lux buses to Tirumala periodically.

Private transport can also be booked for use by pilgrims near this bus stand. These are state permitted taxis, autos and vans which can accommodate bigger parties.

The APSRTC also runs direct de-lux and ordinary bus services from all district head quarters in the state of Andhra Pradesh and also from Chennai (Madras), Bangalore and Hyderabad. Return services are also available.

The pilgrim can reach Tirupati by rail, as Renigunta a railway junction near Tirupati is connected with all the important places in the country. Tirupati is connected with Renigunta by rail. There are direct rail services from cities such as Vijayawada, Madras, Bangalore, Delhi etc., to Tirumala. The trains provide convenient service to the pilgrims, when advance reservation is made by them to travel by rail.
WHERE TO STAY AT TIRUMALA: The TTD provides free accommodation in its free choultries to the needy pilgrims as at Tirupati.

The Tirumala Tirupati Devasthanam also provide excellent paid-for accommodations to pilgrims. The Accommodations Officer and his office can be contacted on arrival for such accommodation on payment basis. There are various guest houses, and cottages which can also be booked for the comfortable stay of pilgrims. The rates charged are very reasonable (less than the rates for accommodation in one or two star hotels) and one can stay in these guest houses or cottages and have the satisfying divine glow and experience of the darshan of the Lord, Sri Venkateswara Swamy Varu. Good boarding facilities are also available atop the hill. The T.T D., has also a Nitya Anna-Dana Scheme under which pilgrims are given a free meal. Free meal tickets are distributed to pilgrims worshipping in the temple and they can have a meal as the Lord’s prasad.
CHAPTER - II

SRI VENKATA CHALAM OR VENGADAM

The Lord in the temple on the Hills is known as Sri Venkata Chalapathi or Sri Venkateswara which means He is the Lord or presiding Deity of Venkata Hill or Vengadam as it was known in the early centuries before Christ.

Geologically speaking the hills in this area and near Tiruvannamalai are said to be very old hills on earth. The Venkata Hills are composed of Nagari Quartzite. These Quartzites are to be found on granites and Gneisses which form the lower parts of the hills. The granites and gneisses are more than 250 crore years old or 2500 million years old. A very rare geological formation, a geological rock bridge formed due to wind erosion, called as the EPARCHAEAN UNCONFORMITY is to be seen at the top of Tirumala (or Vengadam). This has been demarcated now as a National Geological Monument on the top of the hill behind the oldest T.T.D. Guest house. A pair of Vishnu-padas or feet carved in rock are seen here. This natural arch in Nagari Quartzite to the northwest is a 'must' for every pilgrim and tourist to this region. The natural arch is said to be 250 crore years old.

The Venkatachalam range of hills also known as Sri Sailam range or Seshachalam hills is said to be like a Cobra basking in the Sun with its hood at Tirumala (where Seshachalapathi resides), and is said to extend up to Srisailam. The middle of this long, hooded Cobra hill range is the abode of Ahobila Ugra-Narasimha and the tail portion carries the famous Srisailam temple on the banks of the Krishna in Kurnool District. The Srisailam temple is one of the twelve Jyotir Linga temples (ONE OF THE DWADASA JYOTIRLINGA TEMPLES) of India.

An aerial view of Srizvari temple
The Tirupati - Hyderabad flight from Tirupati aerodrome on request sometimes flies over the Vengadam range of Hills. This author on many occasions was lucky to see the Sri Venkateswara temple with its burnished gold Ananda Nilaya Vimana rising into the rosy air and shining like a yellow rising Full Moon while the Swami Vari Pushkarini next to it showed the sporting swimmers and bathers in it and it would then shine and reflect like a huge mirror the glory of Vengadam to the high skies. The woods, thick forests and some of the theerthas could also be spotted such as the Akasa Teertha and the Gogarband dam. It was unique to see that the surrounding hills on
the top made a shallow circular trough which contained the Sri Varai temple. In view of this shallow valley on the top of Venkatadri, the Lord himself can be called as MALAYA KUNIA NINRAN that is the Lord who stands in the valley of the Hill. Actually this is the age old historical name for the processional deity of Sri Venkateswara, called Malayappa Swamy.

The Vengadam hill is said to be 100 square miles in extent. The highest hill in the SAPTHAGIRI RANGE is about 3,620 feet high. The temple itself with the Ananda Nilaya Vimanam is said to be 3,425 feet above the sea level. The Saptagiri Hills are a part of the Eastern Ghats of South India and the Seven hills of Vengadam are as follows: The Seven hill peaks representing the Adi Sesha are Seshachala Garudachala, Anjana Chala, Vrishaba Chala, Narayana Chala and Venkata Chala range on the banks of Sri Swami Pushkarini. The temple is on the South bank facing East; the temple of Sri Varaha Nara Swamy is on the Western bank of the Swami Pushkarini, south of the main temple of Sri Venkateswara.

The legend of Vengadam Hill being the sporting hill of Sri Lakshmi Narayana is as follows: The Varaha Purana starts with the invocatory sloka to Sri Venkatachalapathi

SRIYAH KANTHAYA KALYANA NIDHAYE NIDHAYER DHIDHANAM
SRI VENKATA NIVASAAYA SRINIVASAAYA MANGALAM
SRI VENKATA CHALADAESAM SRIYA DHYASITHAVAKSHAM
SRITHA CHETANA MANDARAM SRI NIVASAM MAHAN BHAJE

Sri Venkata Chalam is the name for Vengadam in Telugu land. The Varaha Purana mentions that Sri Venkatachalam is "VAISHNAVAYA KSHETRAM ADBHUTAM PRIYA DARSANAM" It is also "SIDDHIDHAM, SARWAISVARYA KARAM, NRINAM SARWA ASCHARYA PRADAM, SUBHAM, PUNYAM, PAVITRAM, AUSHHYAM SARVA MANGALA KARAKAM.....The merits of this Vaishnava Kshetram are wondrous and pleasing to see, bestower of Siddhis and riches, auspicious, merit giving, sacred bestower of longevity and all auspiciousness to mankind.

The sage Sutha explains the Mahatyam of Sri Venkatachalam; Venkatachalam or Vengadam is the best and most sacred of all Vishnu Kshetras. This Seshachalam is actually the sporting ground of Varaha and this is VARAHA BHUMI. After the Pralaya, the Vatapatra Sayee Sri Maha Vishnu ordained his eagle vehicle Garuthmantha to bring down his sporting hill in Sri Vaikuntam
History, Art and Sculpture of Tirumala Temple.

to earth. This kridadri mountain was three yojanas wide and thirty yojanas long and was in the shape of ADISESHA. The kridadri was blooming with Punnaga, Champaka, Asoka, Tala, Hintala and such other divine flora, fauna and trees. Parrots, cuckoos, and Swans were making sweet music in the air in this kridadri. Many flocks of birds, lions, monkeys and the like were inhabiting the kridadri. Similarly several kamarupa punya-purushas were also moving in this land which contains joygiving springs of water, divine music and all auspicious qualities. The very sight of this 'parvatha' bestows MOKSHA on humanity. This famous kshetra is Sri Venkata Chalam. Sri Maha Vishnu manifested Himself in a Divine Vimanam on the banks of the Swami Pushkarini (Sri Varaha). Sri Venkateswara Swami also manifested Himself to the south of this Swami Pushkarini in another divya vimana with SANKA, CHAKRA AND GADA and ordained that Venkatachalam would be the best of hills and declared "I shall reside on the top of Venkata Giri with my consorts Sri Devi and Bhu Devi. I shall thereafter bestow boons on mankind as they ask for". This was a boon given to Celestials, and humanity is now enjoying the Lord's boon!

VARIOUS NAMES OF SRI VENKATA CHALAM

Vengadam has many other names based on the merits bestowed by it on Man. It fulfils man's desires and is Chintamani. It bestows Wisdom on Man and is Gnanadri. It is an "adri" or mountain full of Theerthas and is Tirthadri. Lotuses bloom in its theerthas and hence it is Pushkaradri. Dharma Deva performed penance on this mountain and hence it is Vrisha Adri. The mountains are full of gold and hence it is KANCHANADRI. A devotee by name Narayana was bestowed boons on it and therefore it is NARAYANA ADRI. It has come down to us from Vaikunta, the abode of Sriman Narayana and is VAIKUNTA ADRI. Anjana Devi made penance here and gave birth to Anjaneya and therefore it is Anjanadri. A king by name Neela lived here and it is Neeladri. Vengadam or Venkatachalam is composed of the sabdas "Vem" and "Kataha". Vem stands for sin, Kakaha stands for burning down of Vem or sin into ash. Hence this place which by its very thought, sight and touch relieves mankind from sin is Vengadam or Vemkatam.

The Varaha Purana in sloka 31 in Chapter 3 gives another explanation for Vengadam as follows:
VENKATO AMRUTHA BIJASTHU,
KATAM AISWARYA MUCHYATHEY,
AMRUTHA AISWARYA SANGHATVAT
VENKATADRI RI THEEDYATHAY.

Vem is the Amrutha beejja Akshara. Kataha stands for Aiswarya or all riches. The conjunction of both is Venkata Adri. Venkatadri therefore bestows on Man immortality (divinity) and all riches. It is no wonder that the sage Ramanuja in his life time in the 12th century held Venkata-adri in the highest esteem as a very sacred mountain and hesitated to step on it with his mortal feet! Tamil literature, Telugu Literature, the Sangam poets and the Vaishnavite Alwars all make references to it. These aspects have been briefly mentioned in the text dealing with the Lord’s idol.

THE VARIOUS THEERTHAS IN SRI VENKATA CHALAM
It will be worthwhile to briefly notice the various theerthas or sacred water pools in Venkata chalam.

SRI SWAMI VARI PUSHKARINI: This sacred pond for bathing next to the Sri Vari temple on the hill, has already been noticed as the most sacred punya teertha on Venkata chala.

The Varha Purana eulogises the merits of this Teertham and its mahatyam. The manifestation of Srinivasa Jagathpathi on its southern banks mentioned earlier with Varaha on the Western banks is referred to. It gives lordship or "Swamithvam" on earth. All the sacred theerthas of the world are in it. And it itself is the Swami of all earthly pushkarinis.

The Varaha Purana gives the "Suthasthutha Swami pushkarini Mahatyam" as follows:

"Swami Pushkarini punya Sarva papa pranasis
Vaikuntath Bhagavath kreedavapi Sri Bhoomi Lalita
Aprakruta Jalaowgta cha Sugandha Sumanohara
Gangadhi sarva theerthanam janmabhoomi Subhodaka
Anita Vynateyen kridartha thatra thistathi
Virjavadraja dhosha pramukhada vinasini
Ailkartha prada nityam snana mathrena sarvada
Dharsan sparsanath panath smaranath sarva siddhada"
History, Art and Sculpture of Tirumala Temple.

Sage Sutha was telling the sages; Swami Pushkarini is a sacred bank. It releases men from all sins. It is the sporting tank of the Bhavgavan in Vaikuntam and is loved by Srdevi and Bhudevi. Its waters are holy, sweet scented and suananoharam (enchancing). It is the Janma bhoomi (birth place) of Ganga and all theerthas and rivers. The Pushkarini was brought and set down on earth by Vinateya or Garuda. It destroys all sins like the river Virija. It bestows prosperity on earth to all those who bathe in it every day. Its mere darshan (sight) sparsan (touch) and drinking of its waters and even the mere thinking of it (smarana) will result in the achievement of all desires and powers (sarva siddhis).

The Varaha Purana extolls its properties of expiation of sin and its power of fruition of all desires. It is mentioned

Swami pushkarini snanam, sadguru padasevanam,
Ekadasi vratam caapi trayam atyanta durlabham

Three opportunities are not easily available to Humanity. They are 1) A bath in the Swami Pushkarini 2) Adoring the feet of the Sadguru and 3) The observance of the Ekadasi Vratha.

The Varaha Purana also mentions that Lord Subramanya swami expiated the sin of his killing Taraka Asura by a bath in this pushkarini. Sri Rama vanquished Ravana in battle, after a bath in this Pushkarini. Swami Pushkarini was not only a Swami or Lord of all theerthas but it could bestow Swamithvam or Lordship (sovereignty) on those bathing in it.

There are several other sacred Teerthas on the hill. Some of the more important theerthas are briefly mentioned here. A common characteristic of all these bathing pools is that a bath in the theertha or pool has the effect of wiping off, of the sins of the bather.

Akasa Ganga theertha: It is about 3.2 kilometres from the temple on the road to the existing Papa Nasanam dam. The waters of this Teertha are brought by the Vashihnava priests in silver pots for the daily abhishekm in the temple. This water is used for the Friday abhishekm of the Mula Vigraham of Sri Venkateswara. Originally Tirumala Nambi a relation of Sri Ramanuja who was at Tirumala and laid many flower gardens for the worship of the Lord used to carry water from Papa Vinasanam. Now only water from Akash Ganga is used.
**Papa Vinasanam water falls**: Originally this teertha was about five kilometres away from the temple. Pilgrims used to walk the entire distance and have a bath in the water fall. When the low waterfall water was not sufficient, arrangements were made to organise a pipe which delivered water for the bathing of pilgrims. With the construction of the Papanasam dam and a bus transport connection to the dam, pilgrims now reach the new dam and bathe in an artificial water fall arrangement there.

**Kumara Dhara Teertha**: This is a teertha sacred to Lord Subramanya. It lies about ten kilometres to the northwest of the temple. Kumara Swamy or Lord Subramanya is said to have expiated the sin of killing Taraka Asura here (A similar claim is made even for Swami Pushkarini).

Many other teerthas, the Virja Nadi in the temple, the Sakra tirtha (above the famous Kapila teertham in Tirupati above the Kapileswara shrine, the Gogarbha teertha, Pandava teertha, the Chakra Teertha, the Jabali Teertha, Tumburu teertha, Deva teertha and others -- some of them are mentioned in the Puranas. Some of them are not easily accessible now.

The Swami of Pushkarinis however is the Swami Pushkarini next to Sri Venkateswara temple.
CHAPTER III.

AN OUTLINE OF THE BACK-GROUND HISTORY OF TONDAMANDALAM AREA

The early history of the Tirumala-Tirupati area is shrouded in obscurity but we get some glimpses into the early history of this area from Tamil literary sources and Puranas. The Puranas mention of a legendary king Tondaman who is credited with the discovery of Sri Venkatachalapathi’s idol in a ‘valmikam’ or anthill on the Tirumala Hill. He then constructed a temple for Sri Varu with all prakaram walls. The Swami Pushkarini, a natural pool existed at this time itself.

Tirupati and the surrounding area including the Tirumala region have been known as part of Tondamandalam area. This entire area was a very dense forest area for ages when elephants used to roam here freely. The Swarnamukhi River area in which the self-manifested Sri, Kala and Hasti (Spider, Snake and Elephant) Siva Linga has an ancinet temple now was also dense forest and the Hasti or elephant-devotee component in Srikalahasteeswara is itself circumstantial proof of the elephant denizens of this area. Elephants roam to this day from the neighbouring forests (Bandipur in Karnataka and Mudumalai in Tamilnadu) into Kuppam taluk of Chittoor District. Local tribal chiefs held sway in the forest areas then, and Tamil literature, confirms this. The area was known as Vaduku in Tamil Literature, the borderland of Tamilaham (or the Tamil area) and Vaduku is the word for the Telugu language spoken by the junglefolk and chieftains in this area.

OLD STONE AGE: The Old stone age called paleolithic age by historians when the old stone age man shaped stone tools and used them for food-gathering and hunting is typified by the discovery of Acheulian handaxes at Tirupati. Similarly the middle stone age is typified by quartzite tools found at Tirupati.

Mauryas
Dating in Indian history of historical events has always been difficult and was a field for fertile imagination until the discovery that "Sandrocottus" in Greek literature was Chandra Gupta Maurya. With this identification, dating of Chandragupta was done and his date has more or less become the sheet-anchor for dating Indian historical events. His grandson Asoka known as 'Devanam priya' in his rock edicts is one of the greatest monarchs in world history. Nilakanta Sastry in his 'History of South India' is of the view that
Tondamandalam at least partly was under the Mauryas. The existence of a whole gamut of major and minor rock edicts of Asoka near Gooty (Anantapur District) in Yerra Gudi (actually on the border line of Kurnool District and near Gooty) may have to be borne in mind in this connection.

**The Great Andhra Satavahanas**

The imperial mantle was taken upon themselves by the Andhra Satavahanas after the Mauryas. Satavahana hegemony extended over central India, the Deccan and South India for nearly four centuries from 200 B.C. to 200 A.D. Excavations made by the author of this book as Commissioner of Archaeology for Andhra Pradesh State in Kotilingala in Telengana and the discovery of Satavahana antiquities across the state have brought in much new evidence on them. The excavation of Srimukha coins with the Brahmi inscription 'SRI CHIMUKHA SATA' with the Ujjain symbol on one side and an elephant to the left with its trunk loose belonging to SIMUKHA the founder of the Satavahana dynasty at Kotilingala in Peddapalle taluk of Karimnagar district shows that the dynasty originated in Andhra. This author and Dr. Krishna Sastry also discovered an extensive Satavahana site in Sasanakota village (a corrupt form of Satavahana Kota) near Hindupur in the neighbouring district of Anantapur, adjacent to Chittoor District. With this discovery the history of Rayalaseema districts and Tondamandalam can go back to the pre-Christian era. Sasana kota when it existed must have been one of the thirty walled towns built by Andhras as described by PLINY.

Again Gudimallam, seven miles from Renigunta in Chittoor district has an unique Siva Lingam in the shape of a phallus, five feet in height with a beautiful image of Siva carved on it as a bas-relief. This standing image of Siva has two arms the right one holding a ram and the left a waterpot; a battle axe rests on its left shoulder. The head of the lord Siva is unique with a head gear of plaited hair. Its face is lovely. It has kundalas in its ears, and also neck ornaments. It sports a small cloth around the waist but is totally naked. The figure stands on a demon. The author of this book identified this sculpture as an early Satavahana sculpture as early as the year 1967, when he visited Gudimallam as the District Collector of Chittoor District. This sculpture is the oldest anthropomorphic representation of any God in South India. According to me, it can be given the date 200 B.C., coinciding with the rise of Satavahanas in the History of India. I.K.Sarma in his short paper "SATAVAHANA ART AND ARCHITECTURE -- brahmanical architecture during the Satavahana period in Andhra" mentions "... we have clear evidence of public worship of Siva-Mahadeva during second
century B.C. at Gudimallam. Recent trial digs at the famous temple sites of Gudimallam (in Tonda mandalam area), Chezerla, Aihole, Banavasi have revealed ground plans of early brahmanical temples in association with Satavahana assemblages”. The sacred river banks and confluence zones coming under Srisailam Hydroelectric Project were dotted with several temples of the early Chalukyan and later periods. Following up the surface exploitations, intensive excavations at a few select sites brought to light a remarkable series of brick temples with rare evidence of vastuvinyasa ritual. They were mostly square on plan and revealed cognizable evolutionary trends both in their layouts and elevation patterns spanning between second to sixth century A.D.

A reasonable conclusion of all these excavations of early brahmanical temples and earlier sculptures of Gods there in would be that the Mula Vigrahams and the early brahmanical temples existed before the period of Christ in this part of the country. The early brahmanical temples were square in lay out and the early material was brick. It would not be unreasonable to assume that even earlier temples on secluded hilly areas could have been mud constructions or even temples with even more perishable materials such as wood, thatched roofs etc. in the earlier centuries before Christ, before the square brick temples came into being in Andhra Pradesh and in this region in particular.

To quote Nilakantha Sastry on Satavahanas --" Pliny mentions Andhra territory in the eastern Deccan as including thirty walled towns, besides numerous villages and as maintaining an army of 100,000 infantry, 2000 cavalry and 1000 elephants....... The Puranas list thirty kings of the dynasty ruling together over 460 years ....... the exact date of the foundation of Satavahan power cannot be determined, but the puranic list suggests that the first king Simuka, probably began to reign about 230 B.C..... this suggestion is confirmed by the script of the Nasik inscription of the second king Kanha (Krishna, which has been assigned by Buhler to ‘the times of of the last Mauryas or the earliest Sungas, in the beginning of the second century B.C. He was succeeded by his brother Kanha(207-189B.C.); the third king was Sri Satakarni (whose portrait is available along with Simukha, his queen Naganika in the Naneghat basreliefs) ... Satakarni is described in the inscription of his queen as the Lord of Dakshinapatha and as the wielder of the unchecked wheel (apyathara-chakra). Hala is the "seventeenth Satavahana king (A.D.20-24) who is the author of the 700 erotic gathas -- THE GATA SAPTA SATI. Under Gautimiputra Satakarni (80-1040 A.D.),
Satavahana power revived... Perhaps the best known Satavahana ruler is Sri Yagna Satakarni (170-99). His ship coins -- indicate that his power was not confined to land. DESPITE the vast extent of Satavahana empire, its polity was simple and local administration was left largely to feudatories subject to the general control of royal officials. The State was divided into 'aharas' (administrative divisions) each under a minister (amatya). Before these came the villages, each with its own headman (gramika). Other officials named in the inscriptions are treasurers and stewards, goldsmiths, and coiners, administrators (maha matras) record keepers, ushers and ambassadors. That women were prominent in social life and held property in their own right is seen from records of their lavish charity mentioned in inscriptions. In sculptures, we see them worshipping Buddhist emblems, taking part in assemblies and entertaining guests alongside their husbands...Even the cottage had its shape of such comparative luxuries as jugs, jars, chairs, tables, stools beds and other household furnishings of attractive design ---- Cities were protected by high walls, ramparts, and gates which were often built of brick and mortar, gateways being surmounted by toranas as at Sanchi. The western and eastern coasts were studded with ports throbbing with trade. PTOLEMY names several in MAISOLIA THE REGION BETWEEN THE DELTAS OF GODAVARI AND KRISHNA, and states that one of them was the starting point of ships bound for Golden Chryse-- the Malay peninsula and the Eastern Archipelagao. In the western Deccan, Barygaze (Broach) was the most northern port. Supara the most ancient and Kalyan the largest. The market towns of the interior, besides Paithan and Tagara were Junnar, Karahata, Nasi and Vaijjayanti; those of the eastern Deccan were less important DHANYA KATAKA, VIJAYA PURA AND NARASELA. Each group of traders -- corndeleers, braziers, weavers, florists, iron-mongers and scribes -- was organised into a guild. Each guild had an alderman (sethi) and its own office or guild hall (nigma sabha) and acted as a bank, receiving deposits and lending out money. Imports included luxuries like wine, cloth of the finest texture, choice unguents, glass borax and clover. Exports were common cloth, cornelian, muslins and mallow cloth. Buddhism was well established --- The stupa of Amaravathi was enlarged and embellished and at Alluru, Gummadiduuru, Ghantasala, Gudivada and Goli new stupas were built or old ones enlarged...... Brahmanism also flourished and most of the Satavahana rulers were devoted to it. The third king of the line performed a number of Vedic sacrifices and even named one of his sons Vedisri. Hala's sapta sati opens with a passage in adoration of Siva. Gautamiputra Satakarni was a great supporter of Brahmins... The pantheon of Hinduism in this period included Indra, Vasudeva, the Sun, and the Moon, Siva, VISHNU, KRISHNA,
Ganesa and Pasupathi." Temples to Gauri are mentioned in the SAPTASATI as also the vrata of fire and water.

**The Pallavas**

The fall of the Satavahana empire resulted in its partitioning. The Pallavas who were subordinate to the Satavahanas rose to power in the south east. Earlier to the Pallavas, the Tondamandalam area was under the Nagas. The founder of the Pallava Dynasty married a naga princess from Banavasi, became the overlord of all the districts of Rayalaseema, Guntur and Krishna and established his dynasty with Kanchi as his capital. Dr. M. Rama Rao from his booklet “Temples of Tirumala, Tirupati and Tiruchanur” mentions of two records (Volume I of the TTD inscriptions edited by Sadhu Subramanyam referring to 219 and 223 G.T.—Govindaraja temple inscriptions), “These are two records of the first of the last three rulers of Pallava dynasty in this region. This king is mentioned as Ko-Vijaya Dantivikramar and is identified with Dantivarman (775-826 A.D.) These inscriptions contain gifts made not to the temple at Vengadham but to a proxy or representative temple and its God, situated in Tiruchanur”. Dr. Ramesan, my illustrious colleague (now late and no more) agrees with this view.

Mention also is made by both of them in identical terms of a Bana Vijaya Aditya "who seems to have flourished in the early half of the ninth century A.D.". After two more generations of Pallava kings, the Chola King Aditya - I invaded Tondamandalam, defeated its Pallava king Aparajita and conquered it. Thus ended the Pallava rule over this region.

The Pallava hegemony is marked by important associations with the temple. The Pallava influence remains in the temple, even though the temple architecture is distinctly Vijayanagar in character from what can be seen from outside. A Pallava princess donated the Bhoga Srinivasa idol to the temple. In Sri Kalahasti temple which is about 50 kilometres away, there is a whole mountain carved with Pallava bas-reliefs on its rocky faces. A Nataraja rangsthala behind the Kalahasti temple has Pallava rockcarvings one of which shows the marriage of Gnaana Prasanna Ambika to Sri. Kala Hasteeswara presided over by a Vishnu figure which tradition attributes to Sri Venkateswara. This figure of Vishnu reminds us of the figure and idol of Sri Venkateswara. The rockcarvings have been given a date of 660 A.D. by the author of this book in his study of Sri Kala Hasthi temple.
The Chola Period 850-1200 A.D.
According to Nilakantha Sastry "the emergence of the Chola power from obscurity, its rise to an imparial position and its conflicts—first with the Rashtrakutas from beyond the Tungabhadras and later with their successors the Chalukyas of Kalyani form the dominant features of the history of South India) for the next 350 years (800-1200 A.D.) But before this Chola hegemony, earlier for a period of 300 years from the middle of the sixth century A.D. the history of South India is virtually the story of mutual conflict between three powers, the Pallavas of Kanchi the Chalukyas of Badami and the Pandyas of Madurai".

Tondamandalam became part of the Chola empire when Aditya I, invaded Tondaimandalam and killed the last Pallava sovereign Aparajitha. The real greatness of the Chola Empire begins with Rajaraja (985 A.D.) The glorious temple at Tanjore is a standing monument to his glory (1010 A.D.) There were inter-marriages of Cholas with the Eastern Chalukyas. Autonomous rural institutions flourished during the imperial Chola rule.

The Pandyan Rulers
The power of the Cholas crumbled by the beginning of the thirteenth century. This resulted in the Pandyan Mahendra Varman subjugating Tondamandalam. There are many inscriptions of this Pandayan king at Tirumala. The history of South India at this period is the history of Hoysalas, the Kakatiyas and Yadavas in addition to the Pandyas. The Telugu Chodas of Nellore deserve mention but they were subordinates to the major powers.

Muslim Invasions
The muslim invasions of the Deccan which began towards the end of this century upset all the above kingdoms* and caused confusion until * the rise and expansion of the Bahmani and Vijayanagar kingdoms in the second quarter of the fourteenth century.

The Yadavarayas
These were local rulers with authority on parts of Tondamandalam

Vijaya Nagar Empire and the golden age for Tirumala temple
As every student of South Indian History knows, there were four dynasties – Sangama, Saluva, Tuluva and Aravidu –which ruled over the great Vijayanagar empire. The empire was founded by Harihara Raya in 1336 A.D. and lasted till the 17th Century A.D. This period under the Vijayanagar

* Sri Kala Hasti Temple by P. Sitapati & Nagi Reddy, Published by Sri Kala Hasti Temple, 1967.
kings was also the golden age for Tirumala temple. Sri Krishna Deva Raya (1500-1529) was its greatest patron and a devotee of Tirumala Sri Venkateswara Swamy.

**Muslim Rule, 1650-1800 and thereafter**

After the decline of the Vijayanagar patrons, this region came under muslim rule. The Sultans of Golconda (the Qutbshahis) the Mughals, the Nizam, the Marathas, the Nawabs of Arcot and other muslim rulers, the English and the French exercised their sway over the area at some time or the other.

**The East India Company**

The East India Company took over the temple in 1801 A.D. and handed over the administration of the temple to the Mahants in 1843 A.D.

**Govt. of Madras**

The Govt. of Madras took over the temples in 1933 A.D. The Madras Hindu Religious and Charitable Endowments Act 1951 created a Board of Trustees for TT Devasthanams under sections 80 and 85 of the Act.

**The formation of Andhra Pradesh State**

With the formation of the first linguistic state of Andhra in the year 1953 in India the temples came under the administration of Andhra State. Andhra State was enlarged with the Telugu areas of Telangana in the year 1956.

**The AP Charitable and Hindu Religious Institutions and Endowments Act 1966 and the latest Act 1987.**

The Madras Act of 1951 was replaced by the AP Act of 1966. This Act was again replaced by the latest Act—The A.P. CHARITABLE AND THE HINDU RELIGIOUS INSTITUTIONS AND ENDOWMENTS ACT 1987.

This new Act came into force on 28th May 1987 and Chapter XIV of this act lays down the law applicable to T.T. Devasthanams. Section 96 provides for the administration of the Temples by a Board of Trustees. Section 106 provides for the appointment of an Executive Officer and other officials. Section 112 provides for the establishment of a Dharma Prachar Parishad. The Government also have suo motu review powers under Section 122. The new Act gives power to the Government to actively interfere in the affairs of the temple institutions. The Board of trustees are nominees of Government for periods of three years at a stretch. The Board therefore has become a political extension of the party in power at Government level.
VATICAN LIKE STATUS TO TIRUMALA: The former Telugu Desam Supremo and Chief Minister of A.P., Shri N.T.Rama Rao Garu was contemplating to give an independent Vatican like status to Tirumala and create a new Tirupati District.

The Tirumala temple is a great Hindu institution. It is desirable that the administration of this great temple is depoliticalised to the maximum extent possible and left in charge of a Board consisting of administrators, managers, specialists in Temple studies and devotees of Vishnu.
A HISTORICAL GUIDE TO THE TEMPLE AND ITS STRUCTURES

In this chapter, the author will be taking the pilgrim through a historical tour of the Temple and explaining in brief, the temple structures...... Chapter VI deals with a guide to the Lord's Main Idol in the Garbhalayam.

Before we step into the temple, we may acquaint ourselves with a brief picture of Temple architecture. The human body itself is considered to be a temple for the Paramatma living with in, by the sages of India. The temple thus is a bodily concretisation of the Omnipotent and Omnipresent and is the House of God or Praasadam for the God with in, the soul or the Paramatma.

TEMPLE STYLES OF INDIA: There are three main styles of Indian temple architecture known as Nagar, Dravida and Vesara types. The shape (either pure or mixed) is the basis on which the temple structures are differentiated. Structures may be classified on grounds such as ornamentation, number of talas, their size and so on, but the classification of temples (praasadas) is based on shape. That edifice is Nagar which is square from the basement to the Sikhora (both parts included). Where shape of the portion below is square, and that which is hexagonal or octogonal from above the neck to the end of the Sikhora is Dravida. The edifice which is circular from the basement or from the neck is Vesara. The shape of the shikara thus becomes the guiding factor. If the sikhora is square it will be Nagar. If it is faceted it will be Dravida. If the sikhora is circular, it will be Vesara. As a point of clarification, it may be mentioned that when we say that the Sikhora should be square in Nagar it really means that the shape of its horizontal section should essentially be square. Thus a bulging curvili near Sikhora with a square horizontal base would still be a Nagar form.

The different shapes of various styles according to various Silpa-sastra texts (according to N.V.Mallaya's "Studies in Sanskrit texts on Temple Architecture" is reproduced below:
<table>
<thead>
<tr>
<th>Texts</th>
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<td>6 Manasara</td>
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<td>7 Tantrasamuccaya</td>
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<td>Sq II Oct</td>
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(Here Sq =Square, Rect =Rectangle, H=Hexagon, HE =Hexagon elongated, Oct =Octagon, OE=Octagon elongated, C=Circular, Ell=Ellipsoidal, A=Apsidal)

**THE TEMPLE COMPLEX AS A WHOLE:** Entering the Sri Vaikuntam queue complex, the pilgrim passes or waits in many waiting halls (or if he is a special entry ticket holder passes through shorter routes and enters the East Mada street and enters the temple, through the Outer Gopuram

The guide map of the temple (Guide Map No 1 is the reference guide) may be seen The temple faces the East

The temple itself is a big enclosed structure with a Prakaram or stone wall on all sides, on the eastern side is the entrance to the temple through the outer Gopuram

The temple itself is rectangular in shape outside measuring 363 feet wide the length being 414 feet long. The area of the temple works out to about 2.2 acres. To its left is the Swamy Pushkarini

**NO.1 OUTER GOPURAM AND TEMPLE’S MAIN MUKHA DWARAM:** All the structures in the map are numbered for convenient study. The Mukha Dwaram in the outer Gopuram is about 11 feet wide
The base of the Outer Gopuram is 38' x 32'. The door way for this Gopuram has also a trap-door entrance.

This outer Gopuram has an inscription on the right-side on the front of the wall dated about 1217 A.D. It records that Queen Yadavnachiyar wife of the local Yadava Raya Narasinga Deva presented cows and bulls for the illighting of two nanda vilakku or ghee lamps for Tiruvnenkata Mudaiyân that is the Lord Venkateswara of the temple.

The base of this Gopuram is plain. The super structure is of brick and mortar and renovated in modern times with white cement. There are a number of stucco figures on the Gopuram. These do not have much artistic value, being modern stucco forms.

02. PRATIMA MANTAPAM: Attached to the Gopura walls, you will notice a small mantapam with pillars. This is the pratima Mantapam which houses the bronze portrait-sculptures of Vijayanagar Kings and queens. The pillars in the back row show a bracket figure of a lion with a rider on it.

The three bronzes of Sri Krishna Devaraya, the illustrious king of Vijayanagar empire (Tuluva Dynasty; period 1509-1530) along with his two wives Tirumala Devi and Chinna Devi are noticed here.

This mantapam also houses the Copper statue of King Venkatapati Raya. The names of Krishna Deva Raya, his queens and Venkatapati Raya are inscribed on the sculptures and are easily identified.

Next to the statue of Venkatapathi Raya are the Stone sculptures of King Achyuta Raya (1529-1542 A.D.) of the Tuluva dynasty of Vijayanagar empire. His beautiful wife Varadarajamma is by his side. Both the stone figures are in the anjali hasta pose, saying namaskaram humbly to the divine Lord.

03. OPEN YARD PART OF SAMPANGI PRADAKSHINAM: From the mukhadwaram and the pratima Mantapam, we step into the Open Court Yard (3) which is a part of the SAMPANGI PRADAKSHINAM... THE OUTER MOST PRADSKSHINAM. The next inner Vimana Pradakshinam after we step into the Inner Gopuram (No.24) may be noticed. Standing west in the Open Yard (No.3), we face the Bali peetam (No.4) and the Dhvaja Sthambam (No.5). To the left of the open yard is the Tirumala Nayaka Mantapam (No.8). To the right is Aina Mahal or Hall of Mirrors (No.22).
04. BALI PEETAM: The Bali Peetam covered with gold is located in the Dhwaja Sthamba Mantapam. Food offerings are made to Spirits etc. on the Bali peetas in the temple as per timings laid down in the Agama. After the ‘Naivedyam’ or offering of food to the Lord in the Garbhalayam, food offerings are made at Naivedyam times to Garuda, Vishwaksena (The Lord’s commander/n chief or General-in-arms) in their shrines and to various ‘Nitya Suris’.

05. DHWAJASTHAMBA MANTAPAM AND DHWAJA STHAMBAM: This is a small mantapa touching the Inner Goupram. This mantapam has the Dhwajasthambam which is the Lord’s Flag-pole. This Flag pole is a huge tall circular wooden pole which is (totally) gold-covered and which rises into the rosy air of Tirumala skies, above the second inner gopuram with little golden bells jingling in the air. The Lord’s Garuda pennant or flag is ritualistically flown at the beginning of the Brahmostavams and before the commencement of many other festivals here. The Garuda flag is tied to a pole and taken up the Dhwaja sthambam and flown during the entire period of the Brahma Utsavams. It is also brought down ceremonially after the completion of the Brahmostavam.

A peculiar feature in this Tirumala temple is that the Dhwaja Sthambam is in the third avarana of the Sampangi Pradakshinam instead of being in the Vimana Pradakshina along with the Garuda shrine. Obviously the dhvaja sthmaba and the balipeetam were shifted to this area after the construction of the Tirumamani mantapam in the Vimana Pradakshina for lack of space. This arrangement is also permissible according to the Agamas. There are many intersting and beautiful sculptures on the pillars of this mantapam, some of them being nude bas-reliefs.

06. STORES MANTAPAM: It is the stores Mantapam through which the Queues pass through depending on the largeness of the crowd

07. RANGANAYAKULA MANTAPAM: The Ranga Nayakula mantapam is 108 feet long (north-south) and 60 feet wide (East-West). There is another twelve feet by twelve feet shrine in it, which is closed at present. This shrine was used to keep a processional image of Sri Ranganatha of Sri Rangam in the days of muslim attacks and ravages in South India. The Kovil Olugu—traditional history recorded in Sri Rangam temple confirms this.

The Kalyana Utsavam of the Lord is performed sometimes in this mantapam.
The Vijayanagar royal crest of the Boar or Varaha holding a long sword is to be seen in this mantapam on the pillar walls. This is a mantapam in Vijayanagar style and may be dated to belong to 14th or 15th centuries. Ramesan gives a later date—the middle of the 15th century to this mantapam based on his study of the architecture and sculpture. As there is no direct confirmatory inscription to date this structure, this is a matter of Opinion of experts.

A portion of the mantapam is being used by the temple peshkar as his office; at present VIPS waiting for the break darshan of the Lord in the evenings usually wait here in this mantapam.

**08. TIRUMALA NAYAKA MANTAPAM**: This is next to the Ranganayakula or Ranga mantapam. It is 108 feet long and 40 feet wide. It is in two levels one on an elevated basement (southern portion) and the northern portion which is at a lower level (No. 8).

The elevated southern portion (8A) was constructed by Saluva Narasimha of Saluva dynasty. (1486-91 A.D.). A festival called the Dolamahotsavavana Unjal Tirumal was instituted earlier by him in 1473 A.D. The festival was conducted in this mantapam.

The mantapam was renovated by Araviti Bukka Raja Rama Raja Sriranga Raja Tirumala Raja giving his name to this mantapam. An inscription on the construction of the mantapam on the east wall of the inner gopuram gives us the date 17th December 1561 A.D. for the construction of this portion of the mantapam.

Saluva Narasimha who constructed the southern portion of the mantapam is a great benefactor of the temple. He was a devout Vaisnava and was the author of the work “Rama Abhyudayam”.

**09. SAMPANGI PRADAKSHINAM**: We can now move around the entire sampangi pradakshinam, taking the path next to the Tirumala Raya mantapam moving from left to right making a whole circle. As we go round this Sampangi Pradakshinam, we notice many structures.

The puranas say that there was a tamarind tree and a sampangi tree near the Sridhamam. The Sampangi a flowering tree known for its fragrance must have been in this pradakshinam and has given its name to it.
10 LALA KSHAMA RAM OR STATUES OF TODAR MAL AND HIS FAMILY

Lala Kshama Ram or statues of Todar mal and his family are to be found adjacent to the Tirumala raya mantapam. These are bronze covered statues of Todar malla, his mother Matha Mohan de and his wife Pita bai, whose names are inscribed on the arms of the statues. Todar mal was a Governor of the Karnataska area under the Nawabs of Golconda in the 18th century. The figures lack artistic merit; the impressive moustache of the male figure may be noticed.

The sampangi Pradakshina has four small mantapams in its four corners (No's 11,13,15 and 22). These mantapams were constructed by SALUVA NARASIMHA (already mentioned above) around 1470 A.D. in his name, and the names of his queen Sri Ranga Devi and his two sons. The Lord's processional Deity is usually seated in these mantapams during the Vasantotsava. Prasadam is then offered to the Lord and distributed to pilgrims.

The long corridor on all the three sides of the sampangi pradaskshinam is partitioned and has a mantapam (No.12), Ugranam which is again a store room (12A), a jaggery room for storing jaggery (No.16), a pattada enclosure (No.17) for storing soiled clothes. Another room in the Vimana Pradakshinam now stores the long gowned heavy dresses of the Lord, full of fragrance of paccha karpoooram, and the bed rolls of the Lord (No.19), the Ramanuja koota, (where free food used to be earlier distributed to pilgrims, (now free meal tickets are distributed and pilgrims get a free meal in the temple canteen), padi potu (No.20) where sweets are cooked for the Lord and Yamuna Turai (No.21) where flower glands are made for the use of the Lord.

VIRIJA NADI (NO.14) : The divine virija Nadi Spring bubbles out here; this is one of the sacred theerthas of the Lord. The pilgrim should without doubt collect a handful of the divine waters of this spring and sprinkle it on himself.

POOLA BHAVI (NO.18) : This is a step well into which the used flowers and garlands of the Lord (after worship) are thrown in. There are bas-reliefs of Srinivasa, Bhudevi and Sridevi in this step-well. An arrangement was made by Sri Ramanuja in honour of Bhudevi who is said to have hid herself here, when Tondaman Chakra varthi using a subterranean passage surprised the Lord, Sridevi and Bhudevi when they were all together, by visiting them at an odd and inconvenient hour. Bhudevi hid herself here, while Sridevi hid herself in the chest of the Lord. This legend is mentioned in Varaha Purana.
Sri Ramanuja then ordained that the used flower garlands of the Lord be dropped in this well in honour of Bhudevi

**AINA MAHAL (NO.22)** This is a closed mantapam in the sampangi pradakshnam where a number of reflecting mirrors are displayed on its walls and ceiling. There is also a silver chained swing in the middle of this Hall of Mirrors. During festival time, the Lord’s processional images are seated on this swing. The myriads of reflecting images are then to be seen. The mantapam is fitted with numerous rows of electric lights and the illuminated Ainamahal is a beautiful sight and is a place to be visited by pilgrims.

**NO.23 INNER GOPURAM** As we enter the door of the gold-plated Inner Gopuram, we notice two bas-reliefs on its walls. One is Hathiram playing dice with LORD Venkateswara who is seated with two arms holding the Chakra and Sankha and the lower right hand holding two dice in his palm. The second bas-relief is a scene of Sri Rama Chandra Murthy with Mother Sita during the durbar of pattabhishekam (Crowning scene).

The Inner Gopuram leads into the Vimana Pradakshnian (No 24). The width of the doorway here is 9 feet. The base of the inner Gopuram measures 24 feet east-west and 36 feet north-south and is rectangular in shape.

The measurements of the prakaram wall are 235 feet by 160 feet. The Vimana Pradakshnam at its narrowest is about ten feet under the Vimana Venkateswara outerwall and the base of the mantapams in Vimana Pradakshnam.

The earliest inscription on the Inner Gopuram (which has a Sri Vaishnava mark on the entrance door jamb) belongs to Sri Ranganatha Yadava Raya (1354-55 A.D.). It is possible that there were high prakaras with small entrances when huge prakaras were built both around the Vimana Pradakshnam and the outer Sampangi Pradakshnam for security reasons, by the local Yadava Rayas. Later years must have seen the widening of the doorways as suggested by Sadhu Subramanyam in his work ‘Tirupati Sri Venkateswara’. The mutilated and cut off portions of inscriptions near the prakaras support this view, feels Subramanyam. This author agrees with this view and the view of Subramanyam that these prakara wall were got constructed by the local Yadava rayas. Vira Narasinga Deva Raya (1209-1262 A.D.) was a great Yadava Raya and also a devotee and benefactor of
Tirumala temple. One of his successors Sri Ranganadha Yadava Raya (1354-55 A.D.) could have been associated with the inner Gopuram. However this is a matter of surmise in the absence of clinching epigraphical evidence. It is worth mentioning that the walls of the Vimana Pradakshinam (both inside and outside) and also in the Sampangi Pradakshinam contain inscriptions of Vijayanagar kings from the Sangma, Saluva and Tulva dynasties, while the entrance prakara (outer most) have records of Tuluva and Aravidu dynasty kings of Vijayanagar empire.

**NO. 24 VIMANA PRADAKSHINAM**: Entering the Inner Gopuram, we step into the interior of the Vimana Pradakshinam. It is so called, because the Ananda Nilayam Vimanaam over the Lord's Garba Griha is in this pradakshina padha.

Let us perform a clock-wise pradakshina and briefly note the structures around the Vimana Pradakshinam and the main shrine in the middle.

**NO. 25 VARADARAJA SHRINE**: This is a small shrine for Sri Varada raja Swamy 20 feet x 15 feet, wide. It has an idol of Sri Varada raja Swamy, in the standing pose. The Lord has four arms; the upper arms hold the Chakra and Sankha as usual. The lower right hand is in the Abhaya hasta pose -- granting freedom from fear. The left hand (lower) is in the Katya avalumbita mudra. The sanctum sanctorum above the shrine belongs to the Vesara order.

There is a temple inscription on the northern wall of the shrine which mentions the Sri Bhandaram (The Lord's treasury) dated 18th January 1388. The inscription mentions the time of Hari Hara Raya of Vijayanagar, and the Vaishnavite Guru Tiru Venkata Jiyyanagar. Hari-Hara Raya is given the period 1336-1357 A.D. The various Jiyyangars were prosperous during Vijayanagar empire days, as these kings were patrons of Vaishnavism and Saivism. Keeping in view the inscription of Hari Hara Raya's time, and Mallik Kafur's ravages in the South in the year 1319 A.D., as a result of which the conjeevaram Varada Raja Swamy idol (Utsava) came here for preservation, WE COULD PERHAPS give this shrine a date around 1319 A.D.

**NO. 26 POTU**: The mantapams along the wall have been used for various purposes. The prasadams offered to the Lord in the sanctum sanctorum are made in these POTU rooms.
NO.27 VAKULA DEVI SHRINE  Entering the side corridor near the Bangaru Bavi (Serial No 28) we enter the potu or the kitchen, in which there is a small shrine for Sri Vakula Devi, the foster mother of Lord Srinivasa. She presides over the Lord’s kitchen as the Lord’s Mother. She is seated in the padmasana pose. Her two upper hands hold lotuses in the typical kataka hasta pose. The lower right and left hands are in the abhaya and varada hasta poses.

NO.28 BANGARU BHAVI OR THE GOLDEN WELL  Bangaru Bhavi is a Telugu word. You will be interested to know that Telugu is the language after Hindi spoken by the largest number of people in India at present. Bangaru Bhavi means Well of Gold. The water from this well is also used for abhishekam (Akasa Ganga water mainly) and for cooking of the Lord’s prasadams.

Sri Ramanuja permitted the use of this water along with the waters of Akhash Ganga and Papa Nasam for temple purposes such as abhishekam. Most of the ritual temple water needs are met now from Akash Ganga Theertham.

NO.29 CORRIDOR TO KALYANA MANTAPAM  There is an east-west corridor next to the prakara wall leading to the Kalyana mantapam (No 30). This corridor mantapam has many excellent sculptures.

NO.30 KALYANA MANTAPAM  This beautiful Kalyana Mantapam has 29 pillars with some very fine bas-reliefs in it (including one pillar in the corridor already mentioned above). It measures 80 feet x 36 feet. It has a beautiful sub-mantapam on four sleek and slender polished stone pillars. It has also a small black granite shrine at the back. This mantapam is a treasure house of exquisitely carved beautiful bas-reliefs of the Vijayanagar school of sculpture, which may be studied at leisure and enjoyed.

The processional deity of the Lord holds court and resides in this temple mandapam and shrine during Brahmotsavam days and adhyayanotsvam days.

On the basis of the ripe and mature architecture and Vijayanagar sculpture in this beautiful Kalyana mantapa (Kalyanams are no longer being performed here for the Lord, but in the outer enclosure and the Ranga Mantapa), it can be given a date around 1550 A D. Dr M Rama Rao is of the view that this Kalyana mantapam was constructed by one Avasaram Chennappa in 1586 A D.
NO.32 VAHANAM STORES: Travelling from north to south in the Vimana Pradakshinam, we see the Vahanam stores which stores the various Vahanams or Vehicles used during the various Utsavams such as Bramhotsavam etc. These are in addition to the silver chariot and rathams (and now the new golden chariot of the Lord parked outside the temple premises). The Vahanams include the famous Garuda Vahanam used for Garuda Seva during Bramhotsavam days. Vedapatanam and the recitation of the Puranas is made here in the open mantapams.

NO.33 KAIKOLA ROOM: Turning again west to east in the Viman Pradakshinam, we come to the Kaikola mantapam partition. The servants who light the processions of the Lord use this place. Similarly we have the Gammikars room (cooks room). These rooms are not being used now for purposes mentioned in their names.

NO.33 A VIMANA VENKATESWARA DARSANAM: The Vimana Venkateswara is a small replica of the Lord in the temple and is on the Vimanam.

MANY ROOMS ON THIS CORRIDOR: On this corridor mantapam, many partitions have room for the Lord's palanquin, and a room in which the Lord's bed rolls are kept and one in which his long special woman-like garments with the strong pervading perfume of paccha karpooram and musk are stored.

NO.35: There is a Tallapaka Ara where copper plates with Annamcharya's Kirtanas were discovered and stored. One should notice the bas-relief of Tallapaka Annamacharya and his son on this storage rack.

NO.36: This is another room in which Swami Vari articles, such as those mentioned above are kept.

NO.37 SRI RAMANUJA TEMPLE: There is a shrine for Shri Ramanuja in the Upadesa Mudra here. Puja is not done to this teacher of Visishta Advaita; The Lord's Prasadam is offered to the Acharya. It is note worthy that the Alwars do not find place in the Tirumala temple but only this preceptor. Sri Ramanuja is a follower of the Pancharatra form of Vishnu worship. The form of worship in this temple is Vaikhanasa. The Vaikhanasa archakas offer the Lord's Prasadam to the Udayavar here.

Sri Raghavacharya gives the date 1220 A.D. for this Ramanuja idol and says that the shrine may have been constructed later. Ramesan who has
noticed the Pandyan emblem—two fish and a hook on the wall next to the entrance door gives it the date of thirteenth century

There is an inscription in the temple which mentions that food should be offered to TIRUVENNARKA MUDAIYAN (Lord Venkateswara) and then to the UDAIYAVAR (Sr Ramanuja) This inscription is dated 23rd November 1476

It is possible that the Ramanuja idol was consecrated earlier in the twelfth century and the shrine built later The front mantapa before the Ramanuja shrine belongs to later Vijaya nagar times

NO.38 YOGA NARASIMHA TEMPLE There is a shrine here for Sri Yoga Narasimha Swamy a seated murti seen with yoga patta This God is called Alagiya Singar in an inscription on the second prakaram of Tirumala temple dated 15th June 1493 A D This inscription in the temple informs us that the naivedyam to Shri Narasimha Swamy here is made in the name of Alagia Singar to the Lord of Tirumala called variously as PERIA PERUMAL and Tiruvenkata mudaiyan The name of Van Sathakopa Jiyyar the founder of the Ahobala Mutt is also mentioned

This image of Yoga Narasimha Swamy is in the contemplative yogasana pose with a yoga patta around the knees and legs The shrine belongs to the 15th century The Sankha and Chakra can be seen on the upper hands With the contemplative calm, this is a santhi or peace bestowing Narasimha Swamy here Every visitor should, without fail, sit before the Lord in padmasana at least for a few minutes and enjoy the bliss that gets showered from this Yoga Vishnu Narasimha

NO.39: Is the mantapam around the yoga Narasimha shrine where the Lord’s chandana and parmalams are ground (sandal wood paste etc )

GARBAGRIHA ETC.: And after making the full pradakshina in the vimana Pradakshina we come to the inner most structure, the Inner Temple of Sri Venkateswara The Sri Venkateswara temple (innermost temple) consists of No 41 the Garuda shrine, No 42 the Tirumamani mantapam No 46 the Bangaru Vakilee (Door) leading into No 47 the Tiruvilcan Kovil structure, No 48, the Ramar Meda passage, No 49 the Antharal mantapam which is the Sayana mantapa of the Lord and lastly No 50 the GARBHA GRIHAM OF THE LORD housing the Mula Vigraham Sri Venkata Chala Pathi, subsidiary
berams or Murthis and other images are also housed in this sanctum sanctorum (on the sides). [There is also an incomplete MUKKOTI PRADAKSHINAM through the Vaikunta Dwaram No.51 into the MUKKOTI PRADAKSHINAM No.52 around the Garbha griham (No.50).

It is worth noting that the original Garban Griham walls are covered by another stone wall, with the result that we do not know what the original walls depicted. Renovations and rebuilding of walls without a sense of History have deprived us of knowing what the outer Garbha alayam walls contained before they were renovated. This point is very relevantly and strongly made by Sadhu Subramanya Sastry also when he says: "It is inferable that the prakara walls of the Mukkoti pradaksinham were in tact till the middle of the 13th century A.C. to admit of the engraving of the inscriptions of Raja Raja Chola III, Jatavarman-Sundara Pandya I, Vira Narasimha Yadava Raya, Vijaya Ganda Gopala and other rulers of the 13th century. However indiscriminate and haphazard repairs were carried on these walls..."

During the 13th century, it would appear that the Garbhalayam got a second wall, hiding the inscriptions there in from the world.

Dr. M.Rama Rao’s views on the Garbhalayam walls are relevant in this connection. He says "It may be concluded that a shrine with the Garbagriha and Antarala existed in the 8th century A.D. at the latest. This may be the present sanctum and the Sayana mantapam. But these two have been closed in the 13th century by parallel walls. IT IS CERTAIN THAT THE OUTER SIDE OF THE ORIGINAL WALLS OF THESE TWO STRUCTURES CONTAIN ARCHITECTURAL DECORATIONS OF THE LATER Pallava period——In all probability the image of Sri Venkateswara stood in an open mantapam for a long time before the 8th century A.D." This author while in total agreement with the hypothesis of Pallava decorations is of the view that these decorations would be of the early pallava period, and that an earlier structure around the Lord what ever the material, belonging to the early Satavahana period (Second century B.C.) was in all probability replaced by its walls and its Pallava decorations belonging to an Earlier Pallava period. This could have been any time between the fourth and sixth centuries A.D. All this however at this stage is a matter of deductive surmise only based on known facts and factors.

**TIRUMAMANI MANTAPAM (NO.42):** We enter the Tirmamani Mantapam through the grill door at No.40. This mantapam which was open until the
fifties of this century has been enclosed with grill and mesh for security reasons; the hundi collections of the Lord are sieved and separated and counted here during the mornings at Koluvu time when the KOLUVU SRINIVASA IS HOLDING HIS durbar. The Koluvu Srinivasa hears the almanac and the daily report of the peshhkar about the daily collections.

This sixteen pillared mantapam was built by Mallanna alias Madhava Dasa of Chandragiri and dedicated to Sri Venkatesa on 25th August 1417 A.D., according to an inscription on the outer wall of the first prakaram of the temple. This is a beautiful mantapam with even more beautiful bas-reliefs on its pillars belonging to the early Vijayanagar school of sculpture.

**NO.41 GARUDA KOVIL:** At one end of this mantapam is a crude later day addition, a Garuda shrine with a Garuda vigraha opposite the Bangaru Vakili (S.No.46)

**NO.43:** In this mantapam is the Temple Bell. No.45 is the Lord's Hundi, where devotees deposit their offerings to the Lord in cash and kind --jewels, Niluvu Dopidi, etc. On both sides of the Bangaru Vakili (No.46), we find the two tall DWARA PALAKA STATUES OF Jaya and Vijaya, of COPPER. The Bangaru Vakili (No.46) is unique in that, the Lord's SUPRABHATAM SEVA IS CONDUCTED HERE before it EVERY DAY EARLY IN THE MORNING except during Dhanurmasa, when Andal's compositions are sung. It is also worth noting that the Bangaru Vakili depicts the four Vyuha forms of Vishnu, the PARA VYUHA, VIBHAVA, ANTARYAMI AND THE ARCHA form in addition to other sculptures in the Tirumamani Mantapam.

**NO.47 TIRUVILAN KOIL:** Entering through the Bangaru Vakili, we step into the Tiruvilkan Kovil or the Snapana mantapam. The Bhoga Srinivasa inscription of the Pallava princess Samavai mentions this Tiruvilkan Kovil. Hence this Tiru vilkan Kovil must have been in existence in 966 A.D. (or earlier) the year in which Bhoga Srinivasa was first installed and consecrated in this mantapam. There are some fine bas-reliefs on the pillars here such as Garuda, Bala Krishna in the Kaliya mardana pose, a woman dressed to the waist and nude above chastising her son under a tree, monkeys, Maha vishnue etc.

**NO.48 RAMAAR MEDAI:** This is a passage now connecting the Tiruvilkan Kovil with the Sayana mantapam. Formerly there were two ledges on either side of this narrow passage-like room on which were icons of Hanuman,
Angada and a lady holding a light. This DEEPA KARANDA VAAHIKA IS A LOVELY BRONZE ABOUT two feet high. This Ramar Medal measures 12 feet by 10 feet. These icons have now been shifted to a veranda mantapam near the Bangaru Bavi. The Mukkan Pradakshinam is open on Vaikunta Ekadasi day only (through 51 to 52), and this Ramar Medai open in the past without closure must have been the inner most Mukkan Pradakshinam in those olden days. Later the Ramar Medai was closed to become the passage as it exists now, and the present MUKKOTI PRADAKSHI NAM IS A relic of the old Mukkan pradakshinam. In addition as already mentioned, the Garbha Griham itself was closed on three sides with solid granite blocks, covering the ancient inscriptions and bas-reliefs thereon.

NO.49 SAYANA MANTAPAM AND 50 THE GARBHA GRIHAM: Serial 49 is the Sayana mantapam (Antarala Mantapam) which along with the Garbha Griha forms the nucleus of the earliest temple which must have existed centuries back.

The Kulasekara padi or step in honour of Kulasekhara Alwar is the door step dividing both Sayana Mantapam and the sanctum. Pilgrims are allowed only up to this stony door step.

The Sayana mantapam is a room 18 feet, 6 inches by 18 feet 6 inches square. It is cool and dark promoting an atmosphere of meditation in the inner most temple. The walls of this Antarala Griha are bare. A cradle with a bed is hung to the ceiling at night time for the PAVVALIMPU SEVA of the Lord.

THE SANCTUM SANCTORIUM OR GARBHA GRIHAM (NO. 50): We stand near the Kulasekhara padi and then pay our homage to the Lord of Lords, the Adimadhyanta rahita, The Visvam and Vishnu -- the pervader of all and every thing -- the living and non-living—The Omkara Swarupa, the Lord Shriman Narayana, the Mula Vigraha of Sri Venkateswara Swamy in the middle of the shrine.

The author of this booklet and his better-half chiranjeevi sowbhagyavathi Rama Devi have sung of this SRIYAH PATHI in Telugu as follows:

SRI RAMANI RAMANUDYNA VADU, SRIYAH PATHI
SRI BHU KANTALAKAY SARI YAINA VADU,
PADMAPEETHAMUNA NILICHINA VADU, PADI ADUGULA

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PARAMATMA, PADMAVATI VIBHU DAINA VADU,
BRAHMA KADIGINA PADALA VADU,, BRAHMA, VISHNU,
PARAMESU LOKATIGA NILICINA VADU,
BANGARU NOOPURAMULA VADU, BALI NAY
BAGUGA TARIMPA CHESINA VADU,
LAKSHMI HARA SUSHOBHITUDAINA VADU,
LAKSHA LAKSHANA SUBHA LAKSHANUDAINA VADU,
SALAGRAMA HARAMULA VADU, SAHASRA NAMUDAI
VISAALA KEERTHI DAMUDAINA VADU,
MOKALI VANKEELA VADU, MOHANA KRISHNUDAI
MODA MONAGOORCHU VADU,
NADUMU SANNANI VADU, NAGA ABHARANALA
NARAYANUDAI NATHI BROCHINA VADU,
VAMA HASTAMUNU KATINI NILIPINA VADU,
VAMANUDAI TRIVIKRAMUDAINA VADU,
VARADA HASTA MABHAYA PRADA MAINA VADU,
DAKSHINAA MURTHIGA JNANA PRAUDAINA VADU,
BHUJAMULA BHUJAGA BHUSHANUDAINA VADU,
BHUGA BHUGA POLAYU KASTHURI PARIMALALA VADU,
SURYA KATARI DHARINCHINA VADU,
SULA DANDA DHARI, ‘KUMARA’ SOORUDAINA VADU,
DASAVATHARA UDARA BANDAPU DATTI JETTI,
DHARMA NIRATHI KAVA YUGA YUGAMMULA VADU
SRI DEVI SOMPUGA VIHARINCHEDI VAKSHAMU KALA VADU,
SREE NIVASUDAI SRIDHARUDAINA VADU,
ALAMELU MANGA THANU MENAKALA VADU,
ADVITHIYUDAI ALARARU VADU,
YAGNOPAVEETHUDAINA VADU, YAGNA PHALAMU,
PRAKRITHI PURUSHUDU ANNIYU THANAY AINA VADU,
DIVYA MUKHAMBHORUHA MURTHI,
DINAKARA SASIKARA NETHRAMULA VADU,
MERU PACCHA RATNALA KIREETAPU VADU,
MEDINI PATHI, MELIMI RANGULA MELU VADU,
MAKARA KUNDALAMULA VADU,
CHANDRA VANKANU THALA DALCHI,
MAHA JATA JHOOTA DHARI AINA MAHESWARU DITHADU,
KARPOORA HARATHI VELA, KAMANIYA DARSANUNDU,
KALALA-VIBHUDITHADAY, DIVYA CHAITANYA MIDIYAY,
MA MANCHI SWAMIM MA YEDUKONDALA SWAMY,
MAMU BROVU MAYYA, MAM PAHI MAMU KAVU MAYYA,
OM NAMO NARAYA NAYAH
History, Art and Sculpture of Tirumala Temple.

The sanctum sanctorum is a square shaped structure. It measures 12 feet on all sides. The Garbha Griham has the vesara type ANANDA LILAYA VIMANAM ON ITS TOP. The walls are bare without any sculpture. The centre of the sanctum has the Lord’s Moola Vigraham.

**OTHER IMAGES IN THE GARBHA GRIHA:** The Pancha Berams mentioned in the Vaishnava Agamas find place in the temple. The temple has only one Mula Vigraha and therefore this is an EKA MURTHI TEMPLE.

The Pancha Beras include the Mula Vigraha and the following Berams

II. Bhoga Srinivasa or Manavala perumal
III. The Utsava idols Malayappan Swami with Sridevi & Bhudevi
IV. Ugra Srinivasa or Snapanana Murthi
V. Koluvu Srinivasa or Bali Beram
   In addition the following images are also in the Garbaha Griham.
VI. Sri Krishna in the Navanita Nritya pose with his consort Sri Rukmini Devi & Satya Bham.
VII. Sri Rama icons with Sri Sita Devi, Lakshmana Swamy and Sugriva.

These images are briefly described below;

**II. BHOGA SRINIVASA OR MANAVAL PERUMAL**

This is a replica of the Mula Vigraham in silver (with golden sheen) with the Chakra and Sankha fixed in the right and left upper arms respectively. The lower arms are in the Varada and Katya avalambita poses.

This image was donated and consecrated in the temple by the princess Samavai—a Pallava queen. It has the earliest complete inscription in the temple connected with the Tirumala temple. All the bhogams and Upacharams are made to this Deity as the representative of Sri Venkateswara. For example a daily bath is not possible or easy for the Mula Vigraha. This image therefore gets the daily Tirumanjanam in the temple.

The inscription mentioned states the "14th year of the reign of Koppatrapr-Mahendra Panmar" the donor being "I, Samavai alias Kadavan perundevi, Queen of Sattivankan alias Sri Kadapatigal and daughter of PALLAVAPPERKADAIYAAR founded this charity ------ All these services the managers of the temple on Tiruvenkatam shall have conducted and the Sabhaiyarr shall protect the land from being taxed. The feet of those that protect this charity shall be borne on my head. The protection of the Srivaishnavas is sought for this. This is the writing of Sattandal".

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This inscription was originally identified to belong to 966 A.D. but this has been proved to be a later date and that the inscription belongs to the Heydays of Pallava glory. Sadhu Subramanya Sastry in his study has rightly identified the king Mahendra to be Mahendravarma I (590-630 A.D). The great Pallava King Narasimha I 'in whose time the pallava power attained a strength and prestige which it had not known since its revival under Simha Vishnu (560-580 A.D.) (the great builder with Mahabalipuram, the chief port of the kingdom greatly embellished in his day) was his illustrious son. Yuan chwang also travelled in his kingdom as well as that of Pulakkesin II.

Pallava relicts are to be seen in Tondamandalam area, the greatest in this area being as important as the Mahabalipuram structures. The reference here is to the Pallava rock carvings on a whole mountain in Sri Kalahasti and the Sri Nataraja Rangasthala rock carvings studied and identified by this author in his temple monograph "SRI KALHASTI TEMPLE". The rock carvings have been identified to be Pallava rock carvings and given a date between 630-668 based on their similarities of sculpturing, medium etc. An unique bas-relief here is the rock carving of the Kalyanam of Gnana Prasanna Ambika with Lord Kalahasteeswara Siva. The Kanyadata here is SRI VENKATESWARA AND tradition down the centuries confirms this. Tradition is but popular memory carried forward through the ages by the community with very wholesome grains of truth and fact.

The Venkateswara in the Nata Raja Rangasthala bears many resemblances to the Lord at Tirumala. The Pallava inscription of Samavai mentions the period jewellery given for the Bhoga Srinivasa. These include a crown containing diamonds, rubies, makara kundalas for the ears, four circular ornaments for the holy neck, one belt of gold one girdle two circular or bahuvalayams for the arms, four bracelets, two solid anklets for the holy feet and so on; all these period jewelry for the Bhoga Srinivasa can be identified on the Sri Venkateswara in the Pallava rock carving in Sri Nata raja Rangasthala at Srikalahasti.

The Bhoga Srinivasa can therefore be dated to belong to 614 A.D., as suggested by Sadhu Subramanya Sastry based on available supportive evidence.

Apart from the Mula Vigraham which is ancient and earlier, the other earliest image in the temple therefore is Bhoga Srinivasa, dated to belong to 614 A.D., the 14th year of the reign of Mahendra Varma I, the date given by the scholar Sadhu Subrahmanya Sastry.
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All the Bhogams for the Lord are offered to this Bhoga Srinivasa as already mentioned including the daily abhisheka, and He is put to bed during Ekantha Seva to the accompaniment of music by one of the descendants of Tallapaka family. This seva is enjoyed by Him for eleven months; and then the Dhanurmasa Seva is offered to the Navanitha Krishna in the Garba Griha, during the last month.

In the earlier years Bhoga Srinivasa idol was used for processional purposes in the temple. The Bhoga Srinivasa idol is linked to the Lord’s image with a power-line now in gold and silver. This arrangement must have come into being from the time of Ramanuja, who settled the Vaishnava worship of the Lord once and for all finally in his time.

III UTSAVA IDOL MALAYAPPAN SWAMY
The Manavala Perumal or Malayappan or the processional Deity is a replica of the Lord. It is three feet high and stands on a lotus pedestal a platform about one anda half feet high. The two Nachiyars Sri Devi and Bhu Devi (about 29 inches on a pedestal about 4” high) have one hand in the kataka or lotus bearing pose while the other hand is a prasiratha hastha standing loosely and gracefully.

This image is a replica of the main idol in the temple with the Chakra and Sankha held in the right and left upper arms, the lower right hand in the Varada hasta pose and the left (lower) hand in the Kati hastha pose. According to legend this image was found in the mountain glades of Tirumala. As He was found in the valley of the mountain, He is called “Malaya Kuniya Ninran Perumal” that is the God who stands in the valley of the Mountain or the Lord who was found a t a place in the Hill which bowed very low. This is an apellation for the main Lord also.

The earliest mention of this image is in the year 1339 A.D. in the 19th year of the reign of Tribhuvan Chakravarthi Sri Ranganatha Yadava Raya. This Lord is the Utsava Vigraha for the temple now and He with the Nachiyars is seen in all most all processions of all festivals including the Bramhotsavams, except when the ‘Utsava’ moves out alone on special occasions say such as Garuda Vahana procession etc.

IV UGRA SRINIVASA OR SNAPANA MURTHI
This image must have been the processional image in the earlier years of temple history. Certainly this is an earlier image compared to the Bhoga
Srinivasa which was the earliest processionl image until Malayappan became the Utsava beram As the Bhoga Srinivasa has been dated to 614 A.D this image must be earlier than Bhoga Srinivasa

This image is very small 18 inches high and standing on a pedestal of about seven inches high The Chakra in this image is in the PRAYOGA CHAKRA POSE that is ready to be used (in an angle ready to be used against foes) There are two standing consorts—Sri Devi and Bhu Devi—appropriately smaller in size but like mother Nachiyars in the temple The image is brought out in procession only on KAUSIKA dwadasi day at the time of Dawn and before Sunrise The Ugra murthi should not see the Sun light so say the priests

V KOLUVU SRINIVASA OR BALI BERAM
This is the Srinivasa image which holds court every day in the temple in the morning, when the hundi collections are sorted out and reported to the Lord The Almanac of the day—is also reported All receipts of revenue are reported to this Lord The expenditure particulars are not reported to him He therefore does not perform the disagreeable function of the auditor on the spot 1 This Koluvu is after the morning Tomala Seva when the Hundi collections are sorted out using various sieves for the money and jewelry etc and recorded The temple Peshkar with enough security guards is always present There have been occasions when twenty lakhs of rupees in a single bundle have been deposited in this Hundi as offering to the Lord

This image holds durbar seated on a silver chair with a gold umbrella on top He thus looks after the receipts and revenues flowing into the Sri Bhandram

OTHER IMAGES IN THE GARBA GRIHAM

VI SRI KRISHNA IN NAVA NEETA NRITYA POSE
This is a beautiful image of Lord Krishna in the Nava neetha nritya pose in which Krishna is a dancing child holding a ball of butter in his hand The left hand is stretched out, while one leg bent is in the dancing pose An inscription in the temple mentions the presence of this Krishna in the year 1100 A.D He participates in the Bramahotsvam festival, as a processional deity, and is also given Ekantha Seva during Dhanur masam before Sankranthi
VII SRI RAMA IMAGE WITH MOTHER SITA, LAKSHMANA AND SUGRIVA
These are four copper icons which are very graceful and beautiful. These were installed in the temple by Sri Ramanuja in the 12th century, according to tradition.

The earliest mention of this Raghunatha in an inscription in the temple is in the year 1476 A.D. However it is possible that these lovely icons were introduced in the temple by Sri Ramanuja, (following the tradition current in Tirumala).

Sri Rama is in the madhyama tala and in the tribhanga pose with his left arm raised to hold the bow and the right arm sloping gracefully downwards to hold his arrow. Mother Sita is in the standing pose (to his right); her left hand is in the Kataka hasta pose holding a lotus bud and her right hand is in the graceful prasaritha dakshina hasta pose (as in the case of Devi figures). Lakshmana is a smaller size figure of Sri Rama while Sugriva is in the anjali and standing pose.

VII SRI CHAKRATTA ALVAR
This is a copper representation of the chakra of the Lord. He precedes the processional murthi in all utsavams. He gets the Apabhrutha snana or bath in the pushkarini at the end of the Bramhotsavam festival.

NO.51 MUKKOTI PRADAKSHINAM ENTRANCE AND NO.52 MUKKOTI PRADAKSHINAM: After the darshan of the Lord in the Garbha alayam, we move out of the inner temple, through S.No.46 the Bangaru Vakili and pass No.45 the Lord’s Hundi or the receptacle where the pilgrims deposit their mokkubadis or gifts to the Lord.
We then make a full round and come again near the Bangaru Bhavi at No.51 the entrance to the Mukkoti Pradakshinam door.

No.51 MUKKOTI PRADAKSHINAM OR VAIKUNTA EKADASI ENTRANCE DOOR: This door and this inner-most incomplete pradakshinam around the Garbha Griham is open only on Vaikunta Ekadasi day. It is said that those who have darshan of the Lord on vaikunta Ekadasi day are blessed and become eligible for entry into Vaikuntam.

This pradakshinam is a pillared closed mantapam in three parts; the southern has six pillars, the western four and the northern part has two rows of seven
pillars each The pillars are roughly hewn and show traces of Pallava origin though having Chola capitals

No. 53 There is a tank in the northern side here into which flow, the abhishekam waters of the Lord, these waters are baled out by manual labour The stone alcoves on the walls are empty without any figures but show poorna khumba sculptures only, The height of pillars here will be about 15 feet high

NO. 54 VISHVAKSENA SHRINE On the exit side on the northern side of the Mukkoti Pradakshinam is the shrine for Vishwaksena or Senapati Mudaliyar as He is called He is the Security Officer and controller of the finances of the temple Seated in the Sukhasana pose, He has four arms two of which hold the Chakra and the Sankha. The lower right is in the abhaya hasta pose while the lower left rests on the knee An inscription referring to this deity is dated 27th June 1491 A D and therefore this murti must have existed by that time

Many poorns khumba sculptures are seen in the Mukkoti Pradakshinam Coming out of the exit side of the Vaikunta Dwaram, the pilgrim sees the Viman the lower portion of the temple here depicting the Dasavathram bas-reliefs and an excellent bas-relief of a four-armed Lakshmi with a long sword in her hand These bas-reliefs are worth seeing

ANANDA NILAYA VIMANAM
The holy structure over the Garbah Griha is the Vimanam of the temple The Vimanam over the Lord’s temple is the Ananda Nilaya Vimanam

This is a gilded Vimanam with golden plates The first Vimanam was constructed by Tondaman chakravarthi, according to legends of the temple

The Bhavishyottara Puranam says

Thada Ananda Nilaya Thondaman Nrupa nirmithay Vimanagraey Srinivasa raja bhagavan Hari hi
To quote Dr M Rama Rao “the Viman is of the Dvitaile type and belongs to the Vesara order Each tala has the series—kuta, panjara, sala panjara and kuta There is a plain narrow step above the two talas containing lions in the cardinal directions Above it is the gala or neck adorned with salakostha surmounted by simhalata in the centre with a panjara similarly surmounted on each side Above this is the round domical sikhara adorned with lotus design all over, and on the top is the kalasa (covered with gold plate)”
The Ananda Nilaya Viman is unique for its lion sculptures on all four sides not usually found in a Vishnu temple. Only a Sakthi temple has these lion figures. The Ananda Nilaya Viman has many beautiful bas-reliefs.

A unique bas-relief is the Viman Venkateswara, a replica of the Mula Vigraha in smaller size on the Vimanam facing North. The Viman Venkateswara is not to be missed by the pilgrim. The Vimanam ws first gilded by the local king Veera Narasinga Deva. His reign was during the period 1205-1262 A.D. Hence the Vimanam must have existed by this date.

Ramesan is of the view "...Somewhere during the renovation period between the 11th and 13th century A.D., a second wall was built round the first wall (of the Garbha Griha) perhaps to take the weight of the Vimanam which must have been constructed only then, while at the same time the Mukkoti Pradakshinam was also enclosed, on all the four sides to make it the first avarana". He also refers to an inscription TTNo.17 which mentions of the renovations to the temple "Kovil Alvarukku Kovilukku Kovil Seyya" that is for the construction of a temple to the temple of Kovil alwar and by implication (explaining the term kovil Alwar as one traditionally standing for a wooden structure among Sri Vaishnavas) points out that there must have been a wooden kovil or roof on the Garbha Griha which was perhaps later renovated and replaced. Wooden temples were the order in the earlier days. And hence a wooden ceiling being replaced in the thirteenth century is a very possible occurrence. The famous renovation inscription referred to by Ramesan is TT No.17 which mentions the 40th year of the reign of Vira Narasinga deva Yadava Raya (1205-1262). The fortieth year would be 1245 A.D. We can therefore assume that the Vimanam construction was taken up around this year. The permanent Vimanam might therefore have been (in all probability) started and completed about 1254 A.D. Sri Vira Narasinga Deva Raya is a great patron of the temple and it would not be surprising if this work also goes to the credit of his time. He also got the Vimanam gilded performing the Tularohana ceremony and giving the weighed gold to make Venkatagiri equal to Suragiri.

Another inscription of Sundara Pandya informs us that the brilliance of his body excelled the lustre issued by the golden vase fixed by him. The reference is to the great Jathavarman Sundara Pandya (1251-1275 A.D.) This could have been after his sacking of Nellore in the tenth year of his reign during his return to Kanchi. If so this fixation of the gold kalasam would be most probably be after Vira Narasinga Raya's time and may be about 1262 to 1263. Actually it could have been any time between 1251 to 1275 A.D.
Saluva mangi was the next gilder of the temple. This was in the year 1359 A.D. This illustrious Mahamandaleswara Misaraganda Mangi deva maharaj who fixed golden sikhara over the Vimana of Tiruvengalanatha was a general under Kumara Kamapana Vadayar.

The next renovator of the Vimana is 'Amatyasekhara Mallanna, a Minister under Devaraya II. He is not only the philanthropist who constructed the TIRUMAMANI Mantapam, but one who renovated the Vimanam. He was also known as Madhava Dasar. He constructed the Tirumamamni mantapam in 1417 A.D. Has last incrition in the temple is in the year 1444 A.D. He must have renovated the Vimana during this period. He might have done this, the same year, the year of construction of the Tirumamani mantapam.

Sri Krishna Deva Raya is the next benefactor who gilded the Vimanam in the year 1518 A.D. An inscription of his dated 9th September 1518 A.D. confirms this.

The Vimanam was gilded again in 1630 A.D. by one Koti Kanya Danam Tata charya.

MODERN RENOVATIONS: Sri Ramalakshmana dasa, one of the brother disciples of Mahant Prayaga Dasa the then Vicharana Kartha arranged for the fixing of the golden vase over the Vimanam in the year 1908.

T.T.D. RENOVATES AND REBUILDS THE VIMANAM: The T.T.D., got the renovation work completed in 1958. The renovation was done at a cost of eighteen lakhs of rupees. Twelve thousand tolas of gold valued then at twelve lakh rupees and copper plates valued at rupees two and half lakhs were used for this purpose.

LANDMARKS OR IMPORTANT EVENTS OF SRI VENKATA CHALA PATHI SHRINE: We may now close this brief guide to the temple by noting some very important developmental landmarks in this century, related to this great temple.

The opening of the first ghat road in 1944 is the most important development which made the hill temple fully and easily accessible. With the opening of this road and the running of the Devasthanam buses in 1945, there was / has been a phenomenal increase in the pilgrims to this temple and a galloping increase of TTD revenues from the temple. In 1956, the transport service was reorganised by S.A. Iyengar, I.C.S., the Transport Commissioner. The
TTD bus transport service was later transferred to the R.T.C. in the year 1975. Shri. Chokka Rao was the Transport Minister and the author of this book Sitapati, I.A.S., the Transport Commissioner. Earlier in 1974 the second Ghat road was opened.

**OTHER IMPORTANT EVENTS**

1940 - Silver chariot made,
1942 - Wooden Ratham made,
1945 - Diamond-set Kireetam made for the Lord at Tirumala,
1946 - Harijan entry permitted into Tirumala temple;
1951 - Renovation of temples,
1953 - Diamond Vaikunta Hastam made for the Lord;
1954 - Inauguration of Sri Venkateswara University by Sri Tanguturu Prakasam Chief Minister Andhra
1958 - The gilded Ananda Nilaya Vimanam is given Maha Samprokshanam;
1959 - Prime Minister Nehru worships in the temple, Diamond Shanku and Chakra to Sri Venkateswara, Diamond Karnapatra (for ears) presented by Shri R R Ruia. Mirrors fixed to worship in the temple,
1966 - Diamond Kati Hastam made for the Lord,
1969 - Inauguration of air port at Tirupati (The author who was Collector of Chittoor during the years 1966-68 was associated with obtaining good land for the airport at Renigunta);
1975 - Queue complex originated;
1981 - Dismantling portion of 1000 pillared mantapam and widening of the sannidhi street;
1982 - Foot path to Tirumala was covered.

[A golden Chariot was recently consecrated for the Lord. Earlier major portions of the temple and inner gopuram were gold plated. A research study “SRI VENKATESWARA SWAMY TEMPLE, TIRUMALA - WORSHIP, UTSAVAMS AND FESTIVALS” published by India’s premier Cultural Renaissance Body, Bharatiya Vidya Bhavan, Bombay, written by Sri. P. Sitapati, IAS (Retd) was dedicated to Lord Venkateswara Swamy at Tirumala Temple on 8-8-1998).]
CHAPTER V

MULA VIGRAHAM OF SRI VENKATESWARA SWAMY

The Lord's Mula Vigraham is in the Garbhalayam in the temple (the main idol in the sanctum sanctorum of the temple). The Vimanam of the Sri Varā temple is found on this Garbhalayam.

Entering the inner pradakshina padha (the second pradakshina called as Vimana Pradakshinam, devotees enter the Tiruma maṇi Mantapam, pass through the Bangaru Vakili or the golden doors, pass through the Tiruvilān Koil, Ramar Medai and Sayana mantapam and reach the Kulasekharappadi step of the sanctum in which the Lord stands majestically blessing and bestowing boons on all his devotees, These aspects have been briefly mentioned in the previous chapter.

We now bow down to the Sriyah pathi who is Sri Venkata Achala pathi while the Karpoo-Harathi is being given to Him in the dimly lighted inner shrine. "Yedu Kondala Vada! Govinda! Govinda!" is the ecstatic cry of hundreds of pilgrims who view the Varada-hasta Lord with his left hand on his thigh in the Kati-hastha pose!

Scholars invoke his blessings with a Rig Vedic Prayer—the PURUSHA SUKTHAM, for He is the Purusha and the Virat Purusha, the Ruler of the Universe!

_Harihi Om_
_Sahasra Sirusha purushah Sahasraksha sahasra path_  
_Sabhumim Viswatho Vrittha Athyathista dasangulam_  
_Purusha Ye Vedagam Sarvam Yaddhutam Yaccha Bhavyam_  
_Vutha amruthatvasyesanaha Yadennaynathi rohati_

The two Rigveda mantras of the PURUSHA Suktham invoke the Virat Purusha who has a thousand heads, a thousand eyes and a thousand feet; actually He is the one with innumerable heads and innumerable eyes and innumerable feet. He is the one Purusha who pervades the entire Universe and is the manifestation of the Purusha in the present, past and the Future. He is again the Purusha who is Immortal and the Purusha evai idam Sarvam, the Purusha is all that, that is seen. He is Uta amrutatvasya Isanaha—the God or Purusha who is Lord of Immortality who can confer immortality.
on us. Yad annena atirohato. He transcends the necessity of the Bhogya or enjoyment and assumes the form of the world. However this is not his real Nature. And He is the Fulsome Paramatma with glory than what is seemingly His.

Om Namo Narayanaya is the Ashtakshari manthra on the lips of His devotees. The Vaishnavas also chant and regard the dvaya manthra - a Seranagathī manthra as another Supreme manthra.

The Alarmel is an integral part of the Narayana’s chest (on his right) She is manifested as seated on the lotus. There is another necklace on the chest of the Lord with the image of Padmavathi. This gold necklace is said to have been given to the Lord by Sri Ramanuja

Devotees proclaim the glory of the all-loving Ocean of Karuna or compassion that the Mother is, by praying to Her

Namastestu Maha Mayay Sree Petay sura poojithay
Sanka Chakra Gada Hasthay, Maha Lakshmi Namosthuthay.
Namasthay Garudarooday, Dholasura Bhayankari
Sarva papa haray Devi, Maha Lakshmi Namosthuthay
Sarvagnay Sarva Varaday, Sarva dushta bhayankari
Sarva papa haray Devi, Maha Lakshmi, Namosthuthay
Siddi Buddh pradhay Devi, bhukti mukthi pradayinī
Manthra murthay Sada Devi, Maha Lakshmi Namosthuthay.
Adyantha ra hitay Devi, Adi Sakthi Maheswari
Yogagnay Yoga Sambhutay Maha Lakshmi Namosthuthay.
Padmasana stithay Devi Para Bramha Swaroopini,
Paramesi Jaganmatha Maha Lakshmi Namostuthay
Swetambhara dharay Devi Nanalankara Bhoshitay
Jagath stithay Jaganmathar Maha Lakshmi Namosthuthay !

DESCRIPTION OF THE MULA VIGRAHAM OR MAIN DEITY IN THE TEMPLE (without jewels).

Sri Venkatachalapathi is in the sthanka or standing pose on a Padma Peetham or lotus base.

The author of this monograph as the District Collector and District Magistrate of Chittoor during the years 1966-1968 had innumerable opportunities of
visiting the temple during the normal course of his duties and also as chief protocol officer to receive and see off VIPs at Tirumala. Then and earlier and later he had the opportunity of receiving VVIPs such as Pandit Jawaharlal Nehru (who though an agnostic worshipped in the temple and was blessed 'Punardarsana Praththi Rasthu) Shri V V Giri as President and Vice-President; Speaker Shri N Sanjeeva reddy, (later President of India) Mrs Indira Gandhi with son Sanjay and Rajeev Gandhis and and others and had more than ordinary opportunities to study the Mula Beram of Sri Venkateswara Swamy during abhisheka time and at other times.

The Lord's murthi without all the gold covers and jewels is described here.

The Lord is standing on the Padma Peetam and is Beauty Grace, and lissomness personified. Without doubt, this Murthi is the most beautiful archa form or idol of God anywhere in the world; only the Sayana Murthi of Sri Ranganayaka in Sri Rangam and Sri Padmanabha in Trivandrum come as close seconds in majesty, beauty and glory among other Vishnu idols. The Lord's feet are coarsely carved as those of one who is used to walking barefoot.

These then are the feet that are the refuge of a Universe suffering with grief! These are the feet worshipped daily by Bramha and the celestials at night time!

The great BHAKTI KAVITA BHASKARA Sri Annamacharya describes the feet of this Lord with ecstatic devotion as follows:

This is the Padam** – Which measured the entire earth,
This is the Padam – Which Indira's hands sooth, //This//
This is the Padam – Bowd to by one and all,
This is the Padam – The springing origin of Ganga of Heaven,
This is the Padam – Which expanded to the limitless ends of Universe,
This is the Padam – The best of the Great One, //This//
This is the Padam – Beseched by the elephant King,
This is the Padam – Indra and celestials always seek,
This is the Padam – That Bramha always adores,
This is the Padam – That sprang up to Bramhandra's peak, //This//
This is the Padam – That bestows prosperity and realisation,
This is the Padam – That ended Ahalya's curse,
This is the Padam – Which is difficult for concentration,
This is the Padam – Of the great Venkatadri's divine manifestation.//This//

** Singh Foot – Padamulu – Feet
"Bramha cadigina Padamu" is another such song of Annamacharya in which Lord Venkateswara's feet are extolled. This is the padam or foot washed by Brahma the Creator. This is the foot that is Brahma Himself. This is the foot which has measured the Vasudha or the earth as Trivikrama. This is the foot which He placed on the head of Bali Chakravarthi. This is the foot—"thala kada gadanamu challina padamu". This is the foot that has protected "Balaripu". This again is the foot that has cleaned the skin of the kamini Ahalya. This again is the foot that He placed on the head of the Kaliya snake. This is again the feet massaged by his loving consort Sridevi. This is kamini turagapu padamu. This is the foot that bestows boons on parama yogis in many many ways. This again is the foot of TIRUVENKATAGIRI which has shown that his feet are 'parama padam' (what is finally to be attained and is Eternal).

To continue the description of the Lord. The legs of Lord are sturdy and have been sculptured exquisitely. Both the knees are slightly bent and open outwards. While the Parama Purusha is not in the Tribhanga pose and is almost in the sama bhangha pose, the body near and below the waist has a graceful tilt to the left giving it lissomeness, divine grace and charm.

The chest or Vaksha sthala of the Purusha is broad and magnificent. It is atleast 40 inches wide. The waist of the Lord is between 24 to 26 inches wide. There is a Yagnopavitha and Kati Sutra on the Lord.

The right chest bears a basrelief carving of Mother Lakshmi as Alamel Mangai seated on a lotus. The Padmavathi necklace is always on the Mula Murthi except when the necklace is taken out for use in festival processions. A Srivatsa mark is said to be found on the body of the idol. It is worth noting that Mother Lakshmi on the body of the Lord is the Alaymel Mangai as the Padmavathi of Padmavathi temple at Tiruchanur came into existence in later times. This author agrees with the views of Dr.Rama Rao who says "The Padmavathi shrine situated to the north of the Alagiya perumal shrine (Krishna shrine at Tiruchanur where there is a temple to Goddess Padmavathi to its north and another temple for Sundara Raja Swami to the right of the Krishna shrine) is the object of main attraction for the pilgrims at Tiruchanur. Sri Padmavathi, housed in it is described as the consort of Sri Venkateswara. This goddess is wrongly identified as Alamel Manga Nachiyar. Numerous inscriptions from the Tirumala temple state that Alamel manga Nachiyar adorns the right side of the bosom of Sri Venkateswara. Out of over a thousand inscriptions found in the temples of Tirumala, Tirupati, Tiruchanur...
and Yogimallavaram, not one mentions a goddess named Sri Padmavathi. A late and undated record mentions the Padma tirtha of Sri Sukasrama or Tiruchanur and not Padmavathi Devi. The architecture of the shrine (at Tiruchanur) indicates a very late date. The inscriptions of this region stop practically with the end of the first quarter of the 17th century. The shrine may therefore be taken to have come into existence some time towards the end of the century. Sri Padmavathi as the Lord’s consort is no other than Mahalakshmi in another form. And it is appropriate to worship her as Alarmel Maigai or Maha Lakshmi.

Lord Venkateswara’s image has four arms. It is to be remembered that the upper two arms as carved or manifested do not have any ayudhas or weapons. This is a peculiar trait of the Mula Beram in the temple. The upper right arm and the upper left arm have only covers in gold to portray the Sudarshana Chakra and the Sankha or Conch. The lower right hand is in the Varada Hastha pose with the fingers pointing downwards. The lower left hand is also in a peculiar Kati-hasta pose or Katya avalembita pose in which the left thumb is on the left thigh and the other fingers are carved almost parallel to the waist. The Varada Hasta pose of the lower right hand signifies the Lord giving ‘varas’ or boons, bestowing all that his devotees ask for from Him.

These hands of the Lord are the hands that show the way to mankind from the ordeal of rebirth. These are again the hands that bestow many boons on the devotees. These hands are described by Annamacharya in the padam “Indariki Abhayamulicchu cheyi”.

**Description of Mula Vigraham continued:**

The body of the Sri Varu is bare that is without clothes on the upper portion, while He is sculptured as wearing a dhoti in folds from waist downwards. The nipples on the chest are prominent and button-like. This might have given rise to the popular impression among a section of devotees of Balaji (as he is called) that the idol is a Bala or girl. The fact that the Mula Vigraham has flowing locks of hair on the head with the hair tresses hanging loosely like those of a girl who has just had an oil bath and drying her hair might have fortified the view that the Mul Vigraham is a female deity.

During my darshans of the Lord I have noticed what could be a Naga or a cobra around the waist of the Lord. It is said that there is a Cobra coiled around the right hand. The arms have ornaments which could have been
History, Art and Sculpture of Tirumala Temple.

Naga jewels on the Mula Vignaha.

The neck is conch-like; though not very prominent it is carved very beautifully. The angelic face of the Divine Lord is Beauty, Joy and Calmness and Shanti personified. The face is beaming with joy and wears a divine smile of welcome and recognition of the devotee who has at last come to Him. Love and peace flow out of the Divinity as you stand before him. His eyes are in the Samadhrihi pose, that is at a straight level looking into the eyes of his devotees with compassion and Love.

The ears and nose are very exquisitely carved. The nose is neither prominent nor flat. The mouth of the Lord is smiling and voluptuous; it is neither passionate, nor wrathful or with any such defect. The chin and the U shaped face is really Sublimity and Love personified.

The head of the Lord is sculptured as one wearing a crown (in the stone Vigrah) which is more than 20 inches high. A crescent moon can easily be made out on the head below the crown.

The flowing locks of hair from the head are clearly distinguishable and some of these locks of curly hair rest on the Lord's shoulders also in the Mula Vigraham. This is an unique feature.

The Lord bedecked with Jewels and a description of the Jewels: The above description is that of the Lord's Mula Vigraham in stone as sculptured or divinely manifested. This vision of the Lord can be seen on all Friday mornings only during Abisheka time, with a minimum of clothes of Veshti and upper cloth around his shoulder.

Vishnu is an Alankara Priya. The Lord is over decorated by the Devasthanam with gold covers over his feet and arms and jewels galore and we really miss the vision of the handsome Manohara Murthi most times.

We may now see the vision of the Lord as He is bedecked with all the conventional jewels, from head to foot.

The Diamond Kireetam: The Lord's head is decorated with a crown presented to him by Akasa Raju and this was the old Akasa Raju Kireetam. A diamond crown was commissioned for Lord Venkateswara, in the year 1945 A.D. It consists of 27 diamonds both from Antwerp and India. One
single diamond owned by Tirumala Tirupathi Devasthanam was also used. The Vajra Kireetam is made up of Nava rathnas (nine kinds of gems). These are:

1. Rubies sacred and propitiatory to the Sun God
2. Pearls or Muthyams (adhipathi—Moon)
3. Coral or pagadam (Kuja)
4. Pushya ragams or Topaz (Guru or Brihaspathi)
5. Emeralds or Paccha (Budha)
6. Diamonds or Vajrams (Sukra)
7. Sapphire or Neelam (Saturn)
8. Gomedhikam or Garnets (Rahu) and
9. Vaiduryams or Cats-Eye (Ketu).

The nine gems have their Adhipathis or Lords in the Nava Grahas or Nine planets of Hindu Astronomy/Astrology. It is also common knowledge that Indians wear the Nava ratna stone in rings for longevity and good health and propitiating the nine planets mentioned. The arrangement of the nine stones is in three layers, the top layer has
1. Emerald
2. Diamond
3. Pearl; the second layer consists of
4. Topaz
5. Ruby
6. Pagadam or Coral and the bottom layer consists of
7. Cats-Eye
8. Sapphire

2. Makara Kunadalas: The Swami has a pair of Makara Kundalas adorning his ears. The Swami’s face is always adorned with a Thiru namam covering his eyes. This tirunamam is made of pacchakarpuram etc., A little of this karpuram is always dabbed on his chin.

3. Chakra and Shankha Jewels: The right and left hand of the Lord is adorned with diamond chakra and Shankams. Similarly the Varada hasta also is covered with diamonds. There are also jewel ornaments of Lakshmi and Padmavathi on his chest.

4. Cobra ornaments or Nagabhushanams: The right and left arms have prominent gold nagabhushanams.

MERU PACHA STONE IN DIAMOND KEERITAM: There is a big meru stone in Swami’s diamond crown. This is reported to be the biggest emerald existing in the world.

Necklaces: There is a special necklace of gold with tiger claws adorning
the Lord’s neck. The Padmavathi locket in the Lord’s neck has already been mentioned.

**The Dasavatharam Gold Belt:** The Lord has a gold “VUDARA BANDHA” or belt around his stomach. This gold belt has exquisitely carved scenes of the Dasavatharas of Lord Vishnu on it.

**SURYA KATARI:** The very ancient Surya Katari or Sword of the Sun hangs from the Dasvatharam belt. This Sword is said to be presented by Surya Bhagawan to Sri Venkateswara.

**Other Jewels:** There are gold Vanki’s jewels near the knees of the Lord. There are gold Nupurams under it.

**Gold Necklaces:** There are several Gold necklaces on the body of the Lord.

**VYJAINI MALA NECKLACE:** This is a special Lakshmi haram with 108 Lakshmi images on it.

**Golden Salagrama Haram:** There is a big Salagrama necklace on the Lord hanging on both sides of the Chakram and Shankarm. Each Salagramam of Vishnu has a big gold cover. Sri Venkateswara Swami Sahasranamas are carved on these gold covers.

**Tulasi Haram:** Tulasi harams are decorated on the Lord always.

**A big Nagabharanam:** There is a very big Nagabharanam (Cobra ornament) below the chest of the Lord. This is a big Cobra Ornament.

**Flower decoration:** The Lord is always decorated with rose garlands and other flower garlands every day.

**SRI VETURI PRABHAKARA SASTRY’S DESCRIPTION OF THE LORD:** In his book Sri Venkateswara Stuti ratna Mala, the Late Sri Veturi Prabhakara Sastry has given various vaibhavams of the Lord at Friday abhishekam time. I have seen “says Sastry in a Seesaa Padya in Telugu.” The Glory of BHARAVA MURTHY during the Nagna Swarupa time of abhishekam. I have seen the Jina deva Murthi (The God of JAINS) during his abhisheka with Milk. I have seen him as the Lord of Uma (Lord Siva) during the Lords abhishekams and smearing with camphor and kasturi. I have
seen the beauty of Parasakti during the donning of the golden garment of the Lord. I have seen your “Vishnuthram” during the Friday abhishekam and your ‘sarva devathmaka swarupa’ identity as One combining all forms of God.

**HOW OLD IS THE IDOL OF SRI VENKATESWARA?**

How old is the idol of Sri Venkateswara is a question we may now attempt to answer. There is no direct answer to this question, but an intelligent guess is all that is possible. We may note that the existing stone temple of Sri Venkateswara as it now stands cannot be older than the thirteenth century, though there is a possibility of its being a Pallava temple if only we could know what the bas-reliefs and inscriptions are on the inner closed wall of the double wall of Garbha Griha. We may also note that the shrine in primitive times was of perishable materials. And for a long time, the idol of Venkateswara must have stood in an open building visible on all sides (based on the pasurams sung by the Alwars). A fact which can be accepted without much discussion or doubt would be that the idol preceded the temple structure. The brief discussion in the following pages of this chapter would also show that the idol of Sri Venkateswara is not following the Agamic precepts especially the Vaishnava Agamas. It can therefore be deduced that the Lord manifested Himself before the Vaishnava agamas laid down strict rules for the sculpting of Vishnu images. History teaches that worship of Vishnu can be taken to and dated atleast to the second century B.C.

One can also make an intelligent guess based on the material of the idol of Sri Venkateswara. It appears to be made of Reddish igneous stone available in large quantities in Tirumala area. The Gudimallam Phallic linga near Renigunta in Chittoor District is one of the oldest Siva Lingas with anthropomorphic carvings of Siva on it. The Satavahana origin of this Siva Linga is accepted. Shri I.K. Sharma would give an even earlier date, the early mauryan period to this sculpture (personal communication). Based on this, this author is of the view that Sri Venkateswara Swamy's idol belongs to the same period, that is the Satavahana period, if not earlier based on material of the sculpture, the shining nature of the sculpture in the Tondamandalam area at Gudimallam and other considerations. The idol of Sri Venkateswara Swamy in my view can be given the date 300-200 B.C.

**Vishnu Images according to Agamas:**
The Vaikhanastra Agama prescribes standards for the making of Vishnu images which are usually in three poses — 1. Sthanaka or standing 2. Asana or Seated and 3. Sayana or recing pose. The Maricha Samhita gives a classification of sub-categories for these three main poses, they
## TABULAR STATEMENT NO.1
### STHANKA OR STANDING POSE OF VISHNU'S DHRRUVU-BERAM

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<thead>
<tr>
<th>MURTHI</th>
<th>COLOUR</th>
<th>CONSORTS LEFT</th>
<th>VAMA OR RIGHT</th>
<th>DAKSHINA</th>
<th>LOWER ARMS</th>
<th>UPPER ARMS</th>
<th>PARIVARA DEVATS WITH (RISHIS)</th>
<th>IMPORTANT DETAILS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. YOGA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1(a) Uttama class</td>
<td>Syama</td>
<td>Sridevi &amp; Bhudevi</td>
<td>Katya-svalambita Hasta</td>
<td>Abhaya or Varda Hasta pose</td>
<td>Sankha Chakra</td>
<td>Sankara's image in North facing south with four arms. Brahma with Akshamala and Kamandalu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1(b) Madhyama Class</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1(c) Adhama Class</td>
<td>As in 1(a) above but without the images of Brahma and Maheswara</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. BHOGA</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1(a) Uttama class</td>
<td>Syama</td>
<td>Sridevi to Lords</td>
<td>Kati Hasta</td>
<td>Abaya or Varda Hastapose</td>
<td></td>
<td>Bhrigu and Markendeya in Uktutikasana</td>
<td>Around Vishnu in centre, Maya, Samhadiiris, Kamin, Vyajini Devis, Tumburu, Narada, Kinners, Yakshas, Vidyadhara, Sanaka, Sanath Kumara, Rishi, Sun and Moon, Brahma and Maheswara</td>
<td></td>
</tr>
<tr>
<td>1(b) Madhyama class</td>
<td>As in 1(a) above but without Yaksha, Vidyadhara, Narada and Tumbura</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1(c) Adhama class</td>
<td>As in 1(a) above but without Sun and Moon and Bhrigu and Markendeya.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. VIRA</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1(a) Uttama class</td>
<td>Syama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chakra Sankha</td>
<td>Brahma, Maheswara, Bhrigu, Markendeya, Kishkinda, Sundara, Sanaka, Sanath Kumara, Surya and Chandra murthis</td>
<td></td>
</tr>
<tr>
<td>1(b) Madhyama class</td>
<td>As in III(a) above but without Kishkinda, Sundara, Sanaka and Sanath Kumara murthis</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1(c) Adhama class</td>
<td>As in 1(a) above but without Sun and Moon and Bhrigu and Markendeya sages.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. ABHICHARITA</td>
<td>Dhuma with black clothes</td>
<td>Two or Four Arms, with sushka vapthra (wilted face/ mouth) Sushkandan (wilted body), Urdhva netram (Eyes turned upwards) setup in paisacha padami in Arthadyanta star during sarwarya Achara rasi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Brahma and other Devas absent</td>
<td></td>
</tr>
</tbody>
</table>
are 1) Uttama 2) Mahdyama and 3) Adhama classes.

The agama sastras such as the Vaikhanasa Agama as well as Pancharathra agamas recognise four important types of Vishnu images, these being 1) Yoga 2) Bhoga 3) Veera and 4) Abhicharika types.

As the idol of Sri Venkateswara is a standing figure, it would have to come under one of the 4x3=12 categories of Vishnu sthanaka images. The tabular statement No.1 gives the characteristics of these categories.

Vaishnava agamas also recognise 24 standing Vishnu images. Following the Rupamandana rather than the less accurate Pathala Khanda of Padma Purana, the characteristics of these famous twenty four vishnu standing murthis are as given below.

<table>
<thead>
<tr>
<th>S.no</th>
<th>Name of Murthi</th>
<th>BEHIND</th>
<th>FRONT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Right Arm</td>
<td>Left Arm</td>
</tr>
<tr>
<td>01.</td>
<td>Kesava</td>
<td>Sankha</td>
<td>Chakra</td>
</tr>
<tr>
<td>02.</td>
<td>Narayana</td>
<td>Padma</td>
<td>Gada</td>
</tr>
<tr>
<td>03.</td>
<td>Madhava</td>
<td>Chakra</td>
<td>Sankha</td>
</tr>
<tr>
<td>04.</td>
<td>Govinda</td>
<td>Gada</td>
<td>Padma</td>
</tr>
<tr>
<td>05.</td>
<td>Vishnu</td>
<td>Padma</td>
<td>Sankha</td>
</tr>
<tr>
<td>06.</td>
<td>Madhusudhana</td>
<td>Sankha</td>
<td>Padma</td>
</tr>
<tr>
<td>07.</td>
<td>Trivikrama</td>
<td>Gada</td>
<td>Chakra</td>
</tr>
<tr>
<td>08.</td>
<td>Vamana</td>
<td>Chakra</td>
<td>Gada</td>
</tr>
<tr>
<td>09.</td>
<td>Sridhara</td>
<td>Chakra</td>
<td>Gada</td>
</tr>
<tr>
<td>10.</td>
<td>Vrushikesa</td>
<td>Chakra</td>
<td>Padma</td>
</tr>
<tr>
<td>11.</td>
<td>Padmanabha</td>
<td>Padma</td>
<td>Chakra</td>
</tr>
<tr>
<td>12.</td>
<td>Damodara</td>
<td>Sankha</td>
<td>Gada</td>
</tr>
<tr>
<td>13.</td>
<td>Samkarshana</td>
<td>Sankha</td>
<td>Padma</td>
</tr>
<tr>
<td>14.</td>
<td>Vasudeva</td>
<td>Sankha</td>
<td>Chakra</td>
</tr>
<tr>
<td>15.</td>
<td>Pradyumna</td>
<td>Sankha</td>
<td>Gada</td>
</tr>
<tr>
<td>16.</td>
<td>Anirudda</td>
<td>Gada</td>
<td>Sankha</td>
</tr>
<tr>
<td>17.</td>
<td>Purushothama</td>
<td>Padma</td>
<td>Sankha</td>
</tr>
<tr>
<td>18.</td>
<td>Adhokshaya</td>
<td>Gada</td>
<td>Sankha</td>
</tr>
<tr>
<td>19.</td>
<td>Narasimha</td>
<td>Padma</td>
<td>Gada</td>
</tr>
<tr>
<td>20.</td>
<td>Achyuta</td>
<td>Padma</td>
<td>Chakra</td>
</tr>
<tr>
<td>21.</td>
<td>Janardhana</td>
<td>Chakra</td>
<td>Sankha</td>
</tr>
<tr>
<td>22.</td>
<td>Upendra</td>
<td>Gada</td>
<td>Chakra</td>
</tr>
<tr>
<td>23.</td>
<td>Hari</td>
<td>Chakra</td>
<td>Padma</td>
</tr>
<tr>
<td>24.</td>
<td>Sri Krishna</td>
<td>Gada</td>
<td>Padma</td>
</tr>
</tbody>
</table>
A study of these statements and comparison with the distinguishing features of Lord Venkateswara make it clear that Sri Venkateswara Swamy idol does not conform to any of these agamic prescriptions. It is a class by itself or we could also say it was not a Vishnu image when it was made centuries ago. The inference is that Sri Venkateswara idol is a class by itself. We could say that it was perhaps not a Vishnu image to start with and was later converted and worshipped as Vishnu. Or we could infer that the Lord has manifested Himself here as one beyond all Agamas and Sastras.

THE NATURE OF THE IMAGE OF SRI VENKATESWARA
We may now consider the question about the real nature of the image of Sri Venkateswara. Is He Vishnu? Is He Subramanya? Is He Siva? Is He a Hari Hara murthy? * These questions arise in view of the fact that the idol and the temple exhibit certain characteristics supporting each claim. The Alvars have also sung about the Lord in the early ages, and there are references to Saivite characteristic weapons and the Hari-Hara nature of the Lord in the olden days.

Poygai Alwar one of the early Alvars sings of the Lord as one whose name is Hara and Narayanan, whose vahanam is the Nandi and the bird, whose residence is (Kailasa) Hill and the waters (Ocean), whose nature is destruction and protection, in whose hand is the trident and the Chakra, and whose form is One and Fire and Cloud.

The other two early Alvars Bhutam Alwar and Pey Alwar have also sung of Sri Venkateswara or Vengadam in their pasurams as the one with the Jatas (flowing matted locks), the high crown, the shining dagger, the Chakram, the snake coiling his hand, and the golden sutra around his waist. He is the Father in Tirumalai in whom two forms have gracefully blended into one.

These pasurams coupled with the characteristics of the Lord's sculpture (two upper arms not having any weapons in the Mula Murthis), the hair of the lord, the Crescent on the Crown, and the snake on the body and the Naga abharanas on the idol lead to the conclusion that Sri Venkateswara was once worshipped as Hari Hara murthi. Actually it is possible that the Lord was worshipped in this inaccessible shrine on the hills in the prechristian era and early centuries in other forms. It could have been as a Jain God or more probably even as Subramanyam or a Mother Goddess, but all this would be pure surmise based on pieces of circumstantial evidence such as their being lions on the temple, the location of a single vighraha in the
middle of the Garba Griha, the use of Bilva for worship, the tradition that Sankaracharya had installed a Dhana Akarshana Yantram under the idol and so on.

After the visit of Sri Ramanuja, the seer of Vishita Advaita in the temple referred to by tradition (and the work Sri Venkatachala Itihasa Mala which has recorded the traditions of the temple and temple rituals) the Lord in the temple has been worshipped as Sri Venkateswara, or Vishnu from the time of Ramanuja without any shade of doubt. Thus there has been more than 800 years of continued worship of the Lord as Vishnu from the time of Ramanuja at least!

Ramesan my colleague author of Tirumala temple is of the view that “the external manifestation of the Lord at Tirumala is only that of Lord Vishnu but He being a SARVABHUTA ANTARATMA is being worshipped as Siva by Savities, as Skanda...as Divine Mother. The Lord of Tirumala is not a mere sectarian God...he is Vishnu, Siva, Rudra, Bramha, Maheswri, Maha Kali Mahalakshmi, Maha Saraswathi, Skandar, any other form to any devotee who conceives of the Lord in that aspect. All the upacaharas or the services rendered to this idol are in effect rendered to the Eternal Lord. This is the real secret of the Lord of the Seven Hills”. This author is also of the same view*. Dr. M.Rama Rao does not support any categorical views on this image. Sri Sadhu Subramanya Sastry, the temple epigraphist who has studied and brought out the inscriptions of the temple in many volumes, holds strong views in his work published in the year of his death (1982); he says as follows;

“The bodily features and ornaments noted above from the puranas are a combination of those of both Visnu and Siva. Especially the abhibhushanam or nagabharanam on the upper arms and the jata are the symbols of Siva, while Srinivas’s Kausthubamani and Vaijayanthi pertain to Vishnu so much so that Venkateswara appears as a dual Deity, Hari-Hara embodying the forms of both Siva and Vishnu —— These dual features had been recongised and pointed out in some pasurams of the early Vaishnava Alwars —Poygai Alwar .....This controversy as to the Saiva or Vaisnava nature of Venkateswara must have existed from time immemorial and must have come to a head when Ramanuja attempted successfully in the 12th Century, with the support of the then provincial ruler a Yadava raja, to convert Venkateswara into a form of Vishnu by fixing the Sankha and Chakra into the empty fists of His uprighthands, inaugurated Vaikhanasa form of worship, introduced

the images of Rama, Sita and Lakshmana and inducted the recitation of parts of the Tamil Prabandham.... After all in the seventh century, the idol did not possess any symbols of Vishnu.... there have been people still believing that Venkateswar was only a form of Siva. They consider the empty fists of his upright hands into which the Sankha and Chakra were fixed by Ramanuja, must have previously held the Trisula and Damaru (the trident and the small cymbal) actually the small drum as symbols of Siva. Ferguson in his "Indian and Eastern Architecture" Vol.I, P.404, Note 2, quoted the remarks of J.D.B. Gribble from his account of "the temple of Vishnu on the hill of Tripety or Tirupati" published in the Calcutta Review in 1875 (Vol.I P.P. 142-156) it is a fair specimen of a Dravidian temple of the second class, but in a sad state of dilapidation and disrepair. It was originally a Saiva temple, but was converted to the worship of Vishnu by Ramanujacharya, in the 12th century. The District Manual of North Arcot compiled by – A.F. Cox in 1880 and revised by H.H.Stuart in 1895 Vol.II in the course of an account of the hill under the heading "Tirumala" states, There can be no reasonable doubt that originally the idol was worshipped as Siva. This is denied by none, and the story goes that Ramanujachari, asserting that it was all a mistake, and that the Swami was Vishnu procured a Chank and Cakram of gold, which he placed before the image and closed the temple doors. When they were next opened these ensigns were found grasped in the idol's hands, which was regarded as a proof that he was Vishnu. The arrangements of the hair as a "jata" or tangled mass, the cobras carved upon the body, and various other peculiarities prove that Siva was intended to be represented; and the priests who are Dhimtars, say that they are Saivites, though they wear the namam. Probably the Swami who has no consort on the hill was the bachelor Subramania Swami".

**We may now conclude and analyse the issue briefly.**

The history of the nature of the idol is only of interest scientifically to the research scholar in history and not to the discerning Hindu devotee, who sees only **One God in all his various arsha forms in the temples of the world**. The Hindu has also been taught (and it is in his very blood), that the there is only one God and whatever be the form of One's Ishta Daivam, he sees God in all. He also realizes that the human body itself is the temple of the Paramatma and finally he has to realize the "I" in himself.

**Sages from the Vedic times have taught this to Hindus and they see God in**
every thing, animate and inanimate. The great living Jagad Guru Bhagavan Shri Sathya Sai Baba of Puttaparthi (Prasanthi Nilayam) also teaches the same wisdom to the world. All religions are different paths to the One God, whether you follow the path of Christ, Buddha, Mohammed, the Fire God of the Paris etc. Sri Venkateswara Swamy is this Universal One God. Who ever prays to Him gets what he desires until a time is reached when the devotee, realizes the God in Himself.

Lord Venkateswara (the Ishta Daivam of the author) is the Lord of Lords and the One and only God. Hindus, muslims Christians Buddhists —What ever by your religion, you can pray to Him as the Father in Heaven and as Pothana said in Bhagavatham “Sririkin Cheppadu” He will rush to the rescue of the caller, protect him and shower his blessings to him.

“Ekam Sath Vipra bahuda vandanith” There is only one God while the pandits describe Him in many ways. This One is God. He is Sri Venkateswara, the Sriman Narayana of Vaikuntam. May he bless and protect us.

**Sriman Narayana Charanau Sarnam Prapadyay**

**Sri Mathay Narayanaya Namaha**
CHAPTER VI

SRI VARAHA SWAMY TEMPLE

As per tradition we may now proceed to Sri Varaha Swamy shrine at Tirumala and worship the Lord here first. Sri Varaha Swamy temple is located to the north of the Sri Venkateswara Swami temple. It is also located on the banks of the Swami Pushkarini. Actually the temple is to the west of the Swamy Pushkarini which sprawls lengthwise east-west.

The entrance to the small temple is on the northern side of an outer mada street. At the entrance, on the ceiling of a mandapa enclosure, with entrance and exit gates made of iron grill is a white cement seated figure of Sri Gaja Lakshmi facing northwards.

The seated figure of Lakshmi is about four feet high and has four arms; the two upper arms hold fully open red lotuses and are thus in the Kataka hastha pose. The lower right hand is in the abhya hasta pose while the lower left hand is in the varada hasta pose. The Gaja Lakshmi figure in cement and painted in gaudy colours has two standing elephants bowing to the deity with their trunks lifted up.

Entering the iron grill gate way, we enter into a north-south sprawling small stone mantapam with eighteen pillars, out of which twelve are clearly visible and the remaining six form part of the inner temple on the western side. The mantapam is in late Vijayanagar school of sculptural style and has many bas-reliefs on its mantapa stone pillars. These include many floral designs. The Naga Bandhas are also seen on the mantapa pillars as decorative motifs. This mantapam is on the western shore of Sri Swami Vari Pushkarini. On the extreme right (facing the Pushkarini) in this mantapam is a brick construction a Homa Vedika on its floor for performing homas*.

Entering the inner temple, we step into another rectangular mantapam where its six pillars are clearly visible. To the right as we proceed to the inner temple is a small shrine like structure—a small shrine for Vishwakshena, obviously the Kshetrapalaka for this temple. Vishwakshena or the Sena Mudallar is also the Kshetra palka for the main shrine of Sri Venkateswara also. This Vishwakshena in stone is one foot high. At its base is another smaller stone figure of Ramanuja Udayavar about one foot high.

* The mantapam in the temple has been opened up to provide now a full "Pradekshina Padha around the Shrine" - 1998.
The circumambulation path around the inner temple (under full cover) is about six feet wide. The inner shrine has five alcoves for five pancha murthi figures. These figures are however absent.

Entering the stone inner temple, we find that it consists of two small shrines, one an antarala griha about 6 feet x 7 feet, leading into a Garbha Griha about 6 feet x 7 feet wide. The connecting chamber is about 10 to 11 feet high. At the entrance are two copper alloy dwarapalakas about 4 ½ feet high, with sankha and chakra and suchi hastas (pointing the index finger up warning the devotees to be pure-minded before entering the inner temple).

The earliest Lord of this Kshetra – Sri Varaha Swamy is seated here under a simha torana. The Lord here who has Bhu Devi - his consort seated on his lap is about three feet high in stone. Below this mula bera are to be found copper alloy icons of standing Varaha Swamy with Sri Venkateswara Swamy to his right and Sudarsana and a Salagrama stone in between them.

The Lord’s archana costs now a rupee and harathi half a rupee. Sugar candy is offered to the Lord here and a notice board on the mukha mandapa reads; “Sugar candy varthana for Sri Varaha Swamy is equal cost of the pruchahsed sugar candy”.

As per contract signed and given to the Lord here by Sri Venkateswara (a copper grant is shown by the priests to pilgrims as the original sasanam), the Lord here gets the first worship and naivedym and pilgrims have to take the first darshan of Sri Bhu Devi Varaha Swamy first before they proceed to worship Lord Venkateswara in the main temple. The Bhavishyattara Puranam describes in detail about a pronote also. The extract of the Pronote given by the Lord is at Appendix – III (extract from the author’s Padmavathi Parinayam’ under publication).

We therefore pay our first obeisances to Sri Bhudevi sametha Sri Varaha Swamy here and then proceed to worship Sriman Narayana in the main temple.
CHAPTER VII

WORSHIP IN THE TEMPLE AND BRAMHOTSVAM

The worship in the temple daily, the Bramhotsvams and the daily festivals (Nitya Kalyanam and Paccha Toranam is the saying as the festivals of Tirumala temple go on thought the year, every day) are according to the Vedic sanskritised traditions of Vaikanasa Agama. The worship in most of the Vaishnavite temples in India is according to the Pancharatra Agamas. The worship in this temple is according to the more ancient Vaikhansa Agama. Sage Vikhansa—the Bramha manasa Putra—was the first worshipper of Sri Venkateswara Swamy here; he had four great disciples Atri, Bhrigu, Marichi and Kasyapa. The writings of all these sages have given rise to the Vaikhanasa Agama. The daily ritualistic worship, Bramhotsvams and festivals have been described in a special research volume —"Sri Venkateswara Swamy, Tirumala— Worship, Utsavams and Festivals" by the author, published by Bharatiya Vidya Bhavan, Bombay in 1998.

ARJITHA SEVAS AND SARKAR SEVAS AND FESTIVALS:

Arjitha Sevas utsavams and festivals are those services which the Grihasta can get performed in his name, by payment of appropriate fees. The Arjitha Sevas list, Daily Utsavams, Weekly Sevas and Utsavams, Annual Utsavams and Sevas, Anna Prasadams which can be offered to the Lord on payment of fees, details of other annual schemes and Balaji Archana scheme, as per a bulletin of the T.T.Devasthanams is given in Appendix—II, and may be referred to. It only remains to be said that the Sevas as well daily programmes are likely to be changed any time by the TTD Devasthanam Similarly the fees to be paid are liable to be increased or programmes carried as per the decisions of the T.T.D. Board. Therefore the pilgrim should do well to ascertain the details from TTD information centres or at Tirumala on arrival.

DAILY PROGRAMME: The following daily programme is at Tirumala:

| SUPrabhata    | 2.30 A.M. | Rs. 100/- per head. |
| DARSHANAM     |           | Rs. 220/- per head  |
| TOMALA SEVA   | 3.30 A.M. | AMANTROTSAVAM TICKET |
|               |           | HOLDERS. Will be permitted |
|               |           | Rs. 640/- per person. |

SAHASRA NAMA ARCHANA 4.30 A.M. Rs. 220/- per ticket; 1 person allowed.

TOMALU & ARCHANA (Friday) 6.30 A.M.

AMANTHRANOTSAVAM (Friday) 6.30 A.M. Rs. 620/- per head

AMANTHRANOTSAVAM (except Friday) 3.30 A.M. Rs. 620/- per head

NIJAPADA DARSANAM (Friday) 8.30 A.M. Rs. 100/- per head

ARCHANANTARA DARSANAM (except friday) 5.00 A.M. Rs. 120/- per head

SARVA DARSANAM Free

EKANTHA SEVA 10.30 P.M. Arjitham Rs. 120/- per head.

SAHASRA KALASA ABHISHEKAM (Wednesdays only) Arjitham Rs. 3,500/- Ten persons allowed.

TIRUPPAVADA (Thursdays only) Arjitham Rs. 3,500/- Ten persons allowed.

VISESHA PUJA (Every Monday) Arjitham Rs. 3,000/- Five persons allowed.

ABHISHEKAM (Friday Only)) Arjitham Rs. 750/- - 300/- - 150/- One Person allowed.

SPECIAL ENTRANCE During Sarva Darsanam

KALYANOTSVAM 10 A.M. Arjitham Rs. 2,500/- Five persons allowed.

Special KALYANOTSVAM 10 A.M. Arjitham Rs. 750/- Two persons allowed.

SAHASRA DEEPA ALANKARA SEVA Arjitham Rs. 500/- Five persons allowed.

ARJITHA BRAMHOTSAVAM 5.30 A.M. Daily Utsavams (Special rates)
SUPRABHATAM: Suprabhatam literally means Good Morning and is the early morning ritual in which the priests awaken the Lord in the morning by singing hymns of Suprabhatam (29 verses), Stotra (11 slokas), Sri Venkatesa Prapatti (16 slokas) and Sri Venkatesa Mangala Sasana (13 slokas). The Suprabhatam is sung before the closed doors of the Bangaru Vakili in the Tirumamani mantapam.

The arjitha seva of Suprabhata Seva begins as soon as the recital of Suprabhatam is over. The Lord would have been offered Navaneetha Harathi by now and the pilgrims get the Navaneetha prasadam as well as the theertha — water which is holy after the worship at night by Bramha and celestials the previous night.

TOMALA SEVA: This is a paid seva of worship with flowers or “Thomalu”. The temple’s nitya archana to the Lord and the daily bath given to Bhoga Srinivasa also goes on. During the Tomala Seva, seva with flowers is made to the Lord. The flower and Tulasi garlands are carried into the temple by the Jiyyar and his disciples.

SAHASRANAMA ARCHANA: Tomala Seva is followed by the arjitha Sahasra Nama Archana, in which worship, the 1000 names of Sri Venkateswara Swamy are recited and archana or worship performed to the Lord.

The Amanrotsvam ticket holders can attend both the Tomala Seva and the Sahasra Nama archana functions.

SARVA DARSANAM: Sarva darsanam is the free darsanam of the Lord, without payment of any fees. Special entrance ticket holders pay sums of rupees thirty per head and more* and join specially shorter queues and obtain darshan earlier. The Sarva Darsanam pilgrims however have to go in queue, entering the free darsanam queues in Vaikuntam complex.

SRI VAIKUNTAM QUEUE COMPLEX: All pilgrims desirous of the Lord’s darsanam have to enter the Sri Vaikuntam Complex which has an entrance near the Peshkar’s Office. The Queue complex has come up after the disastrous tragedy in the temple on 12th August, 1967 when eighteen pilgrims waiting in the mandapam queue-stands inside the temple died due to overcrowding. The modern queue-complex has excellent facilities such as

* Rs. 50/-, Rs. 100/-, Rs. 120/- per head

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waiting compartments, toilet and drinking water facilities and refreshments, enabling pilgrims to have darshan safely and with ease.

Sarva darsan timings are liable to change, depending on circumstances and temple rituals. Normally the Sarva Darsanam free timings are as follows:

Morning --- 6.00 A.M. to 12 Noon.
After Noon --- 1.00 P.M. to 7.00 P.M.
Night --- 8.00 P.M. to late in the Night.

The above schedule is followed on all days except on Wednesdays, Thursdays and Fridays. Timings may be ascertained from the temple information department, to avoid inconvenience.

EKANTA DARSANAM: This takes place at about midnight time and is an arjitha seva. This darsanam is preceded by the temple’s ardha Jamu puja. The Ekantha Seva is also called Pavvaluimpu seva. During this seva, Bhoga Srinivasa is put to bed in the Sayana mantapam of the temple. Tarigonda Venkamamba’s descendants bring a silver plate with decorations of pearls and a harathi is offered in her name to the Lord. Sandal wood paste biscuits are placed on the naked feet of the Lord.

Descendants of the great Tallapakam poet Annama Acharya (1414-1503 A.D.) and others of the family sing Sringara Kirtanas of the Tallapaka poets in Telugu at this time.

TEMPLE RITUALISTIC WORSHIP: It may also be noted that the ritualistic worship of the Lord according to the dicta of the Vaikhnasa agama takes place twice every day (two archana pujas). Sat tumurai, the singing of the Nalayira Prabandham also takes place as per custom.

ABHISHEKAM ON FRIDAY: Abhishekam or the weekly Tirumanjanam to the Lord takes place on every Friday early in the morning. This seva was initiated by Sri Ramanuja, who considered that daily abhishekam was not desirable or convenient for several reasons such as conservation of the Lord’s murti, and also the precept of the Vaikhnasa Ananda Samhita which lays down that a Friday abhishekam to the Lord is very auspicious. A weekly abhishekam would also not stand in the way of rendering satisfactorily the necessary sarvopacharas daily to the Lord.

Appendix - I in this book gives details of Poorabhishekam, civet vessel and Kasturi vessels which can be carried by the grihastas on payment basis for this seva.
History, Art and Sculpture of Tirumala Temple.

The Purusha Suktam, the Sree Sukham and other Vaishnavite Sukhas from Yajur Veda and the Nalayira Prabandham pasurams are recited during this abhishkam, which is one of the grandest spectacles of worship of Sri Venkateswara Swamy.

**THE KALYANA UTSAVAM**: This is one of the most popular arjitha sevas to the Lord where the marriage of Sri Venkateswara Swamy is performed with Sri Devi and Bhu Devi.

**BRAMHOTSAVAM OF TEMPLE**: According to the Bhavishyottara Puranam, the first Utsavam to the Lord with several Yanams (vahanams) was performed by Lord Bramha. Hence the name for these Utsavams as Bramhotsavams.

This Utsavam is performed now only once a year usually. An inscription of Sada Siva Maharaya in the year 1551 A.D. shows the performance of eleven Bramhotsavams at that time. Now the one Utsavam is a Sirkar Bramhotsavam. Some years due to an adhika masam, there is a second Bramhotsavam.

The Bramhotsavam at present goes on for a period of nine days from Dhwaja, Arohanam day to the last day when Ava Britha Snanam of the Lord’s Chakra takes place in Swami Pushkarini.

The Vahana order on all the nine days of the Bramhotsavam is according to the canons laid down by Bhavishyottara Puranam with the variation that an extra procession on the seventh day evening on the mangalagiri vehicle is not in vogue at present. A Nava dhanya anchurarpanam is performed earlier for the Bramhotsavam (Also for all important festivals).

The Vahana Kramam is as follows:

<table>
<thead>
<tr>
<th>Day counted from</th>
<th>Morning Vahanam</th>
<th>Night Vahanam</th>
<th>Special ceremony/ vahanam in addition if any</th>
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<tr>
<td>First Festival Day</td>
<td>Nil Dhwaja Arohanam in the evening</td>
<td>Pedda Sesha Vahanam</td>
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<tr>
<td>Arohanam Day</td>
<td>Chinna Sesha</td>
<td>Hamsa</td>
<td>Muthyala Pandiri</td>
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<td>Third day</td>
<td>Simha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fourth day</td>
<td>Kalpa Vriksha</td>
<td>Sarva Bhoopal</td>
<td></td>
</tr>
<tr>
<td>Fifth day</td>
<td>Palanquin with</td>
<td>Garuda Utsavam</td>
<td></td>
</tr>
</tbody>
</table>
Mohini Avataram
(and Krishna Escort)

Sixth day
Hanuman

Seventh day
Surya Prabha

Eight day
Car festival
(Rathotsavam)

Elephant
Chandra Prabha
Aswa Vahanam

Vasanthsavam
Car festival comes to
1000 lights and Deity
rests in Unjal seva.

Ninth Day
Choorna Abhishekam &
Chakra Snanam.

The Avarbrutha snanam for the chakra takes place on the evening of the
ninth day. The Avarohanam ceremony takes place on the morning of the
tenth day. On this day the Garuda pennant which is flown on the evening of
the first day is ceremoniously brought down, signalling the official closure
of the Bramhotsavam festival.

RATHA SAPTHAMI AND OTHER FESTIVALS: The reader is referred to
the author’s work "Sri Venketeswara Swami, Tiruma - Worship, Utsavams
and Festivals, published by Bharatiya Vidya Bhavan, Bombay (1998). For a
detailed research study of Worship, Bramhotstavams and Festivals in the
temple.

Among these festivals, the Rathasaptami day is a special festival day with
many processions from dawn to night almost like a Mini Bramhotsavam.
CHAPTER VIII

ART AND SCULPTURE OF TIRUMALA TEMPLE

In this chapter the art and sculpture of this world famous shrine is indicated briefly illustrating the study profusely with rare and speaking pictures.

Plate No.I is a rare copy of a painting showing Sri Venkateswara, the Presiding Deity in the temple. The Chakra and Sankha, the varada hastha and the Katyavalambita left hand and the carving of Sri Lakshmi the consort on the right chest of the Lord are note-worthy.

Plate I(A) is a photograph of the Lord's consort Sri Lakshmi at Kolhapur. According to Bhavishyottara purana Sri Lakshmi left for Karaveerapuram on earth identified to be Kolhapuram, after the Bhrigu incident. This goddess according to tradition has manifested Herself at Kolhapur in Maharashtra State. Plate I(B) is a photographic representation of the Lord's consort Padmavathi at Tiruchanur.

PANORAMIC VIEW OF THE TIRUMALAI TEMPLE : Plate No.II gives a panoramic view of Sri Venkateswara temple at Tirumalai showing ther outer gopuram, the dhwajasthambam, the second inner gopuram as well as the Ananda Nilaya vimanam. The Sampangi Pradakshinam with Mantapams as well as the inner vimana Pradakshinam can be clearly seen.

Sri Venkateswara Swamy's temple at Tirumalai is abbreviated and mentioned in this chapter as S.V.S.T.

OUTER AND INNER GOPURAMS : Plate No.III shows a rear view of the outer gopuram and inner gopurams of the temple. The outer gopuram was renovated in modern times but the existence of an inscription of the queen of Yadavaraya Veera Narasimha Deva on the gopuram establishes that the base of the gopuram was in existence even in the early years of the 13th century. Plate III (a) shows an aerial rear view of the various prakaras of S.V.S.T. The rear views of the outer gopuram, inner gopuram the small gopuram on the Garuda shrine and the flat brick ceiling characteristic of Vijayanagar period temple ceilings on the Tirumamani mantapam and snapana mantapam are noteworthy. The Sampangi Pradakshinam is seen on the extreme left, while the Vimana Pradakshinam is seen in the inner enclosure. The small circular gopuram (sikhara) seen on the extreme left is
that of the shrine to Alagai Singar or Sri Narasimha swamy in the Vimana Pradakshinam, while the small gopuram on the right is the sikhara of the shrine of Sri Varadaraja Swamy temple. The small gopuram with three kalasas in the centre of the picture is the temple tower for Garuda, facing the shrine of Sri Venkatesa Perumal in the temple.

Plate No. IV shows a pillar belonging to a mantapam of the Vijayanagar period at the entrance of the temple. The Adhistanam of the pillar is simple, dignified and elegant. On the left on the shamba portion is a representation of a temple niche or Devakostha; the pillar has a mythical lion at the base and on the middle, a rider with uplifter sword and dagger, riding, a yali lion with its mouth wide open standing on the back of an elephant with its trunk lifted high; the trunk of the elephant and extended tongue of the lion are linked together by an enormous creeper and floral decoration. This rider sculpture is characteristic of Vijayanagar temple sculptures. The corbel of the pillar (not shown) shows a developed pushbabadigal, (faintly visible on extreme top left) detached with a finial (Pumunai). According to Dubreuil's evolution and classification of Dravidian corbels, this pillar would come under Modern period, whereas it is actually and very clearly a Vijayanagar sculpture. The strong Chola influence in the sculpture is also remarkable. The bas-reliefs on the pillar a devotee in anjali hasta pose, Anjaneya in the sthanaka abayahastha pose, and a dancing Vishnu at the top are worth noticing. There is a parrot also on the insides of the top of the pillar. The sculptured heads on the top with gandharva mukhas remind us of the Gandharva sculptures in kudus of Buddhist caves from Ajanta showing the continuing influence of earlier Buddhist sculpture in temple sculpture in India.

A study of the Vijayanagar period sculptures in Tirumalai in particular would show that DUBREUIL'S theory of the history of Bodigal, and the consequent classification of pillars based on this requires some modification. Where the Pushpa Bodigal with a finial has not been fully sculptured, it would be reasonable to label the pillar as belonging to the early Vijayanagar period; and where pillars have the evolved pushpabodigais with finials completely detached, as belonging either to the late Vijayanagara period or modern period. It would be wrong to classify a pillar as belonging to the modern period only on the basis of the corbels not taking into account the other sculptural characteristics of Vijayanagar sculptures. Animal rider sculptures such as riders riding yalis, lions with their feet perched on elephants or makaras or mythical animals, are characteristic bas-reliefs which help in identifying Vijayanagara school pillars, and not the corbel only. Studies by
this author have shown that mantapams and mantapam pillars continued to be built strongly influenced by the Vijayanagara School of Sculpture even after the fall of the Vijayanagar empire. A new classification of pillars on the basis of corbels would be reasonable treating pillars with well developed paspabodigas as modern, after the 18th century only. Pillars showing corbels with well developed puspabodigal which exhibit the characteristic Vijayanagar sculptures and bas-reliefs of animal riders with their feet perched on mythical and animals such as yalis, elephants and makaras should be properly and correctly classified as belonging to late Vijayanagar period. The pillars which show the well developed bodigai in the corbel with the detached pushpabodigal and the detached finial, not having the other characteristic Vijayanagar rider sculptures or bas-reliefs and which show these sculptures if any, in their cruder simplicity should be treated as modern pillars having modern corbels.

SCULPTURES OF KRISHNA DEVA RAYA WITH HIS CONSORTS, KING VENKATA PATIRAYA AND STATUES OF KING ACHYUTARAYA AND HIS QUEEN VARADARAJI AMMA.

On entering through the Mukha Dwaram, the first big mantapam to our left is the Ranganayakula mantapam. A small mantapam, adjacent to the Ranganayakula mantapam which may be called the Pratima Mantapam houses several statues of royal devotees. On the left side of the mantapam (to our left as we enter the temple) are three statues. One is a copper statue of King Venkatapatiraya (Plate V). This figure is about five feet high and is standing on a copper pedestal about two feet high. The crown worn by the King is about 12 inches high. The figure is bare-chested and wears large-sized pearls. A Rudra Akshamala in two rows is worn on his neck. He wears an embroidered loin cloth. He has a beautiful Katibandham around his waist. Portions of his ankles and legs are naked. There are a pair of anklets on the figure which is in the anjali hasta pose.

Next to this statue of Venkatapatiraya, are two beautiful statues of the Vijayanagar King Achyutaraya and his Queen Varadaraji Amma (Plate VI). Both these figures are in the anjali hasta pose. The King's statue is about 64" high and wears the Vaishnavite vadagalai mark. There are three necklaces on his neck, one of which is made of pearls. He has a loin cloth gracefully tied around his waist covering his figure up to the knees. He wears ornaments on his hands, shoulders and feet. The figure of his consort is about 54" high from the top of the platform on which she is standing. This is the most graceful and beautiful statue barring of course the Mula murthi - found in the Lord's temple. Graceful garments – the sree and the blouse
cover her body without hiding her magnificent chest. The figure is very delicately carved. The feet are slender and beautiful. Her hair is prettily made up. Her eyes are in the samadrishti pose and the circular ear-rings she wears augment her beauty. She wears three necklaces and several other ornaments on her shoulders, waist etc. The erotic bas-relief on the left back ground pillar may also be noted, as well as the Nagabandhas on the later Vijayanagar period pillars.

King Achyutaraya was the half-brother and successor of Sri Krishnadevaraya on the throne of Vijayanagar. He was a devotee of Lord Venkateswara and made several rich endowments to the temple. He appears to have vistied the temple atleast thrice. He was actually coronated once in the Tirumalai temple. During his first visit to the temple (31-1-1533), he performed archana for the Lord himself while the priests recited the Srinivasa Sahasranamam. An inscription in a prakara in Tirumalai temple reads as follows: "Hail, prosperity! this is the silasasanam executed by the trustees of Tirumalai, as ordered by the emperor Achyutaraya Maharaya on Friday, combined with the star Asvini, being the 7th lunar day of the dark fortnight of Kumbha month in the year Nandana, current with the Saka year 1454, while Sri Krishnadevaraya Maharaya was ruling the earth" Valuable ornaments were presented to Sri Venkatesa by the emperor as his ubhayam while he himself was performing the archana for Sri Venkatesa and while the archakas (temple priests) were reciting the Srinivasa Saasranamam (1008 appellations of God) in the presence of the queen Varadaraji Amma and her son Kumara Venkatadri. He constructed the granite steps for the Kapila thirtham in Tirupati. He renamed Kapila thirtham as chakra thirtham. His queen Varadaraji Amma gifted away several villages to the temple.

STATUES OF KRISHNA DEVA RAYA AND HIS CONSORTS: Plate (VII). There are three statues of Krishna Deva Raya and his consorts on the northern side of Mantapam referred to above. These figures are made in bronze. The figure of Krishna Deva Raya is about 68" high from the top of the crown to the lotus pedestal on which it is standing. The figure is bare chested and is in the anjali hasta pose. The fingers on each hand wear two rings. There are ornaments on the hands, shoulders and the legs. The figure of the king is warrior-like and extremely graceful. The figure of Chinnadevi standing to his right is the best bronze figure in the temple. The queen is shown as wearing four necklaces in addition to the Mangala sutram. The blouse she wears, the bangles on her hands and the other ornaments give
her peculiar grace as well as charm. The figure of Tirumaladevi also in the anjali hasta pose is equally beautiful.

Plate VIII shows the statue of Lala Khemaram, (Todarmalla) his mother Matha Mohana De and wife Pitha Bibi in a portion of the Tirumalaraya mantapam. Their names are inscribed on the shoulders of the figures. The first two are brass-plated figures on wooden blocks while the third is a brass figure. The figures are getting eroded by the action of time. Only the figure of Pitha Bibi is better preserved. She is shown as wearing a blouse and a vastram from the waist downwards. Her circular thatanka ear ornaments are impressive. The figure of Lala Khemaram has an impressive moustache and beard.

**SAMPANGI PRADAKSHINA-PRAKARA MANTAPAM PILLARS:** The Sampangi Pradakshina has prakara mandapas which actually form the outer enclosures of the temple. The prakara mantapam shown in Plate IX shows these mantapams. The pillars here are compound pillars with a main pillar and a sub-pillar with a lion at the base. The Pallava heraldic lion at the base carrying the shaft may be noticed, indicating the continuing Pallava influence in these Vijayanagar mantapams and pillars with fully developed corbels having clear pushpa bodigais.

The smaller mantapam in one corner of the pradakshinam deserves notice. There are four such mantapams in the four different corners of this circumambulatory path. They were constructed by Saluva Narasimha in the 15th century and used for seating the Utsava Vighraha of the Lord at Tirumalai.

**RANGANAYAKULA MANTAPAM:** To the left of the temple as we enter the Mukhadwaram of the temple is a big mantapam, in which 'Kalyanam' of the Lord is performed at present. The mantapam has a small shrine 12 feet square where the processional deity of Sri Ranganatha of Sri Rangam was worshipped. The mantapam is ascribed to Sri Ranganatha Yadavaraya according to tradition (1340-13500) though there is no direct inscriptive evidence connecting the two. The top portions of pillars in the mandapa are artistic. This mantapa also carries a sculpture of the Vijayanagar royal emblem (Plate IX(a) the double boar and the sword. The sculpture shows a single boar and the sword.

**TIRUMALARAYA MANDAPAM:** The Tirumalaraya mantapam adjoining the Ranganayakula mantapam is about 108 feet long and 40 feet wide.
The mantapam has two clearly demarcated portions, the northern lower level portion and the southern portion on an elevated basement.

The southern portion was constructed by Salva Narasimha in the middle of the 15th century. It is this southern mantapam which has a beautiful four pillared sub-mantapam. This Tirumala Raya mantapam is to the left of the Dhwajasthamba mantapam, which itself is shown in Plate X(a).

Plate X(b) shows the general outer view of the Tirumala Raya Mantapam and Plate X(c) a view of the Kalyana sub-mantapam in Tirumalaraya mantapam.

The characteristic Vijayanagara school of sculpture can be seen on pillars of this temple.

Plate XI shows a closer view of the Kalyana mantapam in the Tirumalaraya Mandapa constructed by Saluva Narasimha. The sub-pillars three in number attached to the main complex pillar are worth noting. The major pillar is about 6" square while the three minor pillars are almost circular in shape having 16 facets. The pillars depict warriors riding horses standing erect on their hind feet over lions. The riders have umbrellas denoting their royal status. The bas-reliefs on this sub-mantapam are all from the Vaishnavite pantheon and deserve notice.

Plate XI(a) gives another view of the Tirumalaraya mantapam while plate XI(b) gives another view of the Saluva Narasimha’s Kalyana Mandapam.

Plate XI(c) shows details of pillars characteristic Vijayanagar sculpture: riders mounting yali lions (also horses) with their hind feet placed on makaras (also elephants in some cases). Several Vaishnavite bas-reliefs in this plate may be noted.

**Ramapattabhishekam Bas-relief:** At the entrance of the inner gopuram, there are two unique bas-reliefs, one showing Lord Venkateswara participating in a game of dice with Hathiramji and another showing Lord Sri Rama holding court. Plate XII shows this Ramapattabhishekam scene. Sri Rama is shown seated on a platform in the Sukhasana pose. His right hand is in the abhaya chinmudra pose. His consort is seated beside him in the sukhasana pose—her right hand holding a lotus while the left hand is in the prasarita vamahasta pose. Lakshmana and Bharata are also shown in
this panel in the Anjalihasta pose. The figure to the right of Rama may be Satrugna holding the royal umbrella. In addition to two paricharika figures, the figure of Anjaneya is also shown in this bas-relief in the Anjalihasta pose.

VARADHARAJA SWAMY SHRINE: After entering the inner gopura dwara of the temple, we see to the left a small shrine for Sree Vardharaja Swamy. Plate XIII shows this shrine measuring about 20’ x 15’. There is an inscription on the temple pertaining to the year 1388 A.D. (18th January). The shrine has been in existence at least from the date 18-1-1388. The small vimanam on the top of the shrine deserves notice.

OLD KALYANA MANTAPAM: The Old Kalyana Mantapam inside the Vimana Pradakshinam measures 80’ x 36 feet. Plate No.XIV shows a view of this old Kalyana mantapam which has a very beautiful sub-mandapam. This Kalyana mantapam is a treasure house of beautiful sculptures in the temple. The sculptures belong to the Vijayanagar period of temple sculptures. Plate XV gives a closer view of the sub-mandapam in the old Kalyana Mantapam. The mantapam was perhaps constructed in the year 16th century. Plates XVI(a),(b),(c),(d),(e) and (f) shows some of the important sculptures in this mantapam. Plate XVI(a) shows Lord Narasimha with his consort, while Plate XVI(b) shows the figure of a damsel with a lilly bud in her right hand in a meditative pose; Plate XVI(c) similarly shows another damsel in a different pose. Plate XVI(d) shows an exquisitely carved figure of a hunter with his consort. Plate XVI(e) is a bas-relief of wrestling between Vali and Sugriva of Ramayana fame. Plate XVI(f) is a beautiful study of Tri-Vikrama or Yamana occupying the skies. It is noteworthy that the upper right hand which stretches into the either points a finger upwards. The lower right arm holds the chakra while the lower left hand is in the Katyavalambita pose. The upper left hand holds the shankha. The left leg of the Lord is firm and erect. These Vijayanagar bas-reliefs on the granite material used for sculpturing are well carved and beautiful.

Plate XVII shows the Vimanam on the top along with the entrance to the shrine of Senapati deity, (Vaikunta Dwaram exit portion) the security officer of the temple. The Dasavatara bas-reliefs are seen on the top of the entrance along with the characteristic lions which are sculptures normally found only in Shakti temples.
ANANDA NILAYA VIMANAM: Plate XVIII gives a closer view of the Vimanam of the temple. The famous Venkateswara bas-relief may be noted. The Vimanam is the Anandaniyaya Vimanam traditionally attributed to Thondaman Chakravarthi. The Vimanam is gilded with gold. The Anandaniyaya Vimanam is a three-storeyed structure with a square base of 27 feet 4 inches and a height of 37 feet 8 inches including the kalasa over the Garbha Griha. It has three storeys, the first, second and third measuring 10 feet, 10 feet, 9 inches and 16 feet 3 inches. The first two tiers are rectangular in shape while the third is circular in shape. The Vimanam at present is completely gilded. The Vimanam shows strong traces of Pallava Origin with a circular sikharam and single stupa recalling the vimanams of shore temples in Mamallapuram. It is noteworthy that the Vaikunta Dwaram circumambulation has pallava corbels and plain round pillars of pallava origin. Of course the kudus show the presence of chola influence with the characteristic simha mukha. There is also the presence of the Vijayanagar corbel with well-developed pushpabodigai. Thus there is a continuing tradition of Pallava Chola and Vijayanagar schools architecture in the Anandaniyaya Vimanam while the basic structure is definitely reminiscent of Pallava architectural origin.

VAIKUNTA DWARAM PILLARS – CIRCUMBULATION AROUND CELLA: Around the sanctum sanctorum, there is a circumlocutory passage which is open only on Vaikunta Ekadasi Day. Plate XIX shows the Vaikunta dwaram pillar view inside. This shows the Devakostas on the cella walls to house subsidiary murtis. Plate XIX(a) shows the poorna kumbha panjaras in this enclosure.

The Pallava heraldic lion which characterically is found in the shore temples of Mahabalipuram upholding the shaft of the pillar on itself (the lion's head) continues to make its appearance in almost every pillar of the mantapams and mantapam pillars in Lord Venkateswara’s temple which belong to the Vijayanagar period architecture. The Devakostas in the Vaikunta Dwaram enclosure show all the characteristics of late Chola sculptures such as the Kudus etc. A unique aspect of sculpture on the outer walls of the sanctum cella is that these Kudu figures appear on the adisthana also. However, a noteworthy feature is that the devakostas pillars are not purely Chola, the characteristic Vijayanagara puspabodigai corbels indicating a mixture of late Chola and Vijayanagara schools of sculpture, therefore the latest renovation of the outer wall of the sanctum cella must have been during the Vijayanagar period. As it is, a unique feature of the sculpture of the temple is a mixture of Pallava and Chola influence while the predominant
characteristic is that of the sculpture belonging to the Vijayanagar school of sculpture and architecture. The reasons for this are perhaps not far to seek. The location of Tirumalai itself in Tondamanadu and on the border of Tamilnadu attracted sculptors not only from within Vaduku land (Telugu land) but also from the nearby Kanjivaram and other centres from Tamilnadu. The main donors to the temple have been Vijayanagar Kings and chiefs. The Vijayanagar school of sculpture in the temple therefore dominates while mixed with early Pallava characteristics and strong Chola sculptural influence. The effect however is not one of a hybrid sculptural and architectural art displeasing to the eye but one which is harmonious and well developed showing an integrated development of sculpture and architecture, confirming the existence of indigenous Dravidian art and architecture, and the evolution and flowering of Pallava and Chola art and architecture into that of sculptures, bas-reliefs and architecture of the Vijayanagar period.

**KASULA PERU:** The Lord in the temple is adorned by various ornaments and jewellery. Plate XX shows the Kasula Peru ornamenting the Lord.

**MITHUNA SCULPTURES IN SRI VENKATESWARA SWAMY TEMPLE, TIRUMALA:** The Venkateswara Swamy temple also displays the mithuna or erotic sculptures as in other Indian temples. Plates XXI and XXII show two such erotic sculptures.
**APPENDIX - I**

**Sri Venkateswara Swamy Vari Temple**  
**Tirumala - 517 504**  
**ARJITHA SEVAS LIST**

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<tr>
<td>3. Archana</td>
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<td>on Fridays</td>
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</tr>
<tr>
<td>8. Ekantha Seva</td>
<td>120-00</td>
<td>01</td>
<td>After 10.30 P.M.</td>
</tr>
<tr>
<td>9. Archana Archanantara Darsanam (Except Fridays)</td>
<td>100.00</td>
<td>01</td>
<td>5.00 A.M.</td>
</tr>
</tbody>
</table>

* The Grihastha (Couple performing Sankalpa) are permitted to have Archantara darsan (except Fridays). Other than Friday without payment on the day of performance of this seva.

**Note**  
(1) *The reservations for Sevas 1 to 6 above will be accepted 90 days in advance.*
(2) **No Advance reservation for 7 to 9 sevas tickets, Only current booking in Vijaya Bank, Tirumala.**

(3) **Ekantha Seva tickets will be issued after 10.30 p.m. subject to availability time after Sarva Darsanam.**

II. DAILY UTSAVAMS

01. **Kalyanotsavam**: Rs.2,500/- 10.00 A.M. - 5 persons will be allowed. Bahumanams. Upper cloth and Blouse piece, Laddu big 5, Vada 5, Appam 50, Dosa 5, Pongal, Pulihora, Dadyodanam each 1/32 sola.

02. **Pratyeka Kalyanotsavam**: Rs.750/- 10.00 A.M. - 2 persons will be allowed. Bahumanams. Upper cloth and Blouse Piece, Laddu big 1, Vada 1.

03. **Arjitha Brahmostavam**: Rs.500/- per day 1.00 P.M. - 5 persons will be allowed. **Vahana sevas provided**: (1) Pedda Sesha Vahanam (2) Silver Garuda Vahanam and (3) Silver Hanumantha Vahanam

04. **Dolotsavam (or) Unjal Seva**: Rs.750/- 1.30 P.M. - 6 persons will be allowed. Seva will be conducted inside the temple in Mirror Hall. Bahumanam. Upper Cloth

05. **Vasanthsavam**: Rs.3,000/- per day 2.00 P.M. - 10 persons will be allowed. Bahumanams: Vasthram, Vadav 6, Dosas 20, Dadyodanam, Pulihora, Pongal, Ch. Pongal. Couple allowed for Archanantara darsanam (other than Friday).

06. **Sahasra Deepalankara Seva**: Rs.500/- 5.30 P.M. - Seva will be performed outside temple premises. After seva, 5 persons will be allowed for darsan through Vaikuntam 'Q' Complex. Bahumanams.: Vasthram

**Note:** The reservations for all the utsavams Sl. Nos.01 to 06 above will be accepted 90 days in advance.

III. WEEKLY SEVAS AND UTSAVAMS

01. **Visheshha Pooja (on Mondays):**
   Rs.3,000/- 6.00 A.M. - 5 persons will be allowed. Bahumanams: Vasthram, Big Laddu - 5, Vada - 5.
02. **Astadala Pada Padmaradhana Seva (on Tuesdays)**:-
Rs 3,500/- 10 00 A M ,
5 persons will be allowed
Bahumanams Vasthram, Big Laddu - 10, Vada - 10

03. **Sahasra Kalasabhishekam (on Wednesdays)**:-
Rs 5,000/- 5 30 A M , 6 persons will be allowed
Bahumanams Vasthram, Big Laddus - 7, Vadas -7, Appam - 5,
Dosa - 5, Dadyodnam, Pulihora, Pongal, Ch Pongal, Payasam, Each 1/32 sola

04. **Thiruppavada (on Thursdays)**:-
Rs 5,000/- 5 30 A M , 6 persons will be allowed
Bahumanams Vasthram, Big Laddus - 7, Vadas -7, Appam -5
Dosa -5, Curd Rice - 5, Pulihora, Payasam each item 1/32 sola

05. **Abhishekan (on Fridays)**:- 3 30 A M
   (A) Poorabhishekan Rs 750/- per head
      Bahumanam 2 small Laddu, 2 Vadas
   (B) Civet Vessel - Rs 300/- per head
      Bahumanam 1 small Laddu, 1 Vada
   (C) Kasturi Vessel - Rs 150/- per head
      Bahumanam 1 small Laddu, 1 Vada

06. **Melchat & Uttareeyam set presentation to Moolavaru (on Fridays)**:
Rs 12,250/- 3 30 a m A couple will be permitted for Abhishekan
Bahumanams Sesha Vasthram, 2 Big Laddus and 2 Vadas

**Note** :
(1) Reservations will be accepted for all the weekly sevas 1 to 4 and 6 above
    90 days in advance
(2) Reservations for Abhishekan will be accepted more than one year in
    advance subject to availability of tickets

**IV. ANNUAL UTSAVAMS & SEVAS**

01. **Pavithrotsavam**:
Rs 7,500/- for 3 days function
This Utsavam will generally be performed in August every year 5 persons
will be allowed during functions 2 persons will be allowed for thomala
seva and Archana, for one day as per the convenience of temple
authorities
History, Art and Sculpture of Tirumaia Temple.

**Bahumanam:** 2\textsuperscript{nd} day 10 dosas, Pongal.
3\textsuperscript{rd} day 10 dosas, Pongal, 6 Vadas, Vasthram and Pavithram.

**02. Pushpayagam:**
Rs.3,500/- for 1 day, 6.00 a.m.. This Utsavam will be conducted for 1 day on Sravana Nakshathram day, after Brahmotsavam, 5 Persons will be admitted.
**Bahumanams:** Vasthram, Dupta 1, Big Laddu 1, Vada 1.

**03. Float Festival:**
Rs.2,500/- per day, 6.00 p.m. This festival will be performed once in a year in February - March for 5 days. 5 persons will be allowed.
**Bahumanams:** Upper Cloth & blouse piece.

**04. Padmavathi Parinayam:**
Rs.5,000/- per day 3.00 P.M. This festival will be performed once in a year for 3 days, generally in the month of May, 5 persons will be allowed.
**Bahumanams:** Vasthram, blouse piece, Laddu 5, Vada 5.

**05. Abhidadaya Abhishekam:**
Rs.2,000/- per day, 8.00 A.M. This will be performed for 3 days in a year, generally in the month of June every year, 5 persons will be allowed.
**Bahumanams:** Upper cloth, Blouse piece, Laddu 1, Vada 1.

**06. Pushpa Palaki:**
Rs.1,000/- 5.50 P.M. This will be performed on Anivara Asthanam day generally in the month of July, 5 persons will be allowed.
**Bahumanams:** Upper cloth, Blouse piece, Ladd 1, Vada 1.

**07. Koil Atwar Thirumanjanam:**
Rs.3,000/- 11.00 A.M. will be conducted 4 times in a year on Tuesdays before Ugadhi, Anivara Asthanam, Brahmotsavam and Vaikunta Ekadasi. 10 persons will be allowed.
**Bahumanams:** Vasthram, Laddu 15, Vada 15, Appam 10, Dosa 10 and Anna Prasadams.

**Note:**
The reservations for all the Annual Utsavams will be accepted subject to availability.
V. ANNA PRASADAMS

Payments will be accepted for offering of the following Anna Prasadams each ¼ sola.

01. Dadhyodhanam – Rs.100/-
02. Pulihora – Rs.200/-
03. Pongal – Rs.225/-
04. Ch. Pongal – Rs.250/-
05. Sakarabath – Rs.250/-
06. Seera – Rs.450/-
07. Payasam – Rs.225/-

Laddu Padi: Arjitham Big Laddu Padi - Rs. 2,500/-, Small Laddu Padi - Rs. 750/-, Mini Laddu Padi - Rs 250/-,

VI. OTHER ANNUAL SCHEMES

01. Udhayaasthamana Sarva Seva Endowment Scheme:
    For any day except on Friday – Donation Rs.1,00,000/-
    For any Friday – Donation Rs.3,00,000/-
    The donor and his party (totally 6 persons) will be allowed for all the sevas from Suprabhatham to Ekanthaseva on th notified date. They will also be allowed to witness other Arjitha sevas on that day.
    Bahumanams: One Kalyanotsavam Vasthram, 25 Laddus, 5 Vadas every year.

02. Balaji Archana Scheme:
    The donation for the Scheme is Rs.6,000/-. The Archana will be performed to Lord in the name of the donor once in a year for a period of 10 years. The donor has to select the date of performance. If the date falls on Friday in any year, the donor will be permitted for the next day.

Facilities
01. The donor will be given free accommodation on the date of Archana seva.
02. Two persons will be allowed for Archana seva.
03. Three persons will be allowed for Suprabatha seva and also in special darsanam. Bahumanams: Upper cloth, blouse piece, one small Laddu, One Vada.
GENERAL INSTRUCTIONS

01. The amounts for reservations of the sevas, utsavams will be accepted by way of crossed Demand Drafts drawn in favour of EXECUTIVE OFFICER, T.T.D., TIRUPATI and the same has to be sent along with the requisition letter of the party addressed to the PEISHKAR, SRI TIRUMALA TEMPLE, TIRUMALA – 517 504 well in advance as stated under each sevas. The reservations will be made subject to availability and early confirmation will be sent to the devotees to their address.

02. The amount for reservation of cottage of Rs. 100/- will be accepted through separate crossed D.D. drawn in favour of Executive Officer, T.T.D., Tirupati and to be sent separately to the Assistant Executive Officer, Reception-1, T.T.D., Tirumala – 517 504 along with their request letter 30 days in advance for sending early reservation cards.

03. For further particulars please contact the Peishkar, Sri Tirumala Temple, Tirumala - 517 504, for sevas.
   Phone : Exchange 7777, Extn. : 3679/3589.

04. The grihasthas, donors, and devotees for all sevas and utsavams will be given entrance from Vaikuntam ‘Q’ Complex, Tirumala.

(GIST OF SEVA BROCHURE AS ON 8-8-1998)*

The information is to be checked with T.T.D. and followed. The Author has given the information in good faith and takes no legal or other responsibility for information furnished.

Executive Officer,
T.T.Devasthanams, Tirupati.

*This is only informative. All devotees should get confirmation from T.T.D for Sevas, timings and fees. These keep changing frequently. The Author is not responsible legally or otherwise for information in this Research Monograph. Pilgrims should contact T.T.D, for information on fees, and all Sevas etc.

— Author
APPENDIX - II

Extract from Sitapati’s ‘Sri Padmavathi Parinayam’ (Translated from Bhavishyottara Puranam).

Kubera then asked, "Oh Holder of the weapon of chakra! How can I lend you money thou who incarnate differently in each yuga. I shall however lend you monies on an instrument executed by you like any other borrower seeking a loan from the rich in the world, Oh! Nara Sardula!"

Srinivasa then turned to Bramha and asked him " How do I execute the instrument of Credit? " and Bramha answered. "Runagrahi is Srinivasa. The Dhana Dayee is Dhaneswara. In Kaliyuga in the year villambi, on the seventh day of the waxing Moon’s fortnight of the month of Vaisakha, a sum of Chaturdasa lakshmi nishkamams (Fourteen lakhs of Nishkamams) bearing the Rama emblem have been lent, for repayment with principal and the interest with in the period of one thousand years and the monies have been received by the Chakrapani. Starting from the Commencement of the year, of the wedding, the loan is repayable to the Yaksha Raja by Srinivasa Sarangina. Witness for this instrument being the Chaturvakthra as the first and Trilochana as the second, the third being the "Aswattha Rajasthu tree. This is as finalised," The promote on the above basis was then made out by Srinivasa by his own hand, and given to Kubera.
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Plate I (A): Sri Lakshmi - at Kolhapur
Plate I (B): Lord's consort Sri Padmavathi at Tiruchanur
History, Art and Sculpture of Tirumala Temple.

Plate II: A Panoramic view of Tirumala Temple
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History, Art and Sculpture of Tirumala Temple.

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History, Art and Sculpture of Tirumala Temple.

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Plate XIX (B): Devokosta view in Vaikunta Dwaram cell
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Plate XXII: Erotic Sculpture Figure in Sri Venkateswara Swamy Temple
LORD VENKATESWARA’S TEMPLE, TIRUMALAI

TEERTHA KATTA STREET

SOUTH MADA STREET

TEERTHA KATTA STREET

EAST MADA STREET
THE AUTHOR

P.SITAPATI, M.A. (Leeds), M.A. (Karnataka), B.Sc., L.L.B., I.A.S., was born at Anantapur in Andhra Pradesh, India. He is a fellow of the Royal Asiatic Society and worked as Enquiring Authority with the Government of Andhra Pradesh, after retirement.

The author has worked as Collector and District Magistrate, Chittoor, (1966-1968) and as Commissioner of Archaeology, Archives and Oriental Manuscripts and Research Library in the Government of Andhra Pradesh. He retired as Principal Secretary to the Governor of Andhra Pradesh recently, with the rank of Chief Secretary to Government.

The author who is a student of Oriental studies has specialised in temple sciences. He is a keen archaeologist, journalist and numismatist and has specialised in Indian Art studies. The author’s publications are Sri Venkateswara the Lord of Seven Hills Tirupati in the Book-University Series of Bharatiya Vidyā Bhavān (four editions 1966, 1972, 1977, 1989), Sri Kala Hasti Temple, Sri Ahobilam Temple, New Satavahana sculptures from Andhra Amaravathi, Sri Sailam Khaifiyats Vol.I and II, etc. He is also the author of Command Area Development of India with particular reference to Andhra Pradesh.

The author’s magnus opus Sri Venkateswara Swami, Tirumala – Worship, Utsavams and Festivals has been published recently by the Bharatiya Vidyā Bhavan, Bombay in their famous Book University Series. Another work 'Sri Padmavathi Parinayam ' a translation from the Sanskrit Bavishyottara Puranam is under publication on separately.

This book TIRUMALA SRI VENKATESWARA SWAMY – (A Monograph Guide) with Art and Sculpture of Tirumala Temple is very humbly dedicated to the twin lotus feet of Sri Lakshmi sametha Venkateswara Swamy, the Ishta and Para Daivam of the author.