



Available online at: <http://www.advancedscientificjournal.com>

<http://www.krishmapublication.com>

IJMASRI, Vol. 1, issue 1, pp. 146 -153, Apr. -2025

<https://doi.org/10.53633/ijmasri>

**INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY
ADVANCED SCIENTIFIC RESEARCH AND INNOVATION
(IJMASRI)**

ISSN: 2582-9130

IBI IMPACTFACTOR 1.5

DOI: 10.53633/IJMASRI

RESEARCH ARTICLE

**THE MAJESTIC GRANDEUR OF THE ART AND ARCHITECTURE OF NELLAIAPPAR TEMPLE
IN TIRUNELVELI**

Dr Appadurai K

*Assistant Professor (On Deputation from Annamalai University), PG and Research Department of History,
ThiruKolanjiappar Government Arts College, Vriddhachalam – 606 001*

Abstract

The Nellaiappar temple is a living example of beautiful Dravidian architecture that was built by the early Pandyas in the 7th century. The temple has two gopurams or towers and it is in the centre of Tirunelveli city. Nellaiappar Temple is considered to be the more prominent Temple than Madurai Temple. According to Hindu belief, devotees who worship the Lord in this temple will get mental peace and live well. Nellaiappar temple is dedicated to Lord Siva (known here as Nellaiappar) and Goddess Parvathi (known here as Ganthimathi). However, very next to the Nellaiappar shrine, in a separate sanctum, one would find the idol of Lord Vishnu (known here as NellaiGovindar) in a reclining position (in AnandhaSayanam). It is considered to be a big temple in the city with five Gopurams. The Hindu temple architecture reflects a synthesis of arts, the ideals of dharma, beliefs, values, and the way of life cherished under Hinduism. Nellaiappar Temple consists of an inner sanctum, the *garbhagraha* or womb-chamber, where the primary idol or deity is housed along with *Purusa*. The *garbhagraha* is crowned by a tower-like *Shikhara*, also called the *Vimana*. The sannathi of Sri Gandhimathi gives more aesthetic pleasure than the sannathi of Nellaiappar. The majestic beauty of the temple can be seen from the Golden Lotus Tank. The thousand-pillared hall is of great beauty. The musical pillars in the Mani Mandapam produce sound in various pitches when struck and are from the 7th century AD. This is a vast temple with many unique features such as the Manimandapam near the Nandi mandapam which has two huge pillars carved out of a single stone. There is a belief that Lord Siva and Lord Brahma are disguised as water and lotus respectively. The sculptures during the reign of Nayanmar Veerabhadra, Arjuna, and Pagadairaja are found in the composite columns of the Temple. The Tamira Sabha or Copper Hall of Dance within the inner precincts of Nellaiappar Temple, with its intricate woodwork provides a window into the craftsmanship and talent of the artisans of the time.

Keywords: Coromandel Nellaiappar temple - Dravidian architecture - Pandyas - Lord Siva – Sanctum - Lord Vishnu – Gopurams - majestic beauty - Womb-chamber - Golden Lotus - Nandi mandapam – Manimandapam - Tamira Sabha

Introduction

The Nellaiappar temple is a living example of beautiful Dravidian architecture that was built by the early Pandyas in the 7th century. The architecture includes an ambulatory for *parikrama*, a congregation hall, and sometimes an antechamber and porch. The Hindu temple architecture reflects a synthesis of arts, the ideals of *dharma*, beliefs, values, and the way of life cherished under Hinduism.¹ It is a link between man, deities, and the Universal *Purusa* in a sacred space. The architectural principles of Hindu temples in India are described in *Shilpa Sastras* and *Vastu Sastras*. In ancient Indian texts, a temple is a place for *Tirtha* - a pilgrimage. It is a sacred site whose ambiance and design attempt to symbolically condense the ideal tenets of the Hindu way of life.²

Nellaiappar Temple

Nellaiappar Temple consists of an inner sanctum, the *garbhagraha* or womb-chamber, where the primary idol or deity is housed along with *Purusa*. The *garbhagraha* is crowned by a tower-like *Shikhara*, also called the *Vimana*. In a Siva temple's structure of symmetry and concentric squares, each concentric layer has significance. The outermost layer, *Paisachikapadas*, signifies aspects of *Asuras* and evil; the next inner concentric layer is *Manushapadas* signifying human life; while *Devikapadas* signify aspects of *Devas* and good. The *manushapadas* typically house the ambulatory. The devotees, as they walk around in a clockwise fashion through this ambulatory to complete *Pradakshina*, walk between good on the inner side and evil on the outer side. In smaller temples, the *Paisachikapada* is not part of the temple superstructure but may be on the boundary of the temple or just symbolically represented. **Nellaiappar Temple** is a twin temple dedicated to Lord Siva and Goddess Parvathi.³

Art and Architecture

The temple has two gopurams or towers and it is in the centre of Tirunelveli city. Surrounding the gopurams is a garden that was constructed in 1756 and the garden is a square *VasanthaMandapam* with 100 pillars.⁴ The musical pillars in the *Mani Mandapam* which produce sound in various pitches when struck (7th century AD by *NindrasirNedumaran* or *Koon Pandyan*), the *SomavaraMandapam*, the 1000 pillared hall, and the *Tamrasabha* with intricate woodwork, and the *VasanthaMandapam* are some of the noteworthy points in this temple. *Nellaiappar Temple* was one of the biggest holy places of *Pandya Nadu*; the temple is 756 feet in length and 378 feet in breadth. *Thirunelveli's* two temples of Lord Siva or *Nellaiappar* and *GanthimathiAmmal*, his consort, are built side by side and a corridor joins both the temples. Both the temple gopurams were built according to the rules laid down in the *Agama sastras* by *Raja Rama Pandyan*. *NindrasirNedumaran* constructed and renovated important areas in these temples in the 7th century CE.⁵

Temple Praharas

In the south prakaram of Lord *Nellaiappar's* temple stand the stone statues of the *Nayak* kings who contributed a great deal to developing this temple complex. In the west prakaram is the beautiful statue of Lord *Arumugam* (*Muruga*) with his two consorts, *Valli* and *Deivanai*, sitting on his mount, the peacock. This statue has been exquisitely carved from a single block of stone. From the eastern prakaram people have to pass through a series of *mandapams* (halls) to reach the sanctum sanctorum of *Nellaiappar*. *GanthimathiAmmal's* shrine can be reached from the south prakaram through the connecting corridor called the *SangiliMandapam* (*Chain Hall*) which is adorned with life-like sculptures.⁶ This is special as there is a belief that *NellaiGovindan* (Lord *Vishnu*) visited *Tirunelveli* to perform the divine marriage of *Siva* and *Ganthimathi*. Lord *Vishnu* is traditionally known to be the brother of *Parvathi* and gave her away in marriage in the *kannikadaanam* (giving away the virgin)

ceremony to Shiva. Alongside the SangiliMandapam is a beautiful flower garden that was set up in 1756 CE and is fragrant with colorful flowers. An interesting legend says that there is a secret tunnel in the temple behind the sculpture of Ravana. It supposedly connects Tirunelveli and Madurai and was used by the Pandya kings and their spies on secret missions. Nellaiappar Temple has three wide circumambulatory paths. In the first Praharam there are shrines to Lords Dakshinamurthy, Brahma, Chandikeswara, Bhairava, and Govinda. The goddesses Durga and MahishasuraMardhini look benignly at devotees in their niches. The 63 Nayanmars (Saivite saints), goddess Ashtalakshmi, Lord Shaneswara, and the Sahasra Linga attract devotees.⁷

The third praharam contains the shrines of Shiva's son, Lord Subrahmanya with his consorts, Valli and Deivayanai. Nellaiappar Temple dates back to 700 AD. The gopurams (towers) also date back to the early 17th century. There are inscriptions dating back to 950 AD in the temple. ThirugnanaSambandar, the great deity of Lord Siva, who lived in the 7th century AD, has sung about Nellaiappar. Hence, if not this temple, at least the idol of Nellaiappar must be older than the 7th century AD. However, as per the records, it appears that this temple would have been built by the Pandya king 'Ninra Seer Nedumaran'. Nedumaran was a Jain king, who got converted to Saivism by ThirugnanaSambandar in the 7th century AD. Lord Shiva is named Nellaiappar in this temple. Lord Siva is also called Venuvananathar, VeimuthaNathar, NelveliNathar, and Chalivaadeesar. She is also called Vadivudai Amman and ThiruKamakkottamudaiya Nachiar.⁸ The Poet MuthuswamiDikshitar sang "Sri Gandhimathim" in Hemavathi raga on the Goddess in this shrine. Originally, Nellaiappar temple and Ganthimathi temple were built as two separate temples with space in between. It was in the year 1647 AD, a devotee named ThiruVadamalaiappaPillaiyan linked both the temples by building 'SangiliMandapam' (chain mandapahall). The Ganthimathi temple is almost of a similar extent. Both the temples have Raja Gopurams (towers) at their respective entrances. Apart from these two main temple towers, there are three more

small towers in the temple. This Sivasthalam is one of the Pancha Sabha Temples (Copper) of Lord Siva.

Thousand-Pillared Hall

The beautiful Golden Lotus Tank, where Lord Siva is said to have appeared in the water and Brahma as a lotus, attracts the visitors' attention. The 96-pillared UnjalMandapam, MahaMandapam, and ArthaMandapam are fine specimens of intricate workmanship. There is a Thousand Pillared Hall where the Thirukkalyanam (Divine Wedding) festival is celebrated every year during the month of Aippasi (October-November).⁹ In the beautiful VasantaMandapam, Vasantotsavam is held in the month of Chitrai (April-May). In the Mani Mandapam, there are two major clusters of pillars; each containing 24 smaller cylindrical pillars, which when struck produce musical notes. Both Nellaiappar and Ganthimathi shrines have separate flagmasts. Sculptures of Arjuna, Karna, and Veerabhadra arrest the visitors' attention. There are separate shrines for Sri MoolaNathar, Lord Vishnu in Anantashayana posture, and Lord Nataraja and Devi Sivakami, both of which are beautiful copper images. In the southeastern corner of the outer corridor, a Linga dedicated to Anavarathar is enshrined. The story goes that once the wife of a Nawab was suffering from an incurable disease. As advised, she started offering special worship to Lord Nellaiappar. Over time, she was cured of the disease and was also blessed with a male child. The Nawab couple named him Anavarathakhan. In later years, a Linga was installed in the temple on the outer corridor.¹⁰ The Nawab family used to offer worship to the Linga from outside. There is yet another shrine to Nataraja here, the PeriyaSabapathi shrine. Religious services are carried out here on special occasions, and this festival idol is never moved from this shrine. There are rare jewels that adorn the deities in Nellaiappar Temple that are antiques. The shrine has 32 Theerthams (temple tanks) out of which four Theerthams are located inside the temple; the rest are located outside the temple.

Architecture

The sannathi of Sri Gandhimathi gives more aesthetic pleasure than the sannathi of Nellaiappar. The majestic beauty of the temple can be seen from the Golden Lotus Tank. There is a belief that Lord Siva and Lord Brahma are disguised as water and lotus respectively. The sculptures during the reign of NayanmarVeerabhadra, Arjuna, and Pagadairaja are found in the composite columns of the Temple. Veerabhadra stands for courage, and a mother holding her child stands for feminine.¹¹ In addition to this, the columns with cock fight, the elopement of Arjunan. The Chakras of the 12 Zodiac signs on the roof, Rathi, Manmathan, and the cosmic dance of the Lord in the Lotus Shaba give visual pleasure to the visitors. The shrine of Arumuganainar is chiseled from a single stone which is above Lord Shiva's sannathi. Devotees can see all the six faces of Lord Arumugaperuman. PasuvanathanaiPichandiAnnai constructed a musical chakra for the benefit of musicians. Devotees are pleased with the beauty of Ravana with Kailash Mountain and the music played with the harp in the sannathi of 63 Nayanmars. The western side of the Northern wall is mounted with the embrace of the frightened Ambikai on seeing the courageous Ravana with the mountain.

Wooden Art

As people enter the Nellaiappar temple, the first thing that strikes people is the wonderful wooden entrance, in the form of arches, with intricate carvings. Each wooden sculpture is unique and serves as a perfect sample for the wonderful artwork inside the temple.¹²

Dakshinamoorthy Shrine

The idol of Dakshinamoorthy is commonly found in most temples in Tamil Nadu. However, the idol is generally placed attached to the wall. At Nellaiappar temple, one could witness a separate small shrine for Dakshinamoorthy and one can circle the shrine (do a Pradakshanam)individually for Dakshinamoorthy.

NellaiGovindar

Nellaiappar temple is dedicated to Lord Siva (known here as Nellaiappar) and Goddess Parvathi

(known here as Ganthimathi). However, very next to the Nellaiappar shrine, in a separate sanctum, one would find the idol of Lord Vishnu (known here as NellaiGovindar) in a reclining position (in AnandhaSayanam). It is a massive idol and the Lord could be seen in complete rest with his eyes closed. All major puja practices associated with Lord Vishnu are performed byNellai Govindar.¹³ It is said that the marriage of Nellaiappar and Ganthimathi was presided over by Lord Vishnu and hence, he is provided a special sanctum here.

Murugan Shrine

Nellaiappar temple has a separate hall for Lord Muruga. Muruga is also known as Arumugam as he is said to have six faces. Generally, we would not get to see all the six faces of Lord Muruga in any of the temples that carry the Arumugam idol. However, at Nellaiappar one could move around the Arumugam idol and can view all the six faces and have a complete darshan. The priests would raise aarthi twice to the idol, one for the three faces seen from the front and one for the remaining three faces seen behind.

Pillars of Marvel

Similar to all major temples in Tamil Nadu, Nellaiappar temple also has extensive corridors adorned with towering pillars carrying wonderful carvings. In specific, the thousand pillar mandapam (hall) is a place of great architectural excellence. Also, the temple boasts of musical pillars, located near the sanctum of the Goddess, that produce musical sounds of varying pitches when struck. The pillars are said to date back to the 7th century AD. Music has always been an important part of culture and worship in South India. The fine-tuned skills of the sculptures have been produced in the temple pillars that produce the seven notes, the Saptasvaras (Sa,Ri,Ga, Ma, Pa, Da, Ni). These can be found in the second Praharam where the 'Thamira Sabha' is also situated.¹⁴The Golden Lily Tank, the musical pillars in the Mani Mandapam, SomavaraMandapam (Monday Hall)also called the 1000 pillared mandapam (hall) inside the temple of GanthimathiAmmal and the VasanthaMandapam is worth seeing.

Kubera Lingam

Nellaiappar temple boasts a separate sanctum dedicated to Kuberan. It is widely believed that prayers to Kuberan would bring great prosperity and wealth. Kuberan is present here in the form of a lingam. The entire sanctum is gold-plated and is a wonderful spectacle.

Sandana Sabapathi Shrine

A shrine to Sandana Sabapathi (adorned with sandal paste) is located right behind the Thamira Sabha and to a visitor walking towards the Thamira Sabha, the combination of these, i.e. the vision of Sandana Sabapathi seen through the Tamra Sabha presents a brilliant spectacle. This temple is meant for the devotees of the Punarpoosam star.¹⁵

Sangili Mandapam

Sangili Mandapam built in 1647 by Vadamalappa Pillaiyan connects the Ganthimathi Amman and Nellaiappar temples. The Sangili Mandapam, a big terraced hall linking these two, was built in the 17th century. The towers also date back to the early 17th century. Sangili Mandapam, the hall connecting Ganthimathi temple and Nellaiappar temple has a lot of big statues on either side such as Bheema, Arjuna, Vaali, Sugriva, the monkey with kid, monkey, and various Yazhi (mythological animal). Near Sangili Mandapam, there is a garden called Nanda Vanam where Vasanta Mandapam is located.

Periya Sabapathi Shrine

Yet another shrine to Nataraja, the Periya Sabapathi (large or big Lord of the Hall) shrine is unique as religious rituals are performed here on special occasions. The icon is a bronze one that is usually associated with a Utsavarmurthi, a figure that is taken on processions. This one has never moved out from this shrine.

Temple Cars

Nellaiappar Temple car is the third largest car in Tamilnadu. The first trial of the temple car was held in 1505. Ratha Street was divided by Ariyanayaka Mudaliyar. This large temple car weighs about 450 to Panja Moorthies also has temple car. Copper Temple car rounds on monthly festivals. It is only in this temple in Tamilnadu, that the Amman temple car has thousands of marvelous wooden carvings.¹⁶ Nellaiappar and Kanthimathi temple has five cars for Nellaiyappar, Kanthimathi, Ganesha, Muruga, and Chandikeswara. Nellaiyappar car is the third largest car in Tamil Nadu state. The car festival is one of the famous festivals celebrated in the Nellaiyappar and Ganthimathi temples. Annathana Scheme is launched on 23.03.2002 by the Chief Minister of Tamil Nadu. Everyday 100 people get full meals from this scheme.

1000 Pillars Mandapam:

The thousand-pillared hall is of great beauty. The musical pillars in the Mani Mandapam produce sound in various pitches when struck and are from the 7th century AD. This is a vast temple with many unique features such as the Mani Mandapam near the Nandi mandapam which has two huge pillars carved out of a single stone. Each giant pillar has 48 small pillars which produce musical sounds when struck. It is customary to worship Goddess Ganthimathi first as in Madurai and Kanchi.¹⁷ Two separate temple view streets (Amman Sannadhi Theru and Swami Sannadhi Theru) lead the devotees to the respective shrines. In the sanctum of the Devi shrine, the image of the Goddess is an exquisite sculpture holding flowers in one hand. Locally she is known as Vadivannai. There are several sacred Theerthams within the temple precincts. Iypasi Thirukalyana Pillar festival is conducted in this 1000-pillar mandapam. This mandapam is 520 feet long and 63 feet wide. During Panguni Uthram, the scepter-giving function is conducted in this mandapam. The stature of Uchchishta Ganapathy is an attractive one. The Thirukalyanamandapam is built in the way in which the turtle shoulders it. There is a belief, Lord Vishnu himself disguised as a turtle and shoulders this mandapam.¹⁸

OonjalMandapam:

96 pillars in this mandapam represent 96 philosophies. After Thirukalyanam, God and Goddess are delighted in this oonjal, and baby shower functions are also conducted every year. Yazhi sculptures are very special. This Mandapam was built in the year A.D.1635 by CherakulamPirariperumal Pillai. The *mandapa* is one hundred and twenty feet long and forty-eight feet wide. It is divided lengthwise into three sections, the middle portion being the widest with two raised platforms on either side for spectators to be accommodated. There is a specially constructed room in wood on a raised area to one side with carving and fretwork, for lady members of the royal family to sit and watch the proceedings. Four rows of ten fluted pillars each are seen in the hall, moderately carved with animal and floral designs, and on top of each pillar sits a *Vyali* that supports the roof.¹⁹

Ardhamandapa

In the Hindu temple, the mandapa is a porch-like structure through the (gopuram) (ornate gateway) and leading to the temple. It is used for religious dancing and music and is part of the basic temple compound. The prayer hall was generally built in front of the temple's sanctum sanctorum (garbhagraha). A large temple would have many mandapas. If a temple has more than one mandapa, each one is allocated for a different function and given a name to reflect its use. For example, a mandapa dedicated to divine marriage is referred to as a *kalyanamandapa*. Often the hall was pillared and the pillars adorned with intricate carvings. In contemporary terms, it also represents a structure within which a Hindu wedding is performed. The Bride and Groom encircle a holy fire lit by the officiating priest in the center of the mandapa. The *ardhamandapa* of this temple is attached to the Vimana by a vestibule (antrala). It mostly exhibits the similar embellishments of the Garbhagraha of the Pandya period and subsequently rebuilt during the Vijayanagar – Nayak period, also shows lion and garuda figures side by side. Embellishments of the garbhagraha. The vestibule also adorns a

kosthapanjara. The Ardhmandapa unusually has the line of *panjara*, *sala*, and *karnakudu*. The *Vimana* is fronted by a mahamandapa or a pillared pavilion.²⁰

SomawarMandapam

It is situated on the northern side of the temple. During KarthigaiSomawar, special abishekam is done for Panchamoorthigal at this mandapam. Navarathri Poojas are also held here. It consists of 78 great pillars.

Chain Mandapam

Since it links the Swami Sannithi and AmbalSannathi, it is called a chain mandapam. In 1647, Vadamalayappa Pillai adorned the columns of the temple with ferocious monkeys, Vaali, Sukreevan, Purushamirugam, Beeman, and Arjunan statues which attracted the devotees.

Mani Mandapam

The Manimandapam got its name from a hanging bell in the middle of the mandapam. It was built by Nindra seer Nedumaran. Musical pillars were constructed around a single rock, which reproduces unique pitches when it is beaten. When we strike the pillars with antlers mounted on wooden plates, the exact sound is produced. It consists of 48 pillars in total. According to historians, this is an ancient temple in Tamil Nadu with musical pillars. The unique feature of the temple is the 'Mani mandapam' located near the Nandi mandapam with two giant pillars carved out of a single stone and each one has 48 sub pillars which produce musical notes when struck. Tamil poet says that the pillars here are a combination of the ShrutiGanaLaya types.

VasanthaMandapam

Every year during the summer season, the Vasantham festival is conducted in this 100-pillarmandapam. It is surrounded by trees which gives an aesthetic feel. This garden is made by Thiruvengada Krishna Muthaliyar.

Thamira Sabha (The Copper Hall of Dance)

Thirunelveli also is one of the five places where Lord Siva is said to have displayed his dance and all these places have stages or ambalams. The Copper Hall of Dance is a brilliant work of art and is housed within the inner precincts of the temple. On the occasion of ArudraDharisanam (occurring in the Tamil month of Margazhi - Dec 15 -Jan 15), the images of Nataraja and Sivakami are housed here, and elaborate worship protocols are observed during the enactment of the Cosmic Dance of Siva. A shrine to SandanaSabapathi (adorned with sandal paste) is located right behind the Tamira Sabha and to a visitor walking towards the Tamira Sabha, the combination of these, i.e. the vision of SandanaSabapathi seen through the Tamira Sabha presents a brilliant spectacle.²¹ There is yet another shrine to Nataraja here, the PeriyaSabapathi shrine. Religious services are carried out here on special occasions, and this festival idol is never moved from this shrine. The Tamira Sabha or Copper Hall of Dance within the inner precincts of Nellaiappar Temple, with its intricate woodwork provides a window into the craftsmanship and talent of the artisans of the time. The Copper Hall of Dance is the most indispensable one in the history of Gandhimathi Amman with Nellaiappar temple. Among the different types of Halls, Lord Siva performed AanandaThandavam in the Golden Hall (Porsabai) at Chidambaram, UrduvaThandavam in Ruby Hall (RathnaSabai) at Thiruvallangadu, SundaraThandavam in Silver Hall (VelliSabai) at Madurai, AsabaThandavam in Chitra Sabha, hall made out of paintings at Courtallam, performed Brahma Thandavam known as Gnana Dance in Copper Hall (Thamirasabai) at Tirunelveli which was beautifully portrayed by the VenuvanaPurana. Lord UrsavaMoorthy is also called ThamiraSabapathi and SandanaSabapathi. The Sannithi of Agni Sabapathi also known as AzhagiyaUrchavaNatarajar is one of the beautiful sannithi to be seen. This was depicted in Appar's song "kunindhapuruvamumkovvaisevvayilkumin siripum".²²

14. Chokalingam, *AlayangalinutporulVizhakkam*, Book, II, Madras, 2000, p. 102.

Conclusion:

The Nellaiappar Temple architecture is an open, symmetry-driven structure, with many variations, on a square grid of *padas*, deploying perfect geometric shapes such as circles and squares. According to Hindu belief, devotees who worship the Lord in this temple will get mental peace and live well. Those who worship Gandhimathi Amman will prosper in life. A shrine to SandanaSabapathi (adorned with sandal paste) is located right behind the Tamira Sabha and to a visitor walking towards the Tamira Sabha, the combination of these, i.e. the vision of SandanaSabapathi seen through the Tamira Sabha presents a brilliant spectacle.

References

1. Stella Kramrisch, *The Hindu Temple*, Vol. I, University of Calcutta, 1946, p.106
2. EknathRanede, *Temple India*, Vol.X, Madras, 1981, p.170.
3. Subramaniapillai. E.M., *NellaiMavattaKovilVaralaru*, Tamil, Madras, 1962, p.30.
4. *Tourism Handbook of Tirunelveli district*, Tirunelveli, 2016, p.18.
5. Srinivasan. K.R. *Temples of South India*, New Delhi, 1978, p.212.
6. SoundaraRajan. K.V., *The Art of South India*, New Delhi, 1980, p.141.
7. Krishnasastri. H., *South Indian Images of Gods and Goddesses*, New Delhi, 1995, p.126.
8. Uma Maheswari. P., *Nellaiappar Temple*, Chennai, 1990, p.67.
9. Somasundaram. M., *Hindu Festivals*, Madurai, 1988, p.44.
10. SenthilSelvakumaran, M. *The Temples of Tirunelveli District*, Madras, 1985, p.45.
11. Uma Maheswari. P., *op.cit.*, p.68.
12. "Sri Nelliappaar temple". *Dinamalar*. 2014. Retrieved 24 November 2015.
13. Subramaniapillai. E.M., *op.cit.*, p.47.
15. NellaiapparTemple Record, Tirunelveli, 2018, p.12.
16. Uma Maheswari. P., *op.cit.*, p.41.

17. Sthalapurama of GanthimathiAmbal temple, Tirunelveli, 2018.
18. *Brochur*, Nellaiappar and Sri GanthimathiAmbal Temple Short History, Tirunelveli, September 1997, p.8.
19. SenthilSelvakumaran, M.,*op.cit.*, p.66.
20. PadmanabhaAyyar. V.S., *The Account of the Tirunelveli District*, Palayamkottai, 1938, p.21.
21. JagadishAyyar. P.V., *South Indian Shrines*, New Delhi, 1983, p. 168.
22. LakshmananChettiar. S.M.L., *Tirunelveli Mavattam*, (Tamil), Madras, 1993, p.3.
